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N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title o feach episode. Date shown for Pathe subjects indicates the week during which they were released.

A

Admiral Beatty's Fleet in Action (No. 1 of Fighting for Freedom) (Universal-Special)—Oct. 5.
Adventure Shop (5 parts) (Vitagraph)—Dec. 30; A-1387.
Aerial Disaster, The (No. 6, The Lure of the Circus) (2 parts) (Universal)—Dec. 23; R-1116.
After the War (Argosy)—R-1118; C-1250.
Ain't It So? (2 parts) (Jester Comedy)—Oct. 1.
Ali Baba and the Forty Thieves (Fox)—Nov. 25; A-1122; R-1115; C-1119.
All for Gold (2 parts) (Universal-Western)—Oct. 5; C-447.
All for Liberty (Pathe)—R-91; C-122.
All Mixed Up (Christie)—Dec. 3.
All Night (5 parts) (Bluebird)—Nov. 30; A-1123; R-1115; C-1119.
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All the World to Nothing (6 parts) (Pathe-American)—R-988; C-1120.
Allied War Heroes Arrive in Switzerland (Wm. L. Sherry-Burlingham).
Allies' Official War Review No. 13 (Pathe)—Sept. 22; R-91; C-122.
Allies' Official War Review No. 14 (Pathe)—Sept. 29; C-446.
Allies' Official War Review No. 15 (Pathe)—Oct. 6; C-447.
Allies' Official War Review No. 16 (Pathe)—Oct. 13; C-547.
Allies' Official War Review No. 17 (Pathe)—Oct. 20; C-623.
Allies' Official War Review No. 18 (Pathe)—Oct. 27.
Allies' Official War Review No. 19 (Pathe)—Nov. 3; C-760.
Allies' Official War Review No. 20 (Pathe)—Nov. 10; C-857.
Allies' Official War Review No. 21 (Pathe)—Nov. 17.
Allies' Official War Review No. 22 (Pathe)—Nov. 24; R-1088; C-1120.
Allies' Official War Review No. 23 (Pathe)—Dec. 1; C-1251; R-1206; C-1555.
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Allies' Official War Review No. 26 (Pathe)—Dec. 22.
Allies' Official War Review No. 27 (Pathe)—Dec. 29.
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Animated Weekly No. 42 (Universal)—Sept. 18; C-547.
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Around the Clock with the Sailor (2 parts) Universal-Special)—Oct. 7.
Around the Clock with the Marines (2 parts) (Universal-Special)—Nov. 4.
Around the World in Nine Minutes (Fox-Mutt and Jeff Cartoon)—Nov. 24.
Ashes of Love (6 parts) (Graphic); A-625; R-Vol. 37-1917; C-Vol. 37-1921.
At the Front (Fox-Mutt and Jeff Cartoon)—Sept 8.
Avenger, The (No. 17 of "The Brass Bullet") (2 parts) (Universal-Special)—Nov. 30; C-1120.

B

Bad Men and Good Scenery (Mutual-Rothacker)—Nov. 24; C-988.
Barbados, British West Indies (Pathe-Post)—Oct. 13.
Battle Cry of Freedom, The (Film Market—Gathem).
Battling Jane (5 parts) (Famous Players-Lasky-Paramount)—Oct. 6; A-693; R-275; C-446.
Beans for Two (Mutual-Strand)—Dec. 11.
Bears and Bad Men (2 Parts) (Vitagraph-Big V)—Oct. 7; C-691.
Beaten Back (No. 3 of "The Lure of the Circus) (2 parts) (Universal)—Dec. 2; R-1116; C-1384.
Beautiful Liar, The (Universal-Nestor)—Dec. 16.
Behind the Lines in Italy (Kleine)—R-Vol. 37-1917; C-762.
Belgian Sisters of Luzon (Paramount-Burton Holmes)—Dec. 1.
Belgium, The Kingdom of Grief (10 parts) (Classic Films)—R-544; C-546; R-1338.
Bells, The (5 parts) (Pathe—Nov. 17; A-1253; R-Vol. 37-1919.
Beloved Imposter, The (5 parts) (Vitagraph)—Dec. 9; A-1256; R-1382.
Berlin Via America (6 parts) (Shipman-Francis Ford Prod.).
Better Half, The (5 parts) (Select)—Sept.; A-125; R-Vol. 37-1919; C-Vol. 37-1921.
Betwixt Heaven and Earth (No. 11 of Wolves of Kultur) (2 parts) (Pathe-Western)—Dec. 22.
Beware of Boarders (Paramount-Mack Sennett)—Oct. 6; R-Vol. 37-1918; C-121.
Beware of Strangers (Film Market-Selig).
Beyond the Law (6 parts) (Southern Feature) R-1245; C-1251; A-1558.
Big Tent, The (No. 2 of The Lure of the Circus) (2 parts) (Universal)—Nov. 18; C-1251; R-1116.
Bill Camps Out (Goldwyn-Capitol)—Oct. 7.
Birth of a War Poster, The (Universal)—R-1088.
Black Feet and Flat Heads (Mutual-Rothacker)—Nov. 17; C-760.
Blade of Hate, The (No. 2 of The Iron Test) (Vitagraph)—Nov. 4; C-691.
Bomb-Dropping From Aerial Submarine Destroyers (No. 2 of Fighting for Freedom) (Universal-Special)—Oct. 7.
Border Raiders, The (5 parts) (Pathe-Diando)—Oct. 6; A-129; R-Vol. 37-1920; C-122.
Border Wireless (5 parts) (Famous Players-Lasky-Artcraft)—Oct. 6; A-451; R-274; C-276.
Borneo (Post Series No. 23) (Pathe-Post)—Dec. 15; C-1555.
Borrowed Clothes (6 parts) (Jewel)—Nov. 18; A-1121; R-1115; C-1119.
Branding Broadway (5 parts) (Famous Players-Lasky-Artcraft)—R-1116; A-1389.
Brass Bullet, The (No. 9, The Room of Flame) (2 parts) (Universal-Special)—Oct. 5.
Brass Bullet, The (No. 10, A New Peril) (2 parts) (Universal-Special)—Oct. 12; C-122.
Brass Bullet, The No. 11, Evil Waters) (2 parts) (Universal-Special)—Oct. 19; C-1120.
Brass Bullet, The (No. 12, Caught by Wireless) (2 parts) (Universal-Special)—Oct. 26; C-447.
Brass Bullet, The (No. 13, Five Hundred Dollars Reward) (2 parts) (Universal-Special)—Nov. 2.
Brass Bullet, The (No. 14, On Trial for His Life) (2 parts) (Universal-Special)—Nov. 9; C-1120.
Brass Bullet, The (No. 15, In the Shadow) (2 parts) (Universal-Special)—Nov. 16; C-1120.
Brass Bullet, The (No. 16, The Noose) (2 parts) (Universal-Special)—Nov. 23; C-1120.
Brass Bullet, The (No. 17, The Avenger) (2 parts) (Universal-Special)—Nov. 30; C-1120.
Brass Bullet, The (No. 18, Amazing Confession, The) (2 parts) (Universal-Special)—Dec. 7; C-1251.
Brazen Beauty, The (5 parts) (Bluebird)—Sept.; A-Vol. 37-1924; R-117; C-121.
Britain's Battling Bulldogs—The Navy (No. 7 of Fighting for Freedom) (Universal-Special)—Dec. 14.
Britain's Naval Air Power (Episode of the Far Flung Battle Line) (Pathe)—Oct. 27.
British Flying Ships (Episode of the Far Flung Battle Line) (Pathe)—Nov. 17.
British Indian Troops (Episode of the Far Flung Battle Line, The) (Pathe)—C-547.
British Troops in Italy (Episode of the Far Flung Battle Line, The) (Pathe)—Nov. 10; C-857.
Buchanan's Wife (Fox-Excel)—Dec. 1; A-993; R-1246; C-1250.
Building the Eagle Boat (Paramount-Bray)—Oct. 20.
Bulling the Bolshevik (Fox-Mutt & Jeff Cartoon)—Sept. 29.

C

Carabaret Girl, The (5 parts) (Bluebird)—Dec. 30.
Cabbage Queen, The (2 parts) (Universal-Century)—Dec. 18; C-1384.
Caillaux Case, The (6 parts) (Fox-Standard)—Sept. 15; A-Vol. 36-1336; R-443; C-446.
Camouflage (Jester Comedy Co.)—Nov. 15.
Camouflaged Baby, The (General-Rainbow).
Camping Out (Universal-Star)—Dec. 21; C-1384.
Cannibal Isles of the South Pacific (Martin Johnson Film Co.).
Caprice (5 parts) (Famous Players-Lasky-Success)—Dec. 1; C-1119; A-1254.
Captain's Captain, The (5 parts) (Vitagraph)—Dec. 23; A-1255.
Captured Alive (2 parts) (Universal-Western)—Dec. 14.
Carmen (5 parts) (Famous Players-Lasky-Success)—Sept. 29; A-278; R-273.
Caribbean Lapped Shores (No. 19 of Post Travel Series) (Pathe-Post)—Nov. 17; C-988; R-1088.

Caught by Wireless (No. 12 of The Brass Bullet) (2 parts) (Universal-Special)—Oct. 26; C-447.
Caught in the Act (Fox-Excel)—Dec. 15; A-1256; R-1551; C-1555.
Cavell Case, The (Select)—Nov. (See "Woman the Germans Shot").
Celebes (Pathe-Post)—Nov. 10; C-1555.
Celestial Messenger, The No. 15 of Hands Up) (2 parts) (Pathe-Astra)—Nov. 24; C-1251.
Challenge Accepted, The (5 parts) (W. W. Hodkinson)—Dec. 23; C-1383; A-1561.
Charge of the Elephant, The (No. 7, The Lure of the Circus) (2 parts) (Universal)—Dec. 30; R-1116.
Cheat, The (5 parts) (Famous Players-Lasky-Success)—Nov. 24; A-990; R-691.
Check Your Baggage (Pathe-Rolin)—Dec. 22; C-1555.
Chinese and African Workers Trailing the Hun (No. 6 of Fighting for Freedom) (Universal)—Dec. 7.
Chumps and Cops (2 parts) (Vitagraph)—Oct. 14.
City of Purple Dreams, The (Film Market-Selig).
Code of the Yukon (5 parts) (Select)—December; R-1381; C-1384.
Columbia, The Gem of the Ocean (Gathem).
Come On In (5 parts) (Famous Players-Lasky-Paramount)—Sept. 22; A-Vol. 37-1926; R-117; C-121.
Common Cause, The (J. Stuart Blackton)—R-1249; C-1383; A-1560.
Conquered Hearts (Kleine).
Craving, The (5 parts) (M. H. Hoffman-Ford)—A-694; R-273; C-276.
Crime of the Hour (7 parts) (Shipman-United Film Corp.).
Crown Jewels (5 parts) (Triangle)—Dec. 22; A-1387; R-1552; C-1555.

D

Dan Cupid, M. D. (Mutual-Strand)—Dec. 4.
Danger Ahead (2 parts) (Universal-Western)—Sept. 14; C-447.
Danger—Go Slow (5 parts) (Universal-Special)—Dec. 16; R-1249; C-1384; A-1557.
Danger Zone, The (Fox-Excel)—Dec. 29; A-1385.
Dare Devil, The (5 parts) (Mutual-Star)—Oct. 17; A-450; R-690; C-692.
Daring and Dynamite (2 parts) (Vitagraph)—Dec. 9.
Darling of Paris, The (Fox)—Feb. 16.
Daughter of the Don, The (5 parts) (Ernest Shipman).
Daughter of the Old South, A (5 parts) (Famous Players-Lasky-Paramount)—Nov. 24; A-991; R-546; C-623.
Dawn of Understanding, The (Vitagraph)—Nov. 25; A-860; R-1247; C-1250.
Dead Shot, The (2 parts) (Universal-Western)—Nov. 30; C-276.
Decoy, The (No. 14, Fight for Millions, A) (2 parts) (Vitagraph)—Oct. 14.
Desert Law (5 parts) (Triangle)—Sept. 22; A-Vol. 37-1776; R-118; C-122.
Deuce Duncan (5 parts) (Triangle)—Nov. 24; R-987; A-1252.
Development of Big Gun Construction, The (Paramount-Bray)—Oct. 27.
Diplomatic Mission, A (5 parts) (Vitagraph)—Sept. 30; A-127; R-275; C-276.
Divided Law, The (5 parts) (W. W. Hodkinson)—Oct. 21.
Doctoring Duds Hospital, The (Universal)—R-1205.
Does Your Sweetheart Flirt? (Christie)—R-546.
Dolly's Vacation (5 parts) (Pathe)—Dec. 29; A-1388; R-1553; C-1555.
Don't Believe Everything (Christie)—R-118; C-121.
Don't Flirt (Universal-Nestor)—C-623.
Don't Weaken (Universal-Star)—Dec. 14; C-1384.
Dough Boy, The (Fox-Mutt & Jeff Cartoon)—Nov. 17.
Draft Board, The (Fox-Mutt & Jeff Cartoon)—Dec. 22.
Drifters, The (5 parts) (Hodkinson)—R-1554.

E

Eagle's Mate, The (Famous Players-Lasky-Success)—A-279; R-Vol. 37-1302.
Egyptian Contingent Behind the Line (Episode of Far Flung Battle Line, The) (Pathe)—Oct. 13.
Embarrassment of Riches (5 parts) (W. W. Hodkinson)—Sept. 23; A-548; R-119; C-276.
Enchanted Barn, The (5 parts) (Vitagraph)—Jan. 6.
End of the Road (War Department)—R-1087.
Ends of the Rope, The (Paramount-Burton Holmes)—Dec. 8.
Enemy of Soap, An (Pathe-Rolin)—Nov. 24; C-447.
Engine of Terror, The (No. 13 of A Fight for Millions) (2 parts) (Vitagraph)—Oct. 7.
Eternal City, The (5 parts) (Famous Players-Lasky-Success)—Dec. 15; A-1388; R-1552; C-1555.
Everybody's Girl (5 parts) (Vitagraph)—Nov. 11; A-451; R-622; C-623.
Every Mother's Son (Fox-Big Timely)—Dec. 8.
Evil Waters (No. 11, The Brass Bullet) (2 parts) (Universal-Special)—Oct. 19; C-1120.
Eye for Eye (7 parts) (Nazimova Prod.)—R-987; A-989.

F

Facing Death on the Blumisalp (Wm. L. Sherry-Burlingham).
Fair Enough (5 parts) (Pathe-American)—R-1553; C-1555.
Faithfulness of the Four-Footers, New York's War Service Centers, Cartoon of a German Trick That Failed (Paramount-Bray)— Dec. 8.
Fame and Fortune (Fox)—Nov. 24; A-128; R-Vol. 37-1456; C-Vol. 37-1459.
Fan Fan (Fox)—Nov. 17; A-1125; R-1115; C-1119.
Far Flung Battle Line, The (French Colonial Troops in the War) (Pathe)—Oct. 6.
Far Flung Battle Line, The (Egyptian Contingent Behind the Line) (Pathe)—Oct. 13.
Far Flung Battle Line, The (France's Dusky Warriors) (Pathe)—Oct. 20; R-546.
Far Flung Battle Line, The (Britain's Naval Air Power) (Pathe)—Oct. 27.
Far Flung Battle Line, The (British Indian Troops) (Pathe)—C-547.
Far Flung Battle Line, The (Polish Troops in France) (Pathe)—Nov. 3.
Far Flung Battle Line, The (British Troops in Italy) (Pathe)—Nov. 10; C-587.
Far Flung Battle Line, The (British Flying Ships) (Pathe)—Nov. 17.
Farms and Fumbles (2 parts) (Vitagraph)—Dec. 16.
Fast Mail, The (2 parts) (Universal-Western)—Oct. 12; C-122.
Fatal Jewels, The (No. 8, Hands Up) (2 parts) (Pathe-Astra)—Oct. 6; C-447.
Fatal Marriage, The (Fox-Lehrman-Sunshine)—Dec. 15.
Feeding Our Fighters (No. 2, Winning the War) (Pathe)—Dec. 15; C-1383; R-1338.
Fickle Blacksmith, The (Universal-Nestor)—Nov. 25; C-1120.
Fiery Fate (No. 6, The Iron Test) (2 parts) (Vitagraph)—Nov. 25; C-1250.
Fight for Millions, A (No. 13, The Engine of Terror) (2 parts) (Vitagraph)—Oct. 7.
Fight for Millions, A (No. 14, The Decoy) (2 parts) (Vitagraph)—Oct. 14.
Fight for Millions, A (No. 15, The Sealed Envelope) (2 parts) (Vitagraph)—Oct. 21.
Fighting Blood (Fox)—Dec. 29.
Fighting for Freedom (No. 1, Admiral Beatty's Fleet in Action) (Universal-Special)—Oct. 5.
Fighting for Freedom (No. 2, Bomb-Dropping from Aerial Submarine Destroyers) (Universal-Special)—Oct. 7.
Fighting for Freedom (No. 3, The Sensational Capture of Bagdad) (Universal-Special); Oct. 19.
Fighting for Freedom (No. 4, Thrilling Feats of the Royal Flying Corps) (Universal-Special)—Nov. 23.
Fighting for Freedom (No. 5, Repairing War's Ravages) (Universal-Special)—Nov. 30.
Fighting for Freedom (No. 6, Chinese and African Workers Trailing the Hun) (Universal-Special)—Dec. 7.
Fighting for Freedom (No. 7, Britain's Battling Bulldogs—The Navy) (Universal)—Dec. 14.
Fiji Does Its Bit (Paramount-Burton Holmes)—Nov. 17.
Finest on Four Feet (Mutual-Outing-Chester)—Sept. 8; R-91; C-121.
Fire Walkers of Bequa (Paramount-Burton Holmes)—Nov. 24.
First Aid on the Piave (General Film-Red Cross).
Five Hundred Dollars Reward (No. 13 of The Brass Bullet) (2 parts) (Universal-Special)—Nov. 2.
Five Thousand an Hour (5 parts) (Metro)—Nov. 25; A-589; R-1118; C-1250.
Five Thousand Miles on a Gallon of Gas (Fox-Mutt & Jeff Cartoon)—Dec. 15.
Flames of Vengeance (No. 6 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 22; C-122.
Fly Ball, The (2 parts) (Jester Comedy Company)—Sept. 1.
Forbidden City, The (5 parts) (W. W. Hodkinson)—Sept.; A-549; R-445; C-547.
Fortunes of Corinne (2 parts) (Pathe)—Dec. 22; C-1555.
For Freedom (Fox-Standard—Dec. 29.
For the Freedom of the East (7 parts) (Goldwyn)—A-448.
For the Freedom of the World (7 parts) (Goldwyn-Special).
France's Dusky Warriors (Episode of the Far Flung Battle Line, The) (Pathe)—Oct. 20; R-546.
Frauds and Frenzies (2 parts) (Vitagraph)—Nov. 11; C-760.
Frenzied Film (Universal-Star)—Oct. 5; C-623.
Fuss and Feathers (5 parts) (Famous Players-Lasky-Paramount)—Dec. 1; A-1253; R-1247; C-1250.

G

Garden of Allah, The (Film Market-Selig).
German Trick That Failed, A (Paramount-Bray)—Oct. 6.
Ghost of Slumber Mountain, The (Willis H. O'Brien)—R-1088.
Giant's Leap, The (No. 2, The Lure of the Circus) (2 parts) (Universal)—Nov. 25; C-1251; R-1116.
Girl in the Box (Mutual-Strand)—Oct. 8; C-446.
Girl of My Dreams, The (5 parts) (Exhibitors-Mutual)—Dec. 22; C-1383; R-1248.
Girl of Today, The (5 parts) (Vitagraph)—Sept. 23; A-Vol. 37-1774; R-119; C-121.
Girl of the Golden West, The (5 parts) (Paramount-Success)—Sept. 15; A-278; C-121.
Girl with No Regrets, The (Fox-Excel)—Jan. 26.
Goat, The (5 parts) (Famous Players-Lasky-Artcraft)—Sept. 22; A-278; R-273; C-276.
Goddess of Lost Lake (5 parts) (W. W. Hodkinson)—Dec. 2; A-626; R-542; C-547.
Good-Bye, Bill (5 parts) (Famous Players-Lasky-Paramount)—Dec. 15; A-1558.
Good-Bye, Bill (5 parts) (Paramount)—Dec. 15; C-1383; R-1249.
Goose Girl, The (5 parts) (Paramount)—Dec. 8; R-1117.
Gorge of Pagansan, The (Paramount-Burton Holmes)—Dec. 22.
Great Victory, The, Wilson or the Kaiser; The Fall of the Hohenzollerns (Metro)—A-1121.
Great Water Peril, The (Pathe-Rolin)—Sept. 22; C-1921.
Greatest Gift, The (3 parts) (General Film-Red Cross)—R-1248.
The Greatest Thing in Life (5 parts) (Famous Players-Lasky-Paramount)—Dec. 8; A-1558.
Greatest Thing in the World (5 parts) (Famous Players-Lasky-Artcraft)—Dec. 8.
Grey Parasol, The (5 parts) (Triangle)—Sept. 29; A-128; R-275; C-277.
Grouch, The (5 parts) (World)—Nov. 25; A-862.
Guilty (Universal-Star)—Dec. 7; C-1251.
Gypsy Trail, The (5 parts) (Famous Players-

H

Hands Up (No. 6, Flames of Vengeance) (2 parts) (Pathe-Astra)—Sept. 22; C-122.
Hands Up (No. 7, Tossed in the Torrent) (2 parts) (Pathe-Astra)—Sept. 29; C-446.
Hands Up (No. 8, The Fatal Jewels) (2 parts) (Pathe-Astra)—Oct. 6; C-447.
Hands Up (No. 9, A Leap Through Space) (2 parts) (Pathe-Astra)—Oct. 13; C-547.
Hands Up (No. 10, The Sun Message) (2 parts) (Pathe-Astra)—Oct. 20; C-623.
Hands Up (No. 11, The Stranger from the Sea) (2 parts) (Pathe-Astra)—Oct. 27; C-692.
Hands Up (No. 12, The Silver Book) (2 parts) (Pathe-Astra)—Nov. 3; C-760.
Hands Up (No. 13, The Last Warning) (2 parts) (Pathe-Astra)—Nov. 10; C-857.
Hands Up (No. 14, The Oracle's Decree) (2 parts) (Pathe-Astra)—Nov. 17; C-1120.
Hands Up (No. 15, The Celestial Messenger) (2 parts) (Pathe-Astra)—Nov. 24; C-1251.
Haunted House, The (2 parts) (Shipman-Edwin Frazee).
Hear 'Em Rave (Pathe-Rolin)—Dec. 1; C-1120.
Hearst News No. 1 (Universal)—Dec. 24.
Hearst News No. 2 (Universal)—Dec. 31.
Hearst-Pathe News No. 82 (Pathe-International)—Oct. 6.
Hearst-Pathe News No. 83 (Pathe-International)—Oct. 6.
Hearst-Pathe News No. 84 (Pathe-International)—Oct. 13.
Hearst-Pathe News No. 85 (Pathe-International)—Oct. 13.
Hearst-Pathe News No. 86 (Pathe-International) Oct. 20.
Hearst-Pathe News No. 87 (Pathe-International)—Oct. 20.
Hearst-Pathe News No. 88 (Pathe-International)—Oct. 27.
Hearst-Pathe News No. 89 (Pathe-International)—Oct. 27.
Hearst-Pathe News No. 90 (Pathe-International)—Nov. 3.
Hearst-Pathe News No. 91 (Pathe-International)—Nov. 3.
Hearst-Pathe News No. 92 (Pathe-International)—Nov. 10.
Hearst-Pathe News No. 93 (Pathe-International) Nov. 10.
Hearst-Pathe News No. 94 (Pathe-International)—Nov. 17.
Hearst-Pathe News No. 95 (Pathe-International)—Nov. 17.
Hearst-Pathe News No. 96 (Pathe-International)—Nov. 24.
Hearst-Pathe News No. 97 (Pathe-International)—Nov. 24.
Hearst-Pathe News No. 98 (Pathe-International)—Dec. 1.
Hearst-Pathe News No. 99 (Pathe-International)—Dec. 1.
Hearst-Pathe News No. 100 (Pathe-International)—Dec. 8.
Hearst-Pathe News No. 101 (Pathe-International)—Dec. 8.
Hearst-Pathe News No. 102 (Pathe-International)—Dec. 15.
Hearst-Pathe News No. 103 (Pathe-International)—Dec. 15.
Hearst-Pathe News No. 104 (Pathe-International)—Dec. 22.

Heart of Rachael (5 parts) (W. W. Hodkinson)—Oct. 14; A-449; R-274; C-276.
Heart of the Sunset (7 parts) (Goldwyn-Special).
Heart of Wetona (Select)—December.
Hearts of Love (6 parts) (General-American Feature Film)—A-1385.
Heir of the Broken O, The (2 parts) (General Film-Broadway Star).
Hell Cat, The (6 parts) (Goldwyn-Star)—Dec. 1; R-1118; C-1250; A-1253.
Helping Hand in Sicily, A (General Film-Red Cross).
Her Aviator (5 parts) (Arrow Film)—A-762.
Her First Mistake (2 parts) (Paramount-Mack Sennett)—Dec. 1; R-622; C-691.
Her Great Chance (5 parts) (Select)—Nov.; A-625; R-545; C-547.
Her Mistake (5 parts) (Producers' Distributing Corp.)—A-624.
Her Inspiration (5 parts) (Metro)—Dec. 30.
Hidden Fires (5 parts) (Goldwyn)—Oct. 7; A-280; R-759.
His Bonded Wife (5 parts) (Metro)—Nov. 18; A-449; C-988.
His Royal Nibs (Universal-Nestor)—Oct. 7; C-623.
His Vinegar Bath (Film Market—Tom Bret Comedy).
Hitting the High Spots (Fox-Mutt & Jeff Cartoon)—Dec. 15; C-1383.
Hitting the High Spots (Metro) (5 parts)—Dec. 9; A-1125; R-1249.
Hitting the Trail (5 parts) (World)—Dec. 2; R-987; C-1120; A-1254.
Hoarded Assets (5 parts) (Vitagraph)—Dec. 16; A-1254; R-1553; C-1555.
Hobbs in a Hurry (6 parts) (Pathe-American)—A-550; R-275; C-447.
Home, Sweet Home, and the Girl I Left Behind (Film Market-Gotham).
Hope Chest, The (5 parts) (Famous Players-Lasky-Paramount)—Dec. 29.
Hope Chest, The (5 parts) (Famous Players-Lasky-Paramount)—Dec. 29; A-1558.
How Museum Groups Are Made; New York in War-time; Cartoon (Paramount-Bray)—Dec. 15; R-1338.
How She Hated Men (General Film-Rainbow).
Hugon, the Mighty (5 parts) (Bluebird)—Nov. 23; A-763; R-543; C-546.
Human Tiger, The (2 parts) (Universal-Western)—Sept. 21; C-623; C-447.
Humbugs and Husbands (2 parts) (Vitagraph) Dec. 2.
Huns and Hyphens (2 parts) (Vitagraph-Big V)—Sept. 23.
Huns Within Our Gates (5 parts) (Arrow Films)—A-550.
Husband Hunter, The (2 parts) (Universal-Western)—Nov. 23; C-1120.
Hushed Hour, The (Harry Garson).
Hyde & Seek Detectives (2 parts) (Paramount-Mack Sennett)—Dec. 15; R-1246; C-1250.

I

I Believe (6 parts) (General Film-Cosmofotofilm).
I Want to Forget (Fox-Standard)—Dec. 15; A-1252.
I'll Say So (Fox)—Dec. 22; A-Vol. 37-1928; R-759; C-760.
Independence B'Gosh (2 parts) (Paramount-Flagg)—Dec. 8; R-1246; C-1250.
Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True" (Paramount-Bray)—Dec. 1.
Industries of the West Indies (Paramount-Bray)—R-1205.
Infatuation (5 parts) (Pathe)—Dec. 1; A-1254; R-1245; C-1250.
In the Coils (No. 10 of The Iron Test) (2 parts) (Vitagraph)—Dec. 23.
In the Hands of the Hun (No. 8 of Wolves of Kultur) (2 parts) (Pathe-Astra)—Dec. 1; C-1120.
In the Hollow of Her Hand (Film Market-Selig).
In the Hollow of Her Hand (5 parts) (Select)—December; A-1558.
In the Shadow (No. 15 of The Brass Bullet) (2 parts) (Universal-Special)—Nov. 16; C-1120.
Irish Eyes (5 parts) (Triangle)—Dec. 15; A-1387; R-1383; C-1384.
Iron Chair, The (No. 2 of Wolves of Kultur) (2 parts) (Pathe-Western)—Oct. 20; R-443; C-447.
Iron Test, The (No. 1, The Ring of Fire) (2 parts) (Vitagraph)—Oct. 21; R-621; C-623.
Iron Test, The (No. 2, The Van of Disaster) (2 parts) (Vitagraph)—Oct. 28; R-621; C-623.
Iron Test, The (No. 3, The Blade of Hate) (2 parts) (Vitagraph)—Nov. 4; C-691.
Iron Test, The (No. 4, The Noose) (Vitagraph)—Nov. 11; C-760.
Iron Test, The (No. 5, The Tide of Death) (2 parts) (Vitagraph)—Nov. 18; C-1119.
Iron Test, The (No. 6, Fiery Fate) (2 parts) (Vitagraph)—Nov. 25; C-1250.
Iron Test, The (No. 7, The Whirling Trap) (2 parts) (Vitagraph)—Dec. 2.
Iron Test, The (No. 8, The Man Eater) (2 parts) (Vitagraph)—Dec. 9; C-1555.
Iron Test, The (No. 9, The Pit of Lost Hope) (2 parts) (Vitagraph)—Dec. 16.
Iron Test, The (No. 10, In the Coils) (2 parts) (Vitagraph)—Dec. 23.
Iron Test, The (No. 11, The Red Mask's Party) (2 parts) (Vitagraph)—Dec. 30.
Isle of Intrigue, The (6 parts) (Shipman-Francis Ford Prod.).
Italian Battlefront, The (8 parts) (General Film-Fort Pitt).
It's Great to Be Crazy (Universal-Nestor)—Dec. 30; C-1556.

J

Japan of Today, No. 2 (Pathe-Post)—Dec. 29.
Java (Pathe-Post)—Dec. 1.
Jellyfish, The (Goldwyn-Capitol)—Dec. 15.
Johanna Enlists (5 parts) (Famous Players-Lasky-Artcraft)—Sept. 29; A-279; R-Vol. 37-1610; C-Vol. 37-1773.
Johnny, Go Get 'Em (Christie)—Dec. 10.
Jungle Joy Ride, The (Mutual-Outing-Chester)—Sept. 22; C-446.
Just for Tonight (5 parts) (Mutual-Star)—Sept. 16; A-Vol. 37-1615; R-Vol. 37-1919; C-121.
Just Home Made (Mutual-Strand)—Nov. 13; C-1120.
Just Plain Folks (Christie)—R-546.
Just Rambling Along (Pathe-Rolin)—Nov. 3; C-1251.
Just Sylvia (5 parts) (World)—Nov. 17; A-860; R-445; C-547.

K

Kaiser There Was, A (Universal-Master Comedy)—Dec. 21.
Kaiser's Finish, The (8 parts) (Warner Brothers); A-694; R-445; C-547.
Kaiser's New Dentist, The (Fox-Mutt & Jeff Cartoon)—Sept. 22.
Keep Her Smiling (Mutual-Strand)—Oct. 1; C-446.
Key to Power, The (Educational) (6 parts); R-1380; A-1562.
Kiddies of No Man's Land, The (General Film-Red Cross)—R-1248.
Kildare of Storm (5 parts) (Metro)—Sept. 16; A-Vol. 37-1778; R-118; C-121.
Kingdom of Youth, The (Mutual-Star)—Sept. 23; A-Vol. 37-1778; R-444; C-547.
King of Diamonds (5 parts) (Vitagraph)—Oct. 14; A-448; R-542; C-547.
King of the Kitchen (Universal-L-KO) (2 parts)—Dec. 4; C-623.
Kiss or Kill (5 parts) (Universal-Special)—Nov. 23; A-861; R-987; C-988.
Know Thy Wife (Christie)—Dec. 30.
Know Your Neighbor (Christie)—R-546.

L

Lady of the Dugout (6 parts) (Shipman-Al & Frank Jennings)—R-545; C-547.
Lady's Name, A (5 parts) (Select Pictures)—December; R-1554; C-1555; A-1562.
Lafayette, We Come (Affiliated Distributors Corp.—Nov. 17; (6 parts)—Nov. 17; A-693; R-622.
Last Warning, The (No. 13, Hands Up) (2 parts) (Pathe-Astra)—C-857.
Laughing Bill Hyde (5 parts) (Goldwyn)—Sept. 30; A-127; R-120; C-276.
Law of the North, The (Famous Players-Lasky-Paramount)—Sept. 29; A-125; R-Vol. 37-1772; C-Vol. 37-1920.
Law That Divides, The (5 parts) (W. W. Hodkinson)—Oct. 21; R-543; C-547.
Leap of Despair, The (No. 7 of Wolves of Kultur) (2 parts) (Pathe-Astra)—Nov. 24; C-988.
Leap Through Space, A (No. 9 of Hands Up) (2 parts) (Pathe-Astra)—Oct. 13; C-547.
Let's Fight (Universal-Nestor—Dec. 9; C-1384.
Liberator, The (24 part serial) (Harry Raver)—R-1116; C-1120.
Liberty's Triumph (Pathe)—Dec. 15; R-1338; C-1383.
Lightning Raider, The (Pathe); R-1380; C-1383.
Light of Western Stars (United Picture Theatres)—A-624; R-544; C-547.
Lip Reader, The (No. 5 of The Lure of the Circus) (2 parts) (Universal)—Dec. 16; R-1116.
Little Miss Grown-Up (5 parts) (General Film-Oakdale)—Sept. 22; A-Vol. 37-885; R-445; C-623.
Little Miss Hoover (5 parts) (Famous Players-Lasky-Paramount)—Dec. 29; R-1553; C-1555.
Little Orphant Annie (6 parts) (Pioneer)—R-1246; C-1251.
Little Outlaw, The (2 parts) (Pathe-Western)—C-760.
Little Women (William A. Brady)—R-856; C-988.
Look Who's Here (Christie)—Sept. 23; R-546.
Love Craze, The (2 parts) (Universal-Nestor)—Nov. 12; C-447.
Love Net, The (5 parts) (World)—Dec. 23; R-1382; A-1385; C-1556.
Love Wraith, The (5 parts) (World)—Nov. 25.
Love's Pay Day (5 parts) (Triangle)—Dec. 1; A-1121; R-1117; C-1120.
Lure of Luxury, The (5 parts) (Bluebird)—Oct. 7; A-280; R-445; C-446.
Lure of the Circus, The (No. 1, The Big Tent) (2 parts) (Universal)—Nov. 18; R-1116; C-1251.
Lure of the Circus, The (No. 2, The Giant's Leap) (2 parts) (Universal)—Nov. 25; R-1116; C-1251.
Lure of the Circus, The (No. 3, Beaten Back) (2 parts) (Universal)—Dec. 2; R-1116; C-1384.
Lure of the Circus, The (No. 4, The Message on the Cuff) (2 parts) (Universal)—Dec. 9; R-1116; C-1384.
Lure of the Circus, The (No. 5, The Lip Reader) (2 parts) (Universal)—Dec. 16; R-1116.
Lure of the Circus, The (No. 6, The Aerial Disaster) (2 parts) (Universal)—Dec. 23; R-1116; C-1556.
Lure of the Circus, The (No. 7, The Charge of the Elephant) (2 parts) (Universal)—Dec. 30; R-1116; C-1556.

M

Made in America, No. 1 (W. W. Hodkinson)—Dec. 29.
Maid and a Man, A (Mutual-Strand)—Sept. 24; C-121.
Maid Wanted (Universal-Star)—Nov. 30; C-447.
Make-Believe Wife, The (Famous Players-Lasky-Paramount)—Nov. 17; A-861; R-543; C-546.
Man Eater, The (No. 8 of The Iron Test) (2 parts) (Vitagraph)—Dec. 9.
Man from Funeral Range, The (5 parts) (Famous Players-Lasky-Paramount)—Oct. 6; A-282; R-444; C-446.
Man from Mexico (5 parts) (Famous Players-Lasky-Success)—Oct. 6; A-858.
Man of Bronze, The (5 parts) (World)—Dec. 9; A-990; R-1118; C-1251.
Man Within, The (2 parts) (Exclusive)—C-1555; R-1383.
Man Within, The (2 parts) (Exclusive Features); R-1383.
Man Who Wouldn't Tell, The (5 parts) (Vitagraph)—Dec. 2; A-990; R-1250; C-1383.
Mantle of Charity, The (5 parts) (Pathe)—R-120; C-447.
Maori Romance, A (Mutual-Outdoor)—Dec. 8.
Marriage Ring, The (Famous Players-Lasky-Paramount)—Aug. 26; A-Vol. 37-1463; R-1771; C-276.
Marriages Are Made (Fox-Excel)—Oct. 13; A-282; R-544; C-547.
Married by Proxy (Christie)—Sept. 16; R-118; C-121.
Married Virgin, The (6 parts) (General Film)—A-1557.
Master Mystery, The (Houdini Serial) (B. A. Rolfe)—R-856.
Mating, The (5 parts) (Vitagraph)—Oct. 7; R-444; C-446.
Message on the Cuff, The (No. 4 of The Lure of the Circus) (2 parts) (Universal)—Dec. 9; R-1116; C-1384.
Methodized Cannibals (Paramount-Burton Holmes)—Oct. 13.
Mexican Hacienda, A (Educational)—R-91.
Midnight Burglar, The (5 parts) (General Film-Oakdale)—A-Vol. 37-890; R-274; C-446.
Midnight Flyer, The (2 parts) (Universal-Western—C-623.
Midnight Patrol, The (Select)—Dec.; A-1124.
Milady o' the Beanstalk (6 parts) (Pathe-Diando)—Dec. 1; A-1121; R-986; C-988.
Mile in the Sky No. 117 (Ford Educational Weekly); R-1088.
Milky Way, The, No. 119 (Ford Educational Weekly).
Mirandy Smiles (5 parts) (Famous Players-Lasky-Paramount)—Nov. 24; A-860; R-543; C-546.
Miss Ambition (5 parts) (Vitagraph)—Nov. 18; A-764; R-1117; C-1119.
Mrs. Leffingwell's Boots (5 parts) (Select)—Oct.; A-452; R-275; C-277.
Mr. Logan, U. S. A. (Fox)—Sept. 8; A-448; R-120; C-121.
Modern Miracle Worker, A; Our Newest Possessions; How Movies Move (Paramount-Bray)—Nov. 10.
Money Isn't Everything (Pathe)—A280; R-117; C-446.
Mongrels (Fox-Lehrman and Sunshine)—Nov. 17.
Mother, I Need You (6 parts) (Ernest Shipman-Carlton)—R-545; C-547.
My Cousin (5 parts) (Famous Players-Lasky-Artcraft)—Nov. 17; A-450; R-1119; C-1250.
My Lady's Slipper (General Film-Rainbow).
Mystery Girl, The (5 parts) (Famous Players-Lasky-Paramount)—Dec. 22; A-1557.

Mystery Girl, The (5 parts) (Famous Players-Lasky-Paramount)—Dec. 22; R-1116; C-1119.

N

Nailed on the Plate (Universal-Star)—Oct. 19; C-447.
Narrow Path, The (5 parts) (Pathe-Astra)—Dec. 15; R-1118; C-1250; A-1255.
Naval Air Power (Pathe)—C-692.
Nearly a Chaperone (Universal-Star)—Sept. 21; C-623.
Nearly a Slacker (General Film-Rainbow)—R-1247; C-1251.

New Champion, The (Fox-Mutt & Jeff Cartoon)—Dec. 8; C-1383.
New Peril, A (No. 10 of The Brass Bullet) (2 parts) (Universal-Special)—Oct. 12; C-122.
Niagara Falls (No. 116 of Ford Educational Weekly).
Noose, The (No. 4 of The Iron Test) (2 parts) (Vitagraph)—Nov. 11; C-760.
Noose, The (No. 16 of The Brass Bullet) (2 parts) (Universal-Special)—Nov. 23; C-1120.
No Place Like Jail (Pathe-Rolin)—Oct. 6; C-446.
Nothing but Trouble (Pathe-Rolin)—Nov. 17; C-547.
Nuts and Noodles (2 parts) (Universal-L.KO)—Oct. 2; C-277.
Nymph of the Foothills, A (5 parts) (Vitagraph)—Sept. 9; A-Vol. 37-1612; R-Vol. 37-1770; C-276.

O

Oh Bobby, How Could You (Christie)—Sept. 30; R-546.
Oh Man! (Universal-Nestor)—C-623.
Of No Use to Germany (General Film-Red Cross)—R-235; C-276.
Old Homestead, The (5 parts) (Famous Players-Lasky-Paramount-Success)—Dec. 22; A-1389.
Old New England (Ford-Griever)—R-1088.
Once to Every Man (Frohman Amusement Co.)—R-1119; C-1250.
One Woman, The (5 parts) (Select-Special)—Nov.; R-1117; C-1251; A-1253.
On Caribbean Lapped Shores (Pathe-Post)—Oct. 20; C-988.
On Foot with Our Army and Navy (No. 121 of Ford Educational Weekly).
On the Jump (6 parts) (Fox-Victory)—Oct. 6; A-549; R-443; C-446.
On Trial for His Life (No. 14 of The Brass Bullet) (2 parts) (Universal-Special)—Nov. 9; C-1120.
Oracle's Decree, The (No. 14 of Hands Up) (2 parts) (Pathe-Astra)—Nov. 17; C-1120.
Our Newest Possessions (Paramount-Bray)—R-235.
Out of a Clear Sky (5 parts) (Famous Players-Lasky-Paramount)—Sept. 15; A-Vol. 37-1926; R-120.
Over the Rhine with Charlie (Universal-Special)—Dec. 28.

P

Painless Love (2 parts) (Universal-L-KO)—Nov. 27; C-447.
Pair of Pink Pajamas, A (2 parts) (Goldwyn-Capitol)—Oct. 21.
Pals First (6 parts) (Metro-Screen Classic)—Sept. 22; A-278; R-117; C-121.
Panther Woman, The (5 parts) (First National Exhibitors' Circuit)—Nov. 25.
Pathe News No. 1 (Pathe)—Dec. 22.
Pathe News No. 2 (Pathe)—Dec. 29.
Pathe News No. 3 (Pathe)—Dec. 29.
Peaks, Parks and Pines (Mutual-Outdoor Rothacker)—Dec. 1; C-1119.
Pearls and a Peach (Christie)—Dec. 23.
Peck's Bad Girl (5 parts) (Goldwyn)—Sept. 9; A-Vol. 37-1462; R-1920; C-121.
Peggy Mixes In (Christie)—Dec. 17.
Perfect Lady, A (5 parts) (Goldwyn-Star)—
Perfectly Fiendish Flanagan, or the Heart of the Dreadful West (2 parts) (Paramount-Flagg)—Dec. 22; R-1381; C-1383. Dec. 8; A-989; R-1248; C-1250.
Perfect Model, The (Arrow-Thanhouser)—A-548.
Perfect Thirty-six, A (5 parts) (Goldwyn-Star)—Nov. 24; A-450; R-1551; C-1555.
Perils of the Parlor (Universal-Nestor)—Oct. 14; C-447.
Pilatus Railway, The (Wm. L. Sherry-Burlingham)—R-393.
Pipe of Peace, The (General Film-Rainbow).
Pit of Lost Hope, The (No. 9, The Iron Test) (2 parts) (Vitagraph)—Dec. 16.
Pluck and Plotters (Vitagraph-Big V) (2 parts)—Dec. 23.
Polish Troops in France (Far Flung Battle Line) (Pathe)—Nov. 3.
Poor Innocent (2 parts) (Goldwyn-Capitol)—Dec. 29.
Poor Rich Man, A (5 parts) (Metro)—Dec. 23; A-1385.
Post Travel Series No. 25 (Pathe-Post)—Dec. 29.
Pot Luck in the Army (Fox-Mutt & Jeff Cartoon)—Dec. 1.
Precipice of Death, The (No. 9 of Wolves of Kultur) (2 parts) (Pathe-Astra)—Dec. 8; C-1251.
Pretender, The (5 parts) (Triangle)—Oct. 13; A-449; R-544; C-547.
Price of a Rotten Time (Universal-Star)—Oct. 12.
Price of Victory, The (Arrow); R-1380.
Private Peat (5 parts) (Famous Players-Lasky-Paramount-Artcraft)—Oct. 13; A-548; R-546; C-623.
Prodigal Wife, The (Screencraft)—R-1117; C-1120; A-1557.
Proposing Bill (2 parts) (Goldwyn-Capitol)—Dec. 1.
Prussian Cur, The (Fox)—Sept. 1; A-125; R-Vol. 37-1455; C-Vol. 37-1460.
Punting with Sugar (Pathe-Post)—R-91.

Q

Queen of Hearts (5 parts) (Fox-Excel)—Sept. 15; A-Vol. 37-1922; R-272.
Quicksand (5 parts) (Famous Players-Lasky-Paramount)—Dec. 22; A-1388; R-1552; C-1555.

R

Rainbow Trail, The (Fox-Standard)—Oct. 27; A-281; R-272.
Raindrops (Pathe-Post)—C-447.
Ramble in Aphasia, A (O. Henry Story) (2 parts) (General Film-Broadway Star)—C-623.
Rebuilding Broken Lives (General Film-American Red Cross)—R-1248; C-1250.
Reckoning Day (5 parts) (Triangle)—Nov. 17; A-1123; R-544; C-547.
Red Cross Cares for the Wounded, The (No. 120, Ford Educational Weekly).
Red Mask's Party, The (No. 11 of The Iron Test) (2 parts) (Vitagraph)—Dec. 30.
Repairing War's Ravages (No. 5 of Fighting for Freedom) (Universal-Special)—Nov. 30.
Return of Mary, The (5 parts) (Metro)—Sept. 23; A-Vol. 37-1928; R-118; C-121.
Ride to Death, The (No. 4 of Wolves of Kultur) (2 parts) (Pathe-Western)—Nov. 3; C-692.
Ring of Fire (No. 1 of The Iron Test) (2 parts) (Vitagraph)—Oct. 21; R-621; C-623.
Road Through the Dark, The 5 parts) (Select)—Nov.; A-1252; R-1381; C-1384.
Road to France, The (7 parts) (World)—Oct. 14; A-128; R-274; C-447.
Road to Romance, The (Paramount-Bray)—R-91.
Robber, The (2 parts) (Universal-Western)—Dec. 21.
Romance of Tarzan, The (First National Exhibitors' Circuit)—A-693; R-545; C-623.
Romance of the Air, A (Crest)—R-856; C-988.
Roofs and Riots (2 parts) (Vitagraph-Big V)—Sept. 30.
Room of Flame, The (No. 9, The Brass Bullet) (2 parts) (Universal-Special)—Oct. 5.
Rose of Wolfville (2 parts) (General Film-Broadway Star)—R-691; C-691.
Rosemary Climbs the Heights (5 parts) (Pathe-American)—A-989; R-542; C-547.
Rough on Husbands (2 parts) (Universal-L-KO)—Dec. 11; C-1384.
Rounding Up the Long Horns (Universal)—R-1088.
Ruling Passions (Select-Schomer)—R-273; C-277; R-1551.

S

Saba, The Astonishing (Mutual-Outing Chester) Sept. 15; R-91; C-Vol. 37-1921.
Safe for Democracy (J. Stuart Blackton)—R-760; C-857.
Salome (8 parts) (Fox)—R-369; C-547.
Scars and Bars (2 parts) (Universal-L-KO)—Nov. 20.
Scenes in Dutch Malaysia (Pathe-Post)—R-1206.
Screen Magazine No. 98 (Universal)—Dec. 28.
Screen Telegram No. 59 (Mutual)—Sept. 21; C-446.
Screen Telegram No. 60 (Mutual)—Sept. 24; C-446.
Screen Telegram No. 61 (Mutual)—Sept. 28; C-446.
Screen Telegram No. 62 (Mutual)—Oct. 1.
Screen Telegram No. 63 (Mutual)—Oct. 5; C-546.
Screen Telegram No. 64 (Mutual)—Oct. 8.
Screen Telegram No. 65 (Mutual)—Oct. 12; C-623.
Screen Telegram No. 66 (Mutual)—Oct. 15; C-623.
Screen Telegram No. 67 (Mutual)—Oct. 19; C-692.
Screen Telegram No. 68 (Mutual)—Oct. 22; C-692.
Screen Telegram No. 69 (Mutual)—Oct. 26.
Screen Telegram No. 70 (Mutual)—Oct. 29; C-760.
Screen Telegram No. 71 (Mutual)—Nov. 2; C-857.
Screen Telegram No. 72 (Mutual)—Nov. 5; C-857.
Screen Telegram No. 73 (Mutual)—Nov. 9; C-988.
Screen Telegram No. 74 (Mutual)—Nov. 12.
Screen Telegram No. 75 (Mutual)—Nov. 16; C-1120.
Screen Telegram No. 76 (Universal)—Dec. 26.
Sea Flower, The (5 parts) (Bluebird)—Dec. 23; R-1552; C-1554.
Sealed Envelope, The (No. 15, A Fight for Millions) (2 parts) (Vitagraph)—Oct. 21.
Sea Waif, The (5 parts) (World)—Dec. 30; R-1554; C-1556; A-1560.
Second Line of Defense, The Paramount-Bray)—R-1205.
Secret Code, The (5 parts) (Triangle)—Sept. 8; C-277.
Secret Strings (5 parts) (Metro)—Oct. 7; A-449; R-542; C-547.
Sensational Capture of Bagdad, The (No. 3 of Fighting for Freedom) (Universal-Special)—Oct. 19.
Serbia Victorious (General Film-Red Cross)—R-1248.
Set Free (5 parts) (Bluebird)—Dec. 9; R-1249; C-1383; A-1386.
She-Devil, The (6 parts) (Fox-Standard)—Dec. 1; A-449; R-690; C-691.
She Hired a Husband (5 parts) (Bluebird)—Dec. 16; R-1382; C-1554.
She Loves Me Not (Pathe-Rolin)—Dec. 29; C-1555.
Sheriff, The (2 parts) (Paramount-Arbuckle)—Nov. 24; R-759.
Shot in the Dumbwaiter (Universal-Star)—July 13; C-623.
Shoulder Arms (3 parts) (First National Exhibitors' Circuit)—A-624; R-621; C-623.
Side Show, The (Fox-Mutt & Jeff Cartoon)—Oct. 13.
Sight of Suva (Paramount-Burton Holmes)—Oct. 6.
Silent Gun of the Future, The (Czechoslovaks; Bobby Bumps Cartoon) (Paramount-Bray)—Dec. 22.
Silent Mystery (Serial) (Hiller & Wilk)—R-986.
Silent Rider, The (5 parts) (Triangle)—Dec. 8; R-1245; C-1251; A-1385.
Silent Sentinel, The (2 parts) (Universal-Western)—Dec. 7; C-447.
Silver Book, The (No. 12 of Hands Up) (2 parts) (Pathe-Astra)—Nov. 3; C-760.
Singapore (Pathe-Post)—Dec. 22.
Sins of the Children (Harry Rapf).
Smiles (Fox-Excel)—Jan. 12.
Snobs (5 parts) (Famous Players-Lasky-Success)—Nov. 10; A-991; R-622; C-623.
Society Sensation, A (5 parts) (Bluebird)—Sept. 23; A-278; R-273; C-276.
Solving the Farm Problem (Pathe)—R-91.
Some Baby (2 parts) (Jester Comedy Co.)—Nov. 1.
Some Cave Man (Christie)—Sept. 2; R-118; C-121.
Some Judge (General Film-Rainbow)—R-1247; C-1251.
Son of a Hun, The (2 parts) (Fox-Lehrman-Sunshine)—Dec. 29; C-1555.
Soothing the Heart of Italy (General Film-Red Cross) C-276.
Soul of Broadway, The (Fox)—Feb. 9.
Soul Without Windows, A (5 parts) (World)—Sept. 30; A-126; R-Vol. 37-1920; C-122.
Spender, The (5 parts) (Metro)—R-1554; C-1555.
Spoilers, The (Film Market-Selig—Reissue).
Sporting Life (Artcraft-Tourneur)—A-859; R-119; C-121.
Spreading Evil, The (7 parts) (James Keane)—R-987; C-988.
Squaw Man, The (5 parts) (Famous Players-Lasky-Artcraft)—Dec. 15; R-759; C-760; A-1390.
Staking His Life (5 parts) (W. H. Productions).
Star Spangled Banner, The (Film Market, Inc.).
Stars of Glory (Leonce-Perret).
Still Alarm, The (Pioneer Film)—A-625.
Straight Crooks (Universal-Strand)—C-1556.
Strange Woman, The (Fox)—Dec. 8; A-1123; R-272; C-276.
Stranger from the Sea, The (No. 11 of Hands Up) (2 parts) (Pathe-Astra)—Oct. 27; C-692.
String Beans (5 parts) (Famous Players-Lasky-Paramount)—Dec. 22; R-1381; C-1383; A-1389.
Submarines and Simps (2 parts) (Vitagraph-Big V)—Nov. 18.
Such a Little Pirate (5 parts) (Famous Players-Lasky-Paramount)—Oct. 13; A-450; R-445; C-546.
Sumatra (Pathe-Post)—Nov. 24; C-1251; R-1206.
Sun Message, The (No. 10 of Hands Up) (2 parts) (Pathe-Astra)—Oct. 20; C-623.
Sunset Princess (Arrow Film)—A-761.
Suspicion (6 parts) (Hoffman)—A-762.
Surrender of the German Fleet (Jewel)—R-1551; C-1555.
Swat the Flirt (Universal-Star)—Dec. 28.
Swat the Spy (Fox)—Sept. 29; A-Vol. 37-1774; R-274; C-276.
Swing Your Partners (Pathe-Rolin)—Sept. 29; C-122.
Sylvia on a Spree (5 parts) (Metro)—Dec. 16; A-1255; R-1551; C-1555.

T

Take a Chance (Pathe-Rolin)—Dec. 15; C-1383.
Tale of a Hat, The (Mutual-Strand)—Oct. 16; C-547.
Tales of the Tall Timber (Educational—R-235.
Talk of the Town, The (5 parts) (Universal-Special)—Sept. 28; A-127; R-120; C-276.
Tell It to the Marines (Fox-Excel)—Nov. 17; A-858; R-856; C-857.
Tell That to the Marines (2 parts) (Paramount-Flagg)—Oct. 13; R-444; C-446.
Temple of Dusk, The (5 parts) (Mutual-Star)—Oct. 20; A-452; R-Vol. 37-1919; C-Vol. 37-1921.
Testing of Mildred Vane, The (5 parts) (Metro)—Dec. 2; A-992; R-1245; C-1250.
There and Back (Universal-L-KO)—Dec. 2; C-1251.
Thirty-a-Week (5 parts) (Goldwyn-Star)—Nov. 17; A-861; R-546; C-623.
Three Hours Late (Christie)—Oct. 14.
Three Mounted Men (6 parts) (Universal-Special)—Oct. 12; A-279.

Thrilling Feats of the Royal Flying Corps (No. 4 of Fighting for Freedom) (Universal-Special)—Nov. 23.
Through the Flames (No. 5 of Hands Up) (2 parts) (Pathe-Western)—Nov. 10; C-760.
Three-X Gordon (5 parts) (W. W. Hodkinson)—Nov. 25; A-990; R-690; C-692.
Throwing the Bull (Fox-Mutt & Jeff Cartoon)—Dec. 29.
Tidal Wave, The (8 parts) (Wm. Stoermer).
Tide of Death, The (No. 5 of The Iron Test) (2 parts) (Vitagraph)—Nov. 18; C-1119.
'Tis Tough to Be Tender (Educational—Oct. 7; R-90.
Tobin's Palm (O. Henry's Series) (2 parts) (General Film-Broadway Star)—R-446.
Together (5 parts)(Bluebird)—Oct. 19; A-693; R-544; C-546.
Tongues of Flame (5 parts) (Bluebird)—Dec. 2.
Tony America (5 parts) (Triangle)—Sept. 22; A-Vol. 37-1923; R-444; C-447.
Too Fat to Fight (6 parts) (Goldwyn)—Dec. 15; R-1247; C-1250; A-1385.
Too Many Millions (5 parts) (Famous Players-Lasky-Paramount)—R-759; C-760; A-1560.
Too Many Millions (5 parts) (Famous Players-Lasky-Paramount)—Dec. 8; R-759; C-760; A-1561.
Tortola, The Fisherman's Paradise; A Machine that Thinks; An Oriental Wrestling Match; Cartoon (Paramount-Bray)—Nov. 17.
Torture Trap, The (No. 1 of Wolves of Kultur) (3 parts) (Pathe)—Oct. 13; R-443; C-447.
Tossed in the Torrent (No. 7 of Hands Up) (2 parts) (Pathe-Astra)—Sept. 29; C-446.
Tower of Tears, The (No. 12 of Wolves of Kultur) (2 parts) (Pathe-Western)—Dec. 29.
Trails Divided (2 parts) (Pathe-Western)—C-760.
Trails of Treachery (No. 6 of Wolves of Kultur) (2 parts) (Pathe-Astra)—Nov. 17; C-857.
Trapping Traitors (No. 3 of Wolves of Kultur) (2 parts) (Pathe)—Oct. 27; C-623.
Treason (5 parts) (Mutual-Star)—Sept. 15; A-Vol. 37-1615; R-118; C-121.
Treat 'em Rough (5 parts) (Fox-Victory)—Jan. 5; R-1380; C-1383.
Triumph of Transportation Pathe)—Oct. 6; R-236; C-446.
Tropic Melting Pot, A (Mutual-Outing Chester)—Oct. 6; C-547.
Turbaned Tommies (Paramount-Burton Holmes)—Dec. 15.
Twentieth Century Pirate, A (Universal-Nestor)—Oct. 28.
Twin Bed Rooms (Film Market-Tom Bret).
Twisted Trails (2 parts) (Exclusive)—C-1555; R-1383.
Twisted Trails (2 parts) (Exclusive Features); R-1383.
Two Cities of Old Cathay (Paramount-Burton Holmes)—Dec. 29.
Two-Gun Betty (5 parts) (W. W. Hodkinson)—Dec. 16; R-1246; C-1250; A-1559.
Two's Company (Christie)—Nov. 25.

U

Unblazened Trails, The (Mutual-Outing Chester)—Sept. 29; C-547.
Unconquerable Spirit, The (No. 18, Official War Review) (Pathe)—C-692.
Under Four Flags (World)—Jan. 6; R-988.
Under the Greenwood Tree (Famous Players-Lasky-Artcraft)—Dec. 1; R-1553; C-1555; A-1122; C-760.
Under the Masterly Leadership of Marshal Foch (No. 21 of Allies' Official War Review) (Pathe)—Nov. 17.
Undying Story of Captain Scott, The (Film Market—Capt. Scott Antarctic Expedition).
Unexpected Places (5 parts) (Metro)—Sept. 30; A-126; R-273; C-276.
U. S. Employment Bureau (Paramount-Bray)—R-235.
Universal Current Events No. 71 (Universal)—Sept. 21; C-277.
Universal Current Events No. 72 (Universal)—Sept. 28; C-547.
Universal Current Events No. 73 (Universal)—Oct. 5.
Universal Current Events No. 74 (Universal)—Oct. 12.
Universal Current Events No. 75 (Universal)—Oct. 19.
Universal Current Events No. 76 (Universal)—Oct. 26.
Universal Current Events No. 77 (Universal)—Nov. 2.
Universal Current Events No. 78 (Universal)—Nov. 9.
Universal Current Events No. 79 (Universal)—Nov. 16.
Universal Current Events No. 80 (Universal)—Nov. 23.
Universal Current Events No. 81 (Universal)—Nov. 30; C-1251.
Universal Current Events No. 82 (Universal)—Dec. 7.
Universal Current Events No. 83 (Universal)—Dec. 14.
Universal Current Events No. 84 (Universal)—Dec. 21.
Universal Current Events No. 85 (Universal)—Dec. 28.
Universal Screen Magazine No. 91 (Universal)—Oct. 5.
Universal Screen Magazine No. 92 (Universal)—Oct. 12.
Universal Screen Magazine No. 93 (Universal)—Oct. 19.
Universal Screen Magazine No. 94 (Universal)—Nov. 28.
Universal Screen Magazine No. 95 (Universal)—Dec. 7.
Universal Screen Magazine No. 96 (Universal)—Dec. 14.
Universal Screen Magazine No. 97 (Universal)—Dec. 21.
Unknown Switzerland (Wm. L. Sherry-Burlingham)—R-236.
Unpardonable Sin, The (Harry Garson).
Untamed Ladies (2 parts) (Universal-Century)—Oct. 9.

V

Vacation Land (Mutual-Outdoor)—Dec. 15.
Vanishing Skirt, The; Beans; Cartoon, Uncle Sam's Coming Problem (Paramount-Bray)—Dec. 29.
Van of Disaster (No. 2 of The Iron Test) (2 parts) (Vitagraph)—Oct. 28; R-621; C-623.
Vanity Pool, The (6 parts) (Universal-Special)—Dec. 2; A-1124; R-545; C-547.
Velvet Hand, The (5 parts) (Bluebird)—Sept. 30; A-129; R-444; C-446.
Victorious Servia (General Film-Red Cross).
Village Chestnut, The (2 parts) (Paramount-Mack Sennett)—Dec. 29; C-1555.
Virginian, The (5 parts) (Paramount-Success)—Dec. 29.
Vive La France (Thomas H. Ince)—Sept. 15; A-Vol. 37-1925; R-119; C-121.
Vow, The (Hopp Hadley)—R-543.

W

Wanted a Brother (5 parts)- (General Film-Oakdale)—A-Vol. 37-890; R-445; C-623.
Wanted for Murder (8 parts) (Independent Sales-Raff)—R-1382; C-1555.
Watching a Ruby Grow (Universal)—R-91.
Way of a Man With a Maid, The (5 parts) (Famous Players-Lasky-Paramount)—Dec. 29; A-1390.
Wee Bit Odd, A (Educational)—C-1250; R-1206.
What Becomes of the Children (Film Market Co.)—A-1122.
What Does a Woman Need Most? (6 parts) (Psycho-Analytic Research Assn.).
What Love Forgives (5 parts) (World)—Jan. 6.
Whatever the Cost (5 parts) (W. W. Hodkinson)—Oct. 7; A-451; R-274; C-276.
When Do We Eat? (5 parts) (Famous Players-Lasky-Paramount)—Oct. 13; A-694; R-621; C-691.
When Woman Wars (No. 10 of Wolves of Kultur) (2 parts) Pathe-Western)—Dec. 15; C-1383.
Whirling Trap, The (No. 7 of The Iron Test) (2 parts) (Vitagraph)—Dec. 2.
Whirlwind Finish (2 parts) (Universal-Star)—
Who Shall Take My Wife? (Film Market-Selig). Aug. 24; C-623.
Whose Little Wife Are You? (2 parts) (Paramount-Mack Sennett)—Nov. 17; R-443; C-446; C-1250.
Why Get a Divorce? (Christie)—Oct. 7.
Why Husbands Flirt (Christie)—Nov. 18.
Why I Would Not Marry (Fox)—Nov. 24; R-986; C-988; A-1252.
Why Movies Move (Paramount-Bray)—Oct. 13.
Why Not Marry? (Film Market—Tom Bret Comedy).
Why Pick on Me (Pathe-Rolin)—Oct. 13; C-446.
Why Worry (Universal-Star)—Nov. 23; C-447.
Wildcat of Paris (5 parts) (Universal)—R-1552; C-1556.
Wild Honey (DeLuxe); R-1381; C-1384.
Wife or Country (5 parts) (Triangle)—Dec. 29.
Wildflower (5 parts) (Paramount-Reissue)—Sept. 8; A-125; R-Vol. 37-1919.
Winning the War No. 1 (Pathe)—Oct. 20.
Winning the War (No. 2, Feeding Our Fighters) (Pathe)—Dec. 15; C-122; C-1383; R-1338.
With the Polish Army in France (Pathe-French Pictorial)—C-760.
Wives and Other Wives (5 parts) (Pathe-American)—R-1247; C-1250.
Wives of Men (Pioneer)—A-761.
Wolves of Kultur (No. 1, The Torture Trap) (3 parts) (Pathe)—Oct. 13; R-443; C-447.
Wolves of Kultur (No. 2, The Iron Chair) (2 parts) (Pathe)—Oct. 20; R-443; C-447.
Wolves of Kultur (No. 3, Trapping Traitors) (2 parts) (Pathe)—Oct. 27; C-623.
Wolves of Kultur (No. 4, The Ride to Death) (2 parts) (Pathe-Western)—Nov. 3; C-692.
Wolves of Kultur (No. 5, Through the Flames) (2 parts) (Pathe-Western)—Nov. 10; C-760.
Wolves of Kultur (No. 6, Trails of Treachery) (2 parts) (Pathe-Astra)—Nov. 17; C-857.
Wolves of Kultur (No. 7, The Leap of Despair) (2 parts) (Pathe-Astra)—Nov. 24; C-988.
Wolves of Kultur (No. 8, In the Hands of the Hun) (2 parts) (Pathe-Astra)—Dec. 1; C-1120.
Wolves of Kultur (No. 9, The Precipice of Death) (2 parts) (Pathe Astra)—Dec. 8; C-1251.
Wolves of Kultur (No. 10, When Woman Wars) (2 parts) (Pathe-Western)—Dec. 15; C-1383.
Wolves of Kultur (No. 11, Betwixt Heaven and Earth) (2 parts) (Pathe-Western)—Dec. 22; C-1555.
Wolves of Kultur (No. 12, The Tower of Tears) (2 parts) (Pathe-Western)—Dec. 29; C-1555.
Wolves of the Range (2 parts) (Universal-Western)—Dec. 28; C-1556.
Woman (Hiller & Wilk-Tourneur)—R-691; C-760.
Woman of Impulse, A (5 parts) (Famous Players-Lasky-Paramount)—R-Vol. 37-1918; C-121; A-1559.
Woman the Germans Shot, The (Plunkett & Carroll)—R-691. (See Cavell Case.)
Woman Who Gave, The (6 parts) (Fox-Standard)—Nov. 17; A-626; R-622; C-628.
Woman's Experience, A (6 parts) (Bacon-Backer)—A-625; R-Vol. 37-1920; C-121.
Woman's Law, The (Arrow Film)—A-761.
Woman's Weapons (5 parts) (Famous Players-Lasky-Paramount)—Nov. 24; A-991; R-690; C-691.
Wonderland of Peru, The (Film Market—Capt. Besley Expedition).
Work or Fight (2 parts) (Universal-L-Ko)—Dec. 25.

Y

Yellow Dog, The (6 parts) (Jewel)—Nov. 4; A-282; R-120; C-276.
You Know What I Mean (2 parts) (Goldwyn-Capitol)—Jan. 12.

Z

Zaza (5 parts) (Paramount-Success)—Sept. 29; A-281; R-119; C-121.
Zero Hour, The (5 parts) (World)—Dec. 16; A-1256; R-1247; C-1251.

Vol. 38, No. 1 October 5, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

Goldwyn Pictures

are playing in more than 5,000 theatres in America.

On their merits.

On their dramatic values.

On their production qualities and power.

And because the American *public*, recognizing their strength and refinements, has shown exhibitors its liking for Goldwyn Pictures.

"This is a Goldwyn Year!"

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The Whole Family Will Love It!

As tantalizing as a wink—the most bewitching photoplay of the season.

"FOR HUSBANDS ONLY"

the newest
Lois Weber
Production
Starring
Mildred Harris

Book it now. It's a delight!

JEWEL Productions
1600 Broadway, New York City

NEWSPAPER CRITICS CALL "TRIPLE TROUBLE" FUNNIEST CHAPLIN FILM

Read these few excerpts taken at random from hundreds of commendatory clippings:

"You will laugh, you will scream and you will roar, when you see this brand new Charlie Chaplin comedy, 'Triple Trouble.' "

—Columbia, S. C., State.

"Charlie Chaplin, in his latest comedy success, 'Triple Trouble,' is smashing all records at the Franklin Theatre this week. The crowds gladly wait their turn to get a chance to see Chaplin and laugh at his endless troubles."

—Oakland, Cal., Enquirer.

"Charlie Chaplin, in 'Triple Trouble,' is easily the hot weather, sure fire hit, and in one of his best Essanay brand comedies, is attracting hosts of admirers."

—Schenectady, N. Y., Star.

"Charlie Chaplin, in 'Triple Trouble,' injects a lot of new comedy never before presented by the king of comedians. If you think you have seen Charlie in funny ones, take a peek at him in his newest comedy and you'll vote him the best ever."

—Fall River, Mass., Globe.

" 'Triple Trouble' is more fatal to a fit of blues than an attack of laughing gas. The picture is meeting with great success at the Strand this week and is proving one of the funniest of the Chaplin films."

—Duluth, Minn., Herald.

"The Essanay Chaplin comedies have been listed among the most humorous the little comedian has made . . . . and Essanay made one film—'Triple Trouble'—that was the funniest of any."

—Montgomery, Ala., Advertiser.

LOOK AT THIS NEW CHAPLIN PICTURE YOURSELF

Essanay

George Kleine System
Distributors

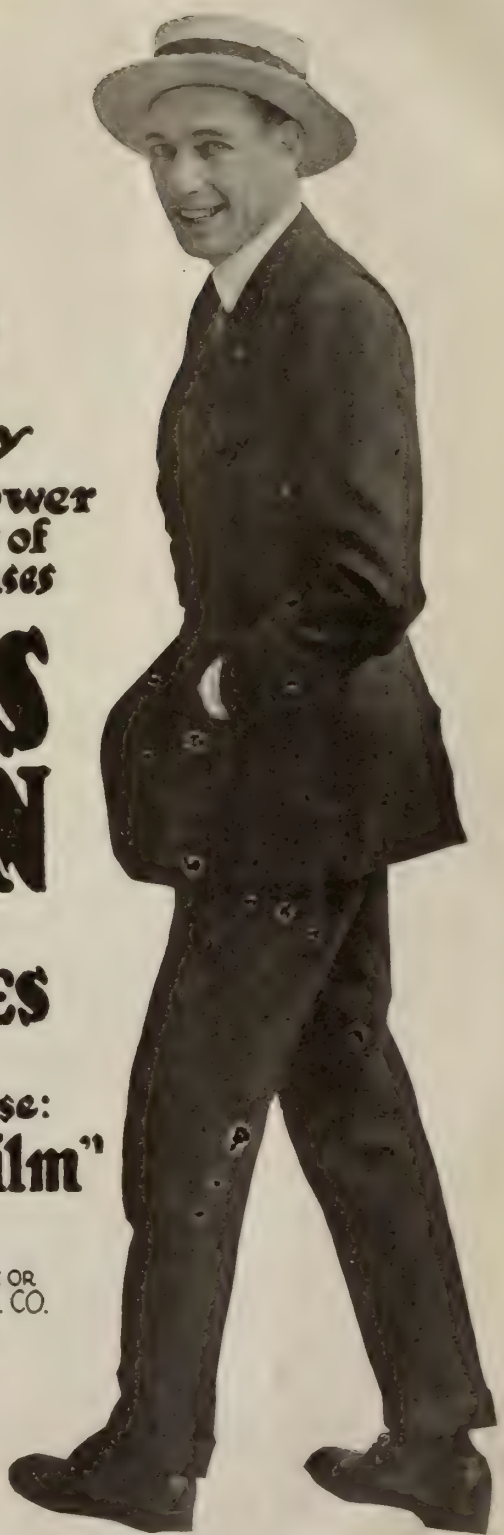
Perfection Pictures

Doubling
and
tripling
in
popularity
and
Box Office Power
in hundreds of
live wire houses

LYONS
MORAN
STAR
COMEDIES

Latest Release:
"Frenzied Film"

BOOK THRU ANY
UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, PRES.
1600 BROADWAY, N.Y.



YOUR big WAR TIME OPPORTUNITY

7 BIG REELS 7 BIG REASONS FOR BOOKING

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1 These Pictures are authentic—A true record of Great Britain's War Activities—Now first shown. Don't Forget That!

2 These Pictures are Official—Filmed by the Authority of the British Government—The very Latest. Don't Forget That!

3 These Pictures show the most thrilling Airplane and Air Battle Pictures ever shown on the Screen. They are wonders. Don't Forget That!

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5 These Identical Official British War Pictures are the ones that Packed New York's Strand Theatre to Capacity. Don't Forget That!

6 These Pictures—7 Reels of Them—are a big War-Time Novelty. They are Released Serially—One a Week. Boost 'Em. Don't Forget That!

7 These Pictures are Distributed in the United States Solely by the Universal Film Mfg. Co. Book through any Universal Exchange. Don't Forget That!

ALICE BRADY in

THE seven productions which comprise Alice Brady's first series of Select Pictures offer the Exhibitor a brilliant group of attractions of high merit, splendidly produced, and starring an artist of international repute on both stage and screen. Show these pictures at short intervals, and benefit by their value as a patronage-building series.

"HER SILENT SACRIFICE"

The story of a maid of Brittany who became the idol of smart Paris, and risked all for the man she loved.

"WOMAN AND WIFE"

The Alice Brady version of Charlotte Bronte's immortal creation, "Jane Eyre," a fiction classic made a screen triumph.

"THE KNIFE"

Made from Eugene Walter's wonderful play. This is one of the most remarkable dramas ever presented on the screen—its action swift and direct, like the stab of a blade through the dark.

"AT THE MERCY OF MEN"

Magnificent acting marks this stirring love drama in which red blood and strong passions sway the hearts of men and women.

"THE ORDEAL of ROSETTA"

A fine standard attraction. Miss Brady is in the picture almost every foot of its five reels, playing many roles in this fascinating screen-play.

"THE WHIRLPOOL"

This clean, wholesome picture tells the story of a young girl who had faith in the better side of human nature—and played her hunch. A winner!

"THE DEATH DANCE"

Hemmed around by adverse circumstances, the one good woman of a fast company—she stayed good! Alice Brady herself dances the difficult "death dance."

SELECT SP PICTURES

AN ideal picture for every class of patronage—is this first of Alice Brady's Second Select Series—clean, of gripping tenseness, and wholly beautiful! This photoplay of twin sisters who loved one man easily outranks this star's best productions in the past. It is a picture which does credit to the screen, and one of which Select is proud.

You will make new friends for Alice Brady with "The Better Half"—and she will win new patrons for your theatre with it.

Another man's wife, and bearing another woman's name—there she stood!

The BETTER HALF

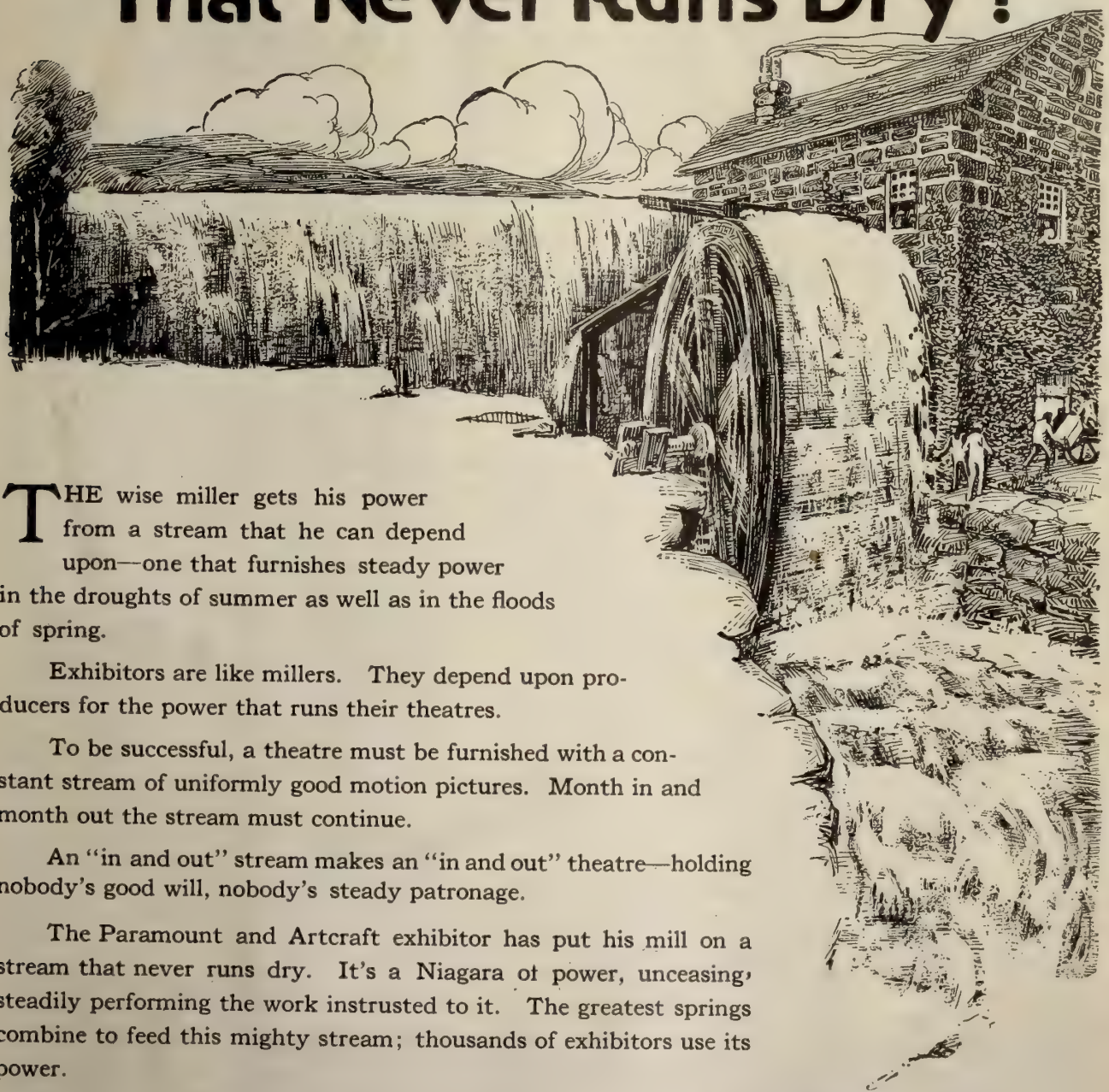
From the novel, "Michael Thwaite's Wife" by Miriam Michelson
Author of "In the Bishop's Carriage"

Scenario by Louis Sherwin

Directed by J. S. Robertson

Invest your profits in W. S. S.

Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream that he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work instrusted to it. The greatest springs combine to feed this mighty stream; thousands of exhibitors use its power.

There's still more room along the bank—
Come set up your mill!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky

Presents

FRED STONE

in

"THE GOAT"

Story and scenario by Frances Marion

Directed by Donald Crisp

An ARTCRAFT Picture

YOU CAN'T SAY "PISH!" TO AN EARTHQUAKE

WHETHER you want to or not, you've got to take a definite attitude toward an earthquake. It won't let you ignore it.

Fred Stone is a human earthquake. You can't ignore him. For years he has held a solitary position on the musical comedy stage as acrobat, comedian, actor, personality.

In his first Artcraft Picture, "The Goat," he does all of those things that have made him famous. As acrobat he thrills you with his reckless daring. As comedian he rocks your theatre with laughter. As actor he holds your audience spellbound. And as a personality he wins their hearts, so that they will come again and again to see him.

You can't ignore Fred Stone in "The Goat." What are you going to do about it?

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

D.W.GRIFFITH'S

"The Great Love" in Cleveland

"Business Was Capacity in Hottest Week"

When there's hot weather in Cleveland the citizens can run over to Lake Erie and get cooled off. They don't have to suffer. And to keep them in town you've got to have something mighty big. During the hottest week of the summer D. W. Griffith's first Artcraft Picture, "The Great Love," opened at Loew's Stillman Theatre. It was playing in competition with Lake Erie—and it won! Here's what Jack Kuhn, manager of the Stillman, says:

> **"Spell of the hottest weather did not affect drawing power of this wonderful feature. On Saturday, the last day of the showing, our receipts were the biggest of any day during the week. Capacity business in extreme hot weather is a record of which any theatre may be proud."**

"The Great Love" is a picture your people want to see, and you won't be able to keep them away.

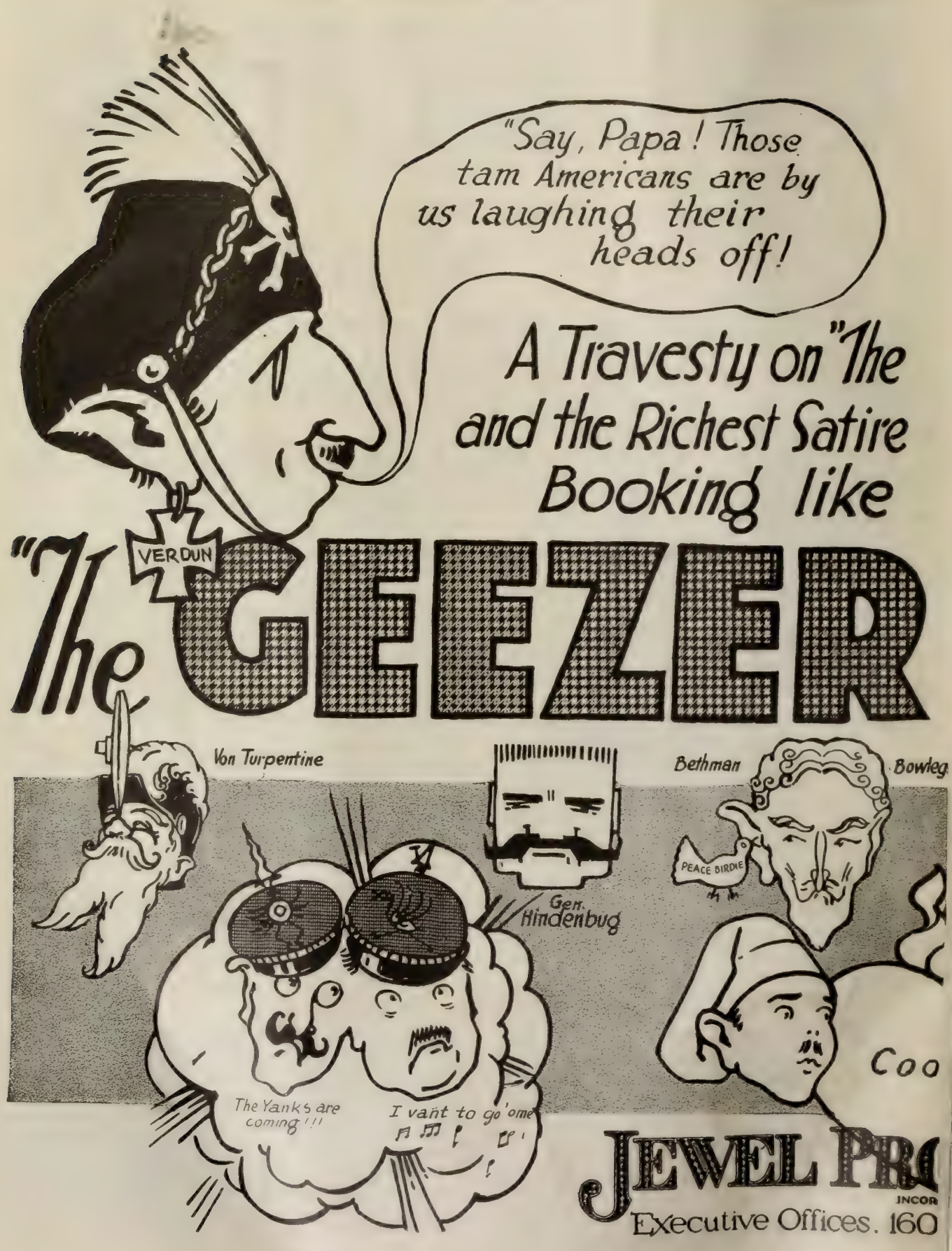
Released by

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.



A Travesty on "The and the Richest Satire Booking like

"The GEEZER

JEWEL PRO
INCOR
Executive Offices. 160

Ach! but it hurts worse alretty to see dot "Geezer" getting the money!"
Kaiser – the Beast of Berlin"
ever given to Americans
Wildfire!
OF BERLIN"
Gen. DissOrder
Gen. Bumluck
A PalaceGerm
ee!
DUCTIONS
RATED
Broadway. New York City
The Turkish Embarasser

TWO REELS OF

Doubled their Business for Three Days!

"After playing 'THE GEEZER OF BERLIN' at our Majestic Theatre for three days we must admit that it made the greatest hit of all comedies we ever played.

"We are, above all, best convinced by our daily receipts—which have actually doubled during the run of this picture."

Second Avenue Amusement Co., Inc., N. Y.
H. SCHULMAN
President

Read what have done Big Money

Pleased to proven a

"We played 'THE GEEZER OF BERLIN' yesterday and we are pleased to report that it has proven to be a sure winner. Not alone was the Box-office pleased but the audience was pleased — because it is entirely different and novel from any other two-reel comedy we ever played."

JEWEL Productions Inc
1600 Broadway, New York City

"The GEEZER O

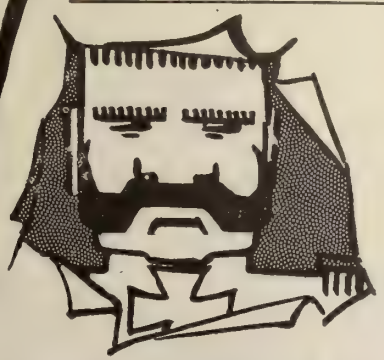
GOLDEN LAUGHTER

others with this Getter!

a feature in itself!

"It is with pleasure that I write this letter complimenting you on your wonderful two-reel comedy, 'THE GEEZER OF BERLIN.'

"This is a feature in itself. Viewing it from every angle, not only the Box-office but also our pleased patrons consider it the best comedy of this kind ever produced."



Bohemian National Hall New York

L. SCHWAGER
Manager

report it has sure winner!

Sheffield Theatre
Brooklyn, N. Y.

JEWEL Productions INC
1600 Broadway. New York City

F BERLIN"

Newspaper Ads that

On the Timeliest Two-Reel

"The GEEZER

A Travesty on the Original Jewel Triumph

JEWEL PRO
INCO
Executive Offices. 160

"Is'nt diss chust a lotely war we are running, Papa?"
(one of the heartbreaking scenes in)
"The GEEZER OF BERLIN"
A TRAVESTY on The KAISER-the Beast of Berlin
The picture that will make you roar and scream with laughter
It's A Scream
SEE the "Geezer of Berlin" get walloped good and plenty. See him get kicked in his royal compartment. See him get what's coming to him. See the funniest farce of the year—a screaming travesty on "The Kaiser, the Beast of Berlin." You'll laugh your head off.
{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}
G. O. B. Ad Cut No 103—Price 40c.—Matt 15c.
"Here you big stiff—do yourself a favor."
(one of the pathetic scenes from)
"The GEEZER OF BERLIN"
A TRAVESTY on The KAISER-the Beast of Berlin
The picture that will make the hens run down your chests with laughter
Picture This!
IMAGINE "The Geezer of Berlin" being kicked in his Royal Compartment" Funny? Well just wait till you see this tremendous Comedy wallop. It's a travesty on the original "THE KAISER THE BEAST OF BERLIN" picture and its packed with mirth and laughter. BE SURE TO TAKE THE WHOLE FAMILY.
{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}
Ad Cut No 106—Price 40c.—M
"If it wasn't undignified I'd smack you in the puss"
(one of the heartbreaking scenes in)
"THE GEEZER OF BERLIN"
A TRAVESTY on The KAISER-the Beast of Berlin
"Twill be the talk of the Country
SUMPTUOUSLY STAGED!
HOW you will laugh and scream and roar when you see "THE GEEZER OF BERLIN" (a travesty on "The Kaiser, the Beast of Berlin"), the highest class comedy produced in years. It's a riot. Staged with all the sumptuousness and brilliance imaginable. It's by far the biggest comedy feast of the year. YOU MUST SEE IT.
{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}
G. O. B. Ad Cut No 101—Price 65c.—Matt 20c.
Der joke iss on You, Papa—he called me a regular Son-of-a-Hun"
(one of the killing scenes in)
"The GEEZER OF BERLIN"
A TRAVESTY on The KAISER-the Beast of Berlin
The picture that will make you roar and scream with laughter
DON'T MISS IT
WAIT till you witness the scene where the young lieutenant tells "The Geezer of Berlin" to shoot himself—wait till you see what they do to this mad dog of Europe in this screaming comedy. Nothing like it ever in pictures. To miss it is to miss the biggest comedy smash of the season. Take the kids.
{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}
G. O. B. Ad Cut No. 105. Price 65c. Matt 20c

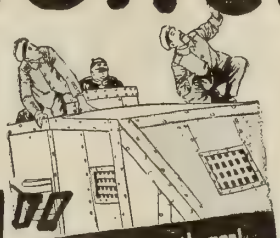
bring in the Money

Comedy Ever Made

OF BERLIN"

"The Kaiser – the Beast of Berlin"

DUCTIONS
RATED
) Broadway New York City



"Be seated gentlemen! The Kaiser will be right down"

(another of the killing scenes in)

"The GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

The picture that will make you roar & scream with laughter

It's A Riot!

"THE GEEZER OF BERLIN"—(a travesty on "The Kaiser, the Beast of Berlin")—is a riot of fun, and staged as gorgeously as the original Kaiser picture that you have seen. It will make you roar with laughter. Biggest comedy production of the season. Bring the whole family.

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}

G. O. B. Ad Cut No. 102—Price 40c.—Matt. 15c.

"—Say you big boob vot are you trying to do —put der battle on de Bum?"

(another of the killing scenes in)

"The GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

'Twill be the talk of the Country

---You'll Shake with Laughter"

"THE GEEZER OF BERLIN" gives "Hinden-burg" the devil for trying to put the battle on the bum. You'll shake with laughter. You'll get the biggest gobs of joy in years when you see this picture. Gorgeously staged. Wonderfully produced. The biggest film of the year. A riot of fun and laughter. DON'T MISS it.

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}

d Cut No. 107—Price 40c.

"Shoot 'em in the pants Your Majesty"—

(one of the killing scenes in)

"The GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

'Twill be the talk of the country

LAUGH---LAUGH---LAUGH

YOU are in for the biggest treat of the year. "THE GEEZER OF BERLIN"—(a travesty on "THE KAISER, THE BEAST OF BERLIN") makes a monkey out of the puffed up, pompous, swell headed Kaiser. What they don't do to this dampheel Emperor is a caution. You'll scream with joy. You'll roar with laughter. Take the whole family. It's the Comedy production. EXTRAORDINARY. Sumptuously staged. Elaborately produced.

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}

G. O. B. Ad Cut No. 104—Price 65c.—Matt 20c.

"Somebody tapped his Majesty on the coco and he's sore as a boil."

(another of the killing scenes in)

"THE GEEZER OF BERLIN"

A TRAVESTY on "The KAISER – the Beast of Berlin"

The picture that will make you roar & scream with laughter

The Big Comedy Smash of the Season

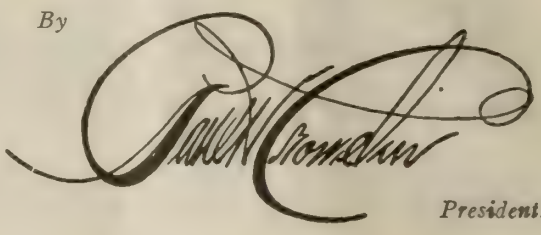
IF you want to see the comedy that will make you split your sides with laughter—see "THE GEEZER OF BERLIN"—(a travesty on "The Kaiser, the Beast of Berlin")—see "The Geezer" get kicked in his royal compartment. See his funny comedy staged with regal pomposness. No picture like it. BRING THE FAMILY WITH YOU.

{Saw thru cut here. Between parts thus separated, insert Theatre Name, Date, etc}

G. O. B. Ad Cut No. 108—Price 65c.—Matt 20c.

"Little Talks with Foreign Buyers"—No. 18

By



President.

"SHERRILL!"

THE name stands for ***high art*** in film production as features like "The Witching Hour," "Conquest of Canaan" and others will attest. Sherrill made "Hearts Across the Seas," a call for patriotism in ***all*** countries, and the critics have pronounced it the finest thing of its kind to date. It makes every spectator a booster for his own country; and so is one of those pictures that receive —and deserve—official support everywhere. The executives of your nation, state and city will be glad to endorse and publicize "Hearts Across the Seas." So will every local civic and patriotic organization of any importance. IT MAKES BETTER CITIZENS. If you *must* have a "special" that has thrills and pep and action, that will make lots of noise, get lots of advertising and *do lots of business*, you had better sign this Frohman Amusement Corporation (Sherrill) masterpiece today. Oh, yes—Arnold Daly, known the world over as a leading star of the American stage, is the featured player.

CALL, WIRE OR CABLE

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN PRES. & GEN'L. MGR.

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS AND SOLE EXPORTERS OF SPEER CARBONS, FULCO ACCESSORIES AND GLOBE REELS

READY FOR WORLD SALE—42 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge: 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"To-Day"*** *and* ***"Mad Lover;"*** ***"The Victim,"*** *with Robert T. Haines; Pyramid's* ***"Inside the Lines"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross,"*** ***"Blue Blood,"*** *and* ***"Social Ambition;"*** ***"Hunting Big Game in the Frozen North,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

Inaugurating

A NEW ERA IN

VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

EARLE WILLIAMS STAR SERIES

September 30, 1918—"A Diplomatic Mission" to be followed by seven other Earle Williams Features on these dates.

November 11, 1918	March 17, 1919
December 23, 1918	April 28, 1919
February 3, 1919	June 9, 1919
September 1, 1919	

Albert E. Smith Presents

EARLE WILLIAMS

in The First of His Eight Star Series Releases

"A DIPLOMATIC MISSION"

A FIVE PART BLUE RIBBON FEATURE

Written by DON BARTLETT Directed by JACK CONWAY

Earle Williams is at the very height of his powers in this feature de luxe which ushers in Vitagraph's new Star Series Releasing Plan.

Action—intrigue—fight—a strong love story—a touch of the Secret Service—with a one hundred per cent. American hero in his dashing Yankee role—"A DIPLOMATIC MISSION" is in every sense worthy to bear the Vitagraph Blue Ribbon Seal—"the mark of the highest in photoplay art."

Mr. Williams is supported by a strong cast of Vitagraph favorites headed by beautiful Grace Darmond, and in story, photography and production, "A Diplomatic Mission" will delight the most exacting audiences.

VITAGRAPH

The distinguished and talented actor

SESSUE HAYAKAWA

in

"The TEMPLE of DUSK"

A screen drama which contrasts the doctrines of self and sacrifice—

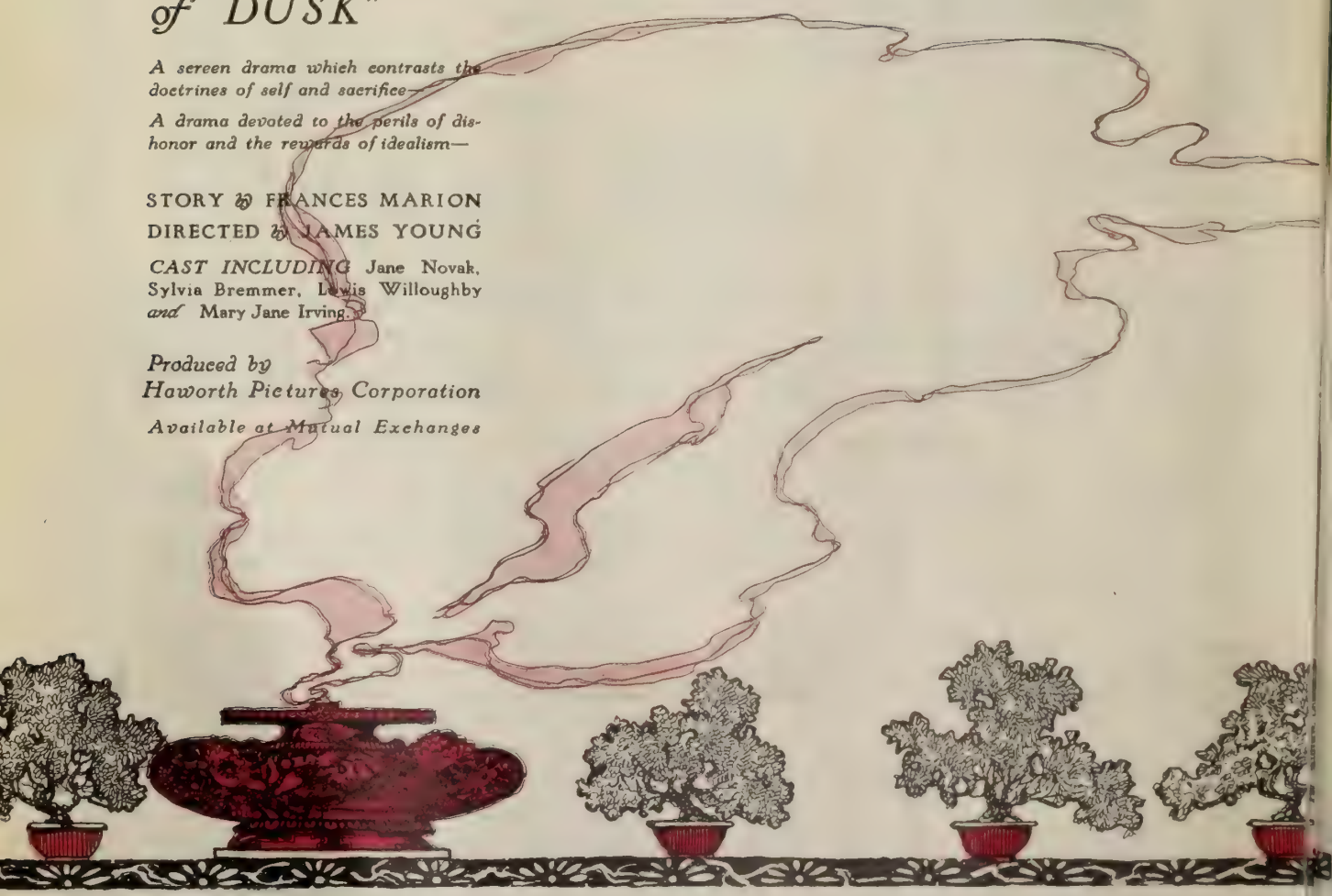
A drama devoted to the perils of dishonor and the rewards of idealism—

STORY *by* FRANCES MARION
DIRECTED *by* JAMES YOUNG

CAST INCLUDING Jane Novak, Sylvia Bremmer, Lewis Willoughby *and* Mary Jane Irving.

Produced by
Haworth Pictures Corporation

Available at Mutual Exchanges



STATES RIGHTS MEN WIRE

GRAPHIC FILM CORPORATION PRESENTS

JAMES K. HACKETT

EFFIE SHANNON - MABEL JULIENE SCOTT

IN

IVAN ABRAMSON'S

Latest Creation

ASHES OF LOVE

GRAPHIC FILM CORPORATION

729 Seventh Ave., N. Y. C.

Keep your eye on the Eagle!

"Lafayette We Come!"
(Pershing-1917.)

Produced by
Leonce Perret
featuring E.K. Lincoln
and Dolores Cassinelli

Released By
AFFILIATED DISTRIBUTORS
Corporation
1476 Broadway
NEW YORK

Shipped From
MUTUAL FILM EXCHANGES

WHAT DOES KULTUR MEAN?

Why does American blood boil at the very sound of the word?
Ask your audiences this question in your advertising on

LEAH BAIRD

in the sensational serial with the title of national interest

WOLVES OF KULTUR

WITH SHELDON LEWIS

No fear but that you'll pack your house!

Produced by Western Photoplays, Inc. Written and directed by J. A. Golden

Released Oct. 13th

PATHÉ DISTRIBUTORS

The New England Yankee, the blasè New Yorker, the easy going Southerner, the hustling Middle Wester and the optimistic Pacific Coaster are all alike in one thing; they like a serial with

THRILLS!

Show them

LEAH BAIRD

in the sensational serial

WOLVES OF KULTUR

and then listen to the applause!

"Wolves of Kultur" with **SHELDON LEWIS**

Presented by Western Photoplays, Inc. Written and directed by J. A. Golden

Released Oct. 13th

PATHÉ DISTRIBUTORS

Pathé's latest bids fair to be
Pathé's greatest; to date

RUTH ROLAND

and
George Larkin
in the sensational Western serial

HANDS UP

is a combination which has beaten every Pathé serial booking record for a similar period of time.

Reports are to the effect that the serial is crowding the houses. "Hands Up" has made good!

Produced by Astra.
Written by Gilson Willets
Directed by Jas. W. Horne

PATHÉ

The Most Widely Shown Picture That Has Ever Been Screened-

OFFICIAL WAR REVIEW

What with 3000 days in the biggest vaude-ville circuits in the land and the large majority of the representative picture houses, both large and small, the Official War Review is undoubtedly shown in more places and to MORE persons than any other picture ever screened.

There's a reason. See it and it will be evident.

Official government pictures of France, Italy, Great Britain and the United States.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

JULIUS STEGER'S GREATEST PRODUCTION

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

"HER MISTAKE"

and the Balance of

THE TWELVE BIGGEST ATTRACTIONS OF THE YEAR AT

$10 $20 $30

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation 130 West 46th Street
BOSTON	American Feature Film Co. 60 Church Street
NEW HAVEN	American Feature Film Corp. 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co. 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
CLEVELAND	Success Film Productions 419 Sloan Building
WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street, N. W.

GENERAL FILM COMPANY

LOS ANGELES	738 So. Olive Street
SAN FRANCISCO	225 Golden Gate Avenue
SEATTLE	2023 3rd Avenue
PORTLAND	390 Burnside Avenue
DENVER	1533 Welton Street
MINNEAPOLIS	909 Hennepin Avenue
OMAHA	1508 Howard Street
KANSAS CITY	921 Walnut Street
NEW ORLEANS	343 Baronne Street
ST. LOUIS	3610 Olive Street
ATLANTA	111 Walton Street
DALLAS	1924 Main Street

Demand Prompt and Efficient Service at the Advertised Prices

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street NEW YORK

Leading Exhibitors Book New American Productions

Fisher, Minter, Russell Subjects Sold Direct Are Meeting With Approval of Nation's Leaders

SINCE the announcement of the American Film Company's new policy of selling direct the new series of feature subjects, starring Mary Miles Minter, William Russell and Margarita Fisher, hundreds of the biggest exhibitors throughout the nation have responded. Circuits everywhere—big chains of theatres—the biggest houses in the biggest cities—enterprising theatre owners and managers—have wired and written to the American Film representatives at Pathé Exchanges for contracts. The consistent high quality of American-made features and the box office drawing power of its stars have resulted in an overwhelming demand for these new subjects.

Among the Big Circuits—Marcus Loew, Turner & Dahnken, Goebel, Ruben & Finkelstein, Have All Signed Up for These New Subjects!

Shrewd film buyers—like Marcus Loew, Turner & Dahnken, Ruben & Finkelstein, the Greater Theatres Company—Goebel Brothers of Kansas City, Crosby of Fort Worth—and hundreds of other leading exhibitors have signed American Film contracts for the new features to be released under the new policy of selling direct. The houses these men represent are recognized leaders, catering to critical audiences. The judgment of these men is worth following.

If you haven't yet investigated the new series of high grade features produced by the American Film Company and being sold direct through American Film representatives at Pathé Exchanges—wire or write the American Representative at your nearest Pathé Exchange at once. Find out why these subjects are being booked by leading exhibitors everywhere—find out why these theatres *have booked up for 2, 3, 4 day and full week runs:*

	SEATS		SEATS
Tivoli, San Francisco	2000	Byers, Fort Worth	600
Lincoln Square, Detroit	1800	American, Denver	1400
Olympia, New Haven	2400	Palm, Rockford	1000
New York, New York City	1800	Albany, Schenectady	1200
Astor, Minneapolis	2000	Tivoli, Stockton, Cal.	2000
Merrill, Milwaukee	1380	Majestic, Memphis	1000
De Luxe, Chicago	1000	Nixon, Philadelphia	1000

The above are only fourteen reasons why you should book these new American features. There are several hundred more—too many to print.

These New American Features Offer You An Exceptional Opportunity! High Quality *and Profits!*

MARGARITA

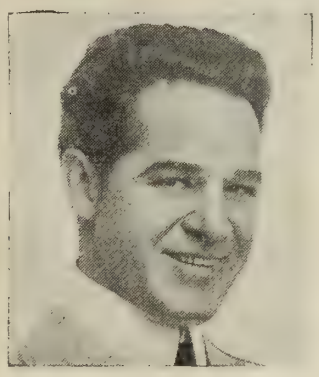
FISHER

Eight Subjects

MARY MILES

MINTER

Eight Subjects



WILLIAM

RUSSELL

Eight Subjects

THE announced policy of the American Film Company, Inc., for the season opening this Fall, is to provide three series of star subjects—eight featuring Mary Miles Minter, eight featuring William Russell and eight featuring Margarita Fisher. A half dozen of these subjects are already completed and can be seen at Pathé Exchanges throughout the United States. Others are in the course of production at our Santa Barbara studios. We want you to see every American feature before you book it—to compare every one of these features! That way you can judge their consistent high quality.

See These Superior Subjects:

Mary Miles Minter *in* **"The Eyes of Julia Deep"**

Margarita Fisher *in* **"Money Isn't Everything"**

William Russell *in* **"Hobbs in a Hurry"**

Mary Miles Minter *in* **"Rosemary Climbs the Heights"**

If You Want Profits—Book These Star Series at Your Pathé Exchange TODAY! Wire!

You want profits! You want stars of known box office value! You want productions with high quality photography, substantial sets, well-rounded casts. You want good stories by known authors. You want high class comedy-dramas and dramas that will send your audiences away happy and satisfied. You will find this combination in these new American subjects now being sold direct through Pathé Exchanges. See the American Film representative at your Pathé Exchange. Wire or go today!

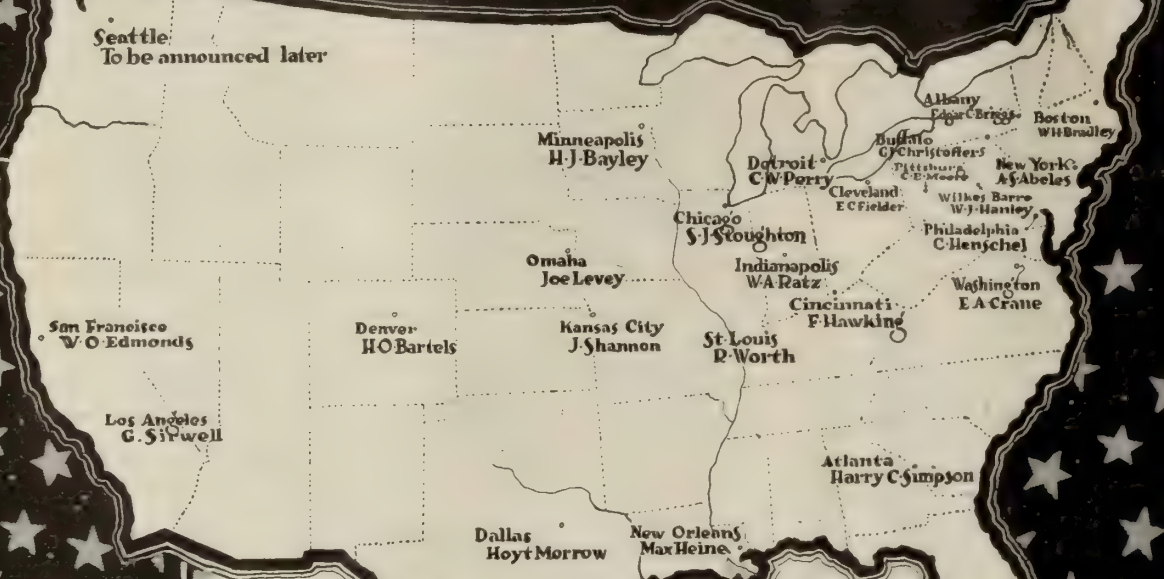
American Film Company, *Inc.*

General Offices
6225-37 Broadway, Chicago
Studios
Santa Barbara, California

Samuel S. Hutchinson, *President*

Distributed by Pathé

A National Organization to Serve Exhibitors!



24 Special Hodkinson Representatives

THE twenty-four men representing the Hodkinson Organization throughout the United States are the result of a careful selection from the several hundred applicants who wished to connect themselves with us. Each of these men, we believe, is especially fitted for the territory he is in charge of. Each representative, moreover, realizes that one of the most important parts of his duty is careful service to the exhibitor, including a co-operation and extension of friendly feeling that will promote better business and good will.

If you have not already met the Hodkinson Representative in your territory, there is a distinct pleasure in store for you. Let him help you in every way possible and prove to you that the Hodkinson principle of quality pictures for quality houses distributed on an equitable basis and at reasonable prices is an actual fact, rather than a theory.

HODKINSON SERVICE

Jesse D. Hampton Productions
Featuring
J. Warren Kerrigan

Lillian Walker Productions

Plaza Pictures

Paralta Plays

Bessie Barriscale Productions

Douglass Natural Color Pictures

AT ALL GENERAL FILM EXCHANGES

Wag

W W Hodkinson Corporation

527 Fifth Ave., · New York City

RAINBOW COMEDIES

with Lillian Vera and Eddie Boulden

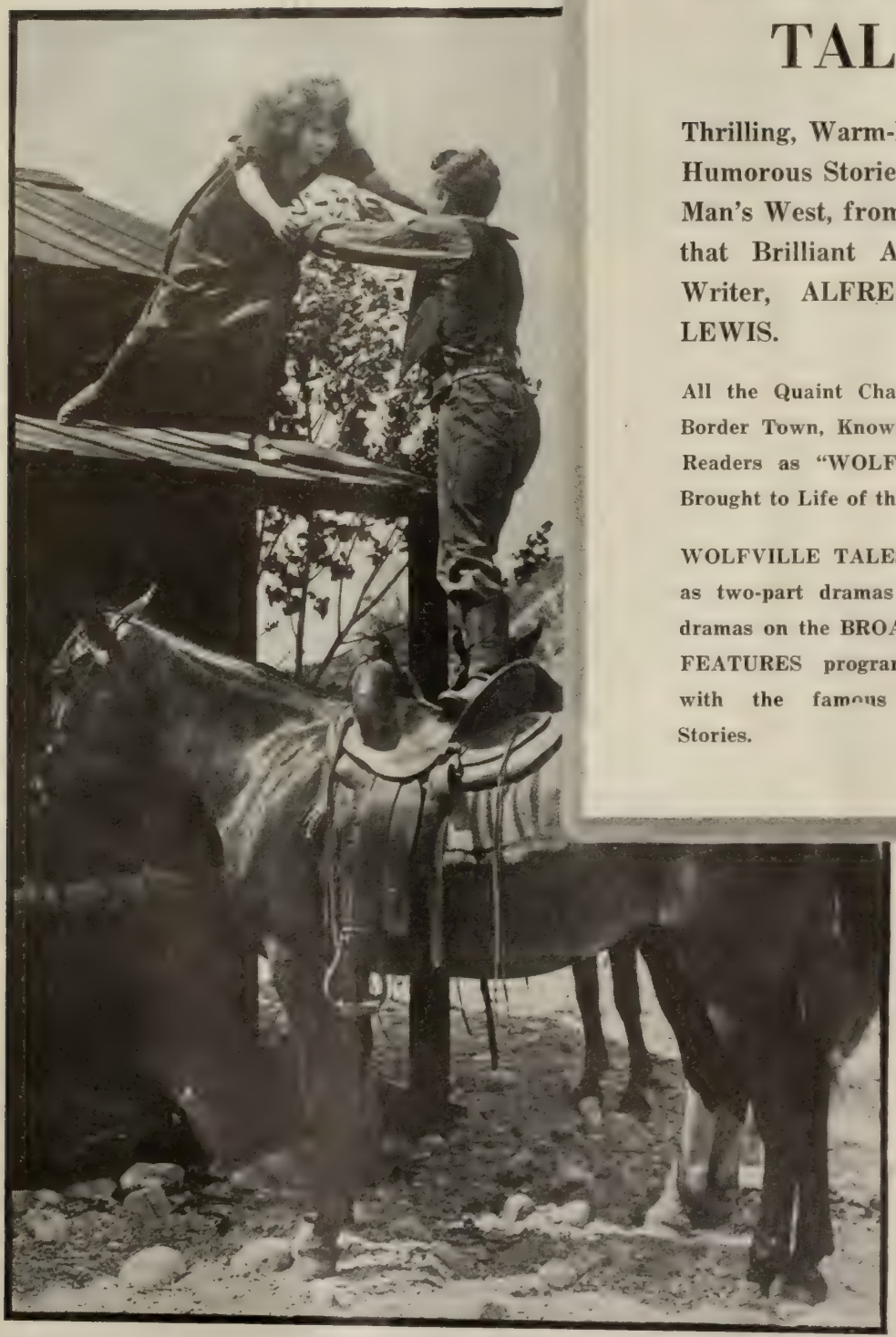
The Sparkling, One-Reel, Lighter Subjects Which Every Program Must Have to Be An Ideal Entertainment Unit

A New Release of RAINBOW COMEDIES Every Other Week. Be Sure and Get Them as Fast as They Come.

Produced by
UNITED STATES MOTION PICTURE CORPORATION
WILKES-BARRE, PA.

RAINBOW COMEDIES

GENERAL FILM COMPANY
Distributor



WOLFVILLE TALES

Thrilling, Warm-Hearted and Humorous Stories of the He-Man's West, from the Pen of that Brilliant American Writer, ALFRED HENRY LEWIS.

All the Quaint Characters of the Border Town, Known to a Million Readers as "WOLFVILLE," Now Brought to Life of the Screen.

WOLFVILLE TALES are released as two-part dramas and comedy-dramas on the BROADWAY STAR FEATURES program, alternating with the famous O. HENRY Stories.

Produced for Broadway Star Features by the Vitagraph Company

GENERAL FILM COMPANY, Distributor

Goldwyn Pictures

Five Tremendous Hits in a Row Insure This as "A Goldwyn Year."

FROM Jacob Lourie's Modern-Beacon theatres, Boston, to J. J. Parker's Majestic, Portland, Ore.—and at all in-between points—Geraldine Farrar in "The Turn of the Wheel" has registered the biggest success of her screen career and packed theatres to capacity.

From Keith's, Portland, Me., to E. H. Hulsey's Old Mill, Dallas, Mabel Normand in "Peck's Bad Girl" has been acclaimed once more in the type of Mabel Normand stories that millions know and love best. Result: Crowded houses.

From the Finkelstein & Ruben New Garrick, Minneapolis, to the Farley Majestic, Montgomery, Ala., Tom Moore in "Just for Tonight" has strengthened the exhibitors' faith in a personality they themselves discovered. Big business everywhere.

From Jones, Linick & Schaefer's Orpheum, Chicago, to M. L. Markowitz' Strand, San Francisco and to Chas. H. Williams' Strand, Providence, Madge Kennedy in "The Kingdom of Youth," has scored the biggest hit of her screen career in her best picture.

This week from from S. L. Rothapfel's Rivoli to Emil Kehrlein's Kinema, Los Angeles, Rex Beach's "Laughing Bill Hyde" with Will Rogers is beginning a career that, we believe, will stamp it as the most successful of all the Beach pictures.

Goldwyn promised exhibitors everywhere "a Goldwyn Year" of successes. These are but five out of a total of fifty equally successful productions offered you under the Goldwyn Star Series sales policy.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*.

16 East 42nd Street New York City

REX BEACH PICTURES

Premiere American Release at S.L.Rothapfel's

R·I·V·O·L·I

Week Beginning September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

REX BEACH'S

Human Drama of Redemption

Laughing Bill Hyde

with **WILL ROGERS**

Directed by Hobart Henley

Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an *inspiration* to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year . . . . a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

REX BEACH PICTURES

When in Danger He Always Smiled.

"LAUGHING BILL HYDE" is a regular Rex Beach hero. Strong, bold, daring, human, devil-may-care and loyal to the core.

He goes the limit for the pal he loves.

He stakes his life and liberty for a girl—and wins.

So great is his power and pathos that *no one who sees him will ever forget this picture.*

He is a real American—there are millions like him—challenging danger with a smile on his lips; eagerly inviting the great adventure and meeting it like *a man* when put to the test.

"Laughing Bill Hyde" is the first of Six Star Series productions of Rex Beach's greatest stories produced and released by Goldwyn. In the coming twelve months these six Rex Beach stories represent the greatest profit-making opportunities open to the exhibitors of the world.

Have you booked them for *your* theatre?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

You Can Have An Entire City or Town Flocking To Your Theatre

To see a tremendous patriotic melodrama depicting the ousting of the Hun from Siberia.

To see the first Chinese star of the screen—Lady Tsen Mei.

To see the United States, Japan and China, as Allies, battling for Civilization.

Hundreds of theatres without even seeing, but realizing the tremendous box-office drawing value of the

Betzwood Film Company's thrilling and historic drama

FOR THE FREEDOM of the EAST

With LADY TSEN MEI

The Screen's only Chinese Star
Directed by IRA M. LOWRY

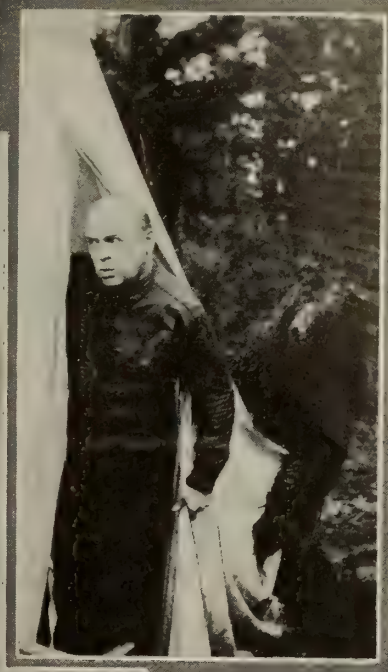
have booked and demanded immediate playing dates for a production that is *the first big independent attraction of the 1918 Fall season.*

The 5,000 exhibitors who played the other great Ira M. Lowry production, "For the Freedom of the World," at a big profit represent the largest group of exhibitors ever before interested in an unseen and as yet unreleased production.

Every element of popular appeal that can be packed into one story has been skilfully woven into "For the Freedom of the East." The exhibitor who fails to book this production through his nearest Goldwyn exchange will have the remainder of the year in which to regret an overlooked box-office winner.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

CAPITOL COMEDIES



Scenes from "BILL CAMPS OUT"

Twelve Short Comedies Have Made Him A Nation-wide Favorite.

THAT is the really remarkable thing about the tremendous success that has been scored in the brief period of five months by

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

He has accomplished in 150 days what other comedians have failed to do in years on the screen. He was instantly liked. Exhibitors said "Here's a good bet." The public welcomed him. 2,500 theatres now feature him. These are the reasons for his popularity.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

The Motion Picture Industry is in the

THE Motion Picture Industry has pledged itself to sell One Billion Dollars' Worth of Liberty Bonds of the Fourth Issue.

Stars, Directors, executives, scenario writers, camera men, and all others have done much in making and exploiting pictures advertising the Loan.

To the exhibitor comes the greatest opportunity and the greatest honor. His contribution towards the winning of the war can be greater, almost, than that of any other class, except the actual fighting man. Others can only buy Liberty Bonds, but he can sell them. The Industry has been declared essential. Here is our chance to prove that it is essential, and to keep it so.

Every exhibitor in America is going to help to the utmost. Here is what he must do:

Thirty-seven stars have made special motion pictures for the Loan. The names of these pictures and the exchanges at which they can be secured free are listed herewith.

Book one of these pictures for every day during the drive. Secure subscription blanks for Liberty Bonds from your local Federal Reserve Board. Take subscriptions in your theatre.

Then—this is essential—report the amount of Bonds sold to the Committee undersigned, on blanks provided for this purpose and supplied by your exchange.

EVERY EXHIBITOR MUST DO ALL THESE THINGS. IT IS HIS PATRIOTIC DUTY TO DO THEM.

The Industry Depends on Him To Do Them. The Government Depends on Him To Do Them!

NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

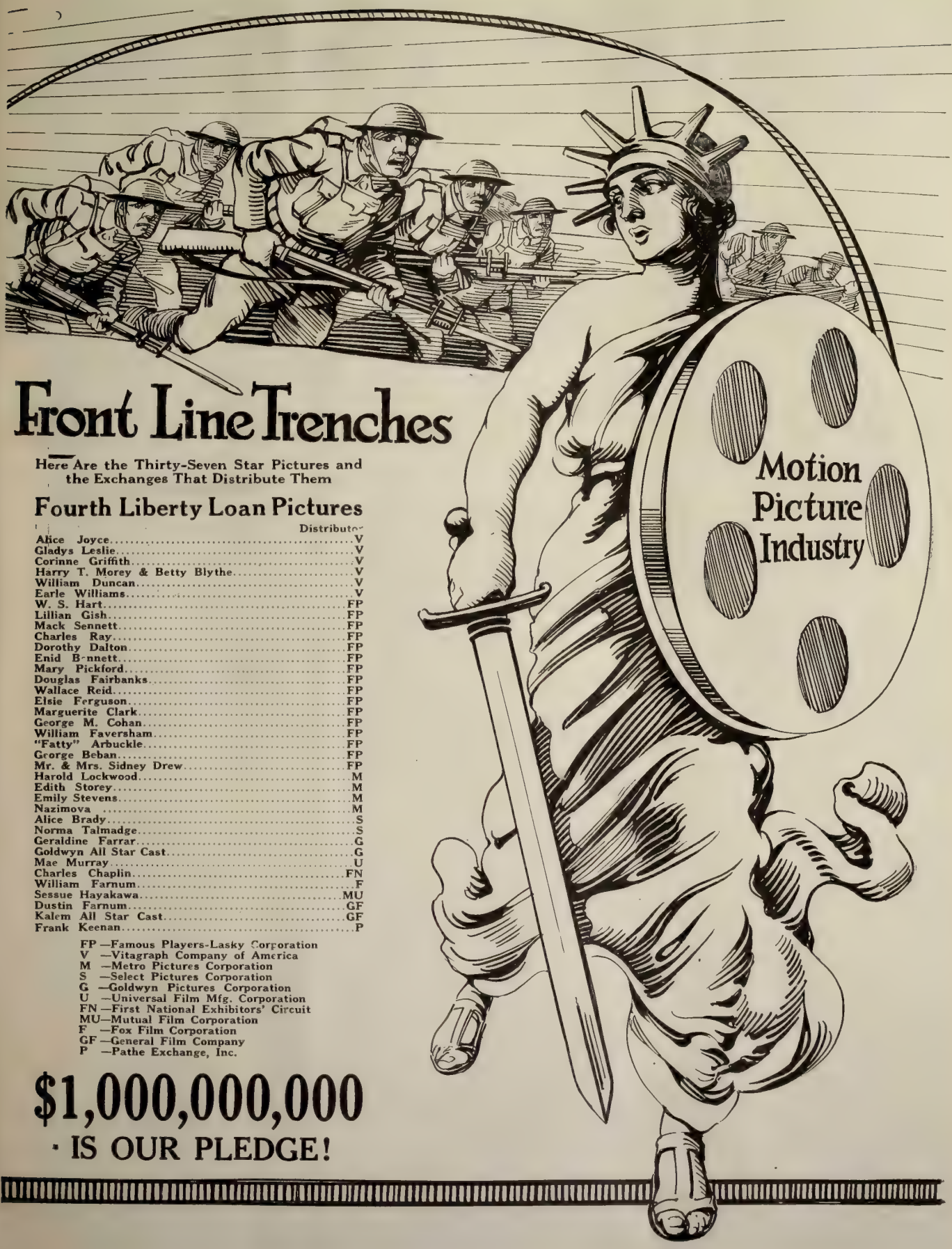
COMMITTEE ON CO-OPERATION

with the

UNITED STATES TREASURY DEPARTMENT

Adolph Zukor, Chairman
Walter W. Irwin — Marcus Loew
George K. Spoor — J. E. Brulatour

Al Lichtman, Manager of Distribution
John C. Flinn, Director of Publicity
485 Fifth Avenue, New York



Front Line Trenches

Here Are the Thirty-Seven Star Pictures and the Exchanges That Distribute Them

Fourth Liberty Loan Pictures

	Distributor
Alice Joyce	V
Gladys Leslie	V
Corinne Griffith	V
Harry T. Morey & Betty Blythe	V
William Duncan	V
Earle Williams	V
W. S. Hart	FP
Lillian Gish	FP
Mack Sennett	FP
Charles Ray	FP
Dorothy Dalton	FP
Enid Bennett	FP
Mary Pickford	FP
Douglas Fairbanks	FP
Wallace Reid	FP
Elsie Ferguson	FP
Marguerite Clark	FP
George M. Cohan	FP
William Faversham	FP
"Fatty" Arbuckle	FP
George Beban	FP
Mr. & Mrs. Sidney Drew	FP
Harold Lockwood	M
Edith Storey	M
Emily Stevens	M
Nazimova	M
Alice Brady	S
Norma Talmadge	S
Geraldine Farrar	G
Goldwyn All Star Cast	G
Mae Murray	U
Charles Chaplin	FN
William Farnum	F
Sessue Hayakawa	MU
Dustin Farnum	GF
Kalem All Star Cast	GF
Frank Keenan	P

FP —Famous Players-Lasky Corporation
V —Vitagraph Company of America
M —Metro Pictures Corporation
S —Select Pictures Corporation
G —Goldwyn Pictures Corporation
U —Universal Film Mfg. Corporation
FN —First National Exhibitors' Circuit
MU—Mutual Film Corporation
F —Fox Film Corporation
GF —General Film Company
P —Pathe Exchange, Inc.

$1,000,000,000

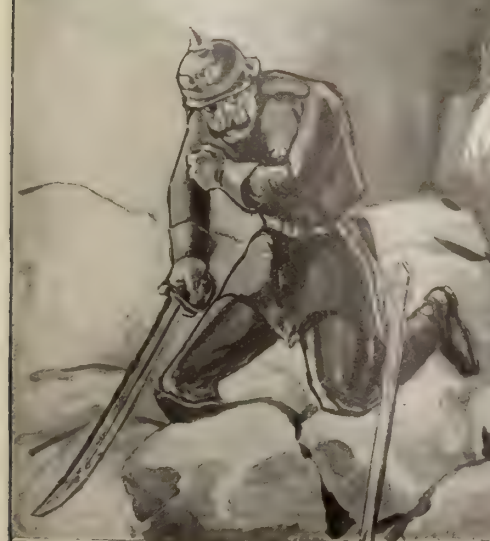
IS OUR PLEDGE!

GOING OVER

WILLIAM FOX
Presents

18 TO 45

MADE BY
R.A.WALSH



UNCLE SAM IS PUSHING THIS AVALANCHE OF 14,000,000 MEN ON THE HUN. THESE MEN, THEIR MOTHERS, FATHERS, SISTERS, SWEETHEARTS AND FRIENDS, WILL ALL WANT TO SEE THIS VITAL STORY OF THE NEW DRAFT OF WHICH WE ALL ARE A PART.

Independent Release
Make Your Booking Now!

FOX
FILM CORPORATION

THE GRIPPING STORY OF AN ARTIST'S MODEL WHO CAME TO FEAR HER OWN BEAUTY AS SHE FEARED HER TITLED HUSBAND

WILLIAM FOX

PRESENTS

EVELYN NESBIT

AND HER SON RUSSELL THAW

IN

The WOMAN WHO GAVE

STAGED BY KENEAN BUEL

BOOK STANDARD PICTURES NOW!

AND GET THIS TREMENDOUS WINNER

FOX

FILM CORPORATION

The biggest American in the world today is

GENERAL JOHN J. PERSHING

Newspapers are devoting thousands of columns a day to stories of his military achievements! Mothers, fathers, brothers, sisters, sweethearts—all are carefully scanning every line of news from the front! Pershing is the national hero and a Pershing picture is the biggest asset any exhibitor in America can have today. Here's the proof:

WHY AMERICA WILL WIN

Directed by RICHARD STANTON

is cleaning up from coast to coast! It's the intimate life story of a man whose career has been crowded with thrills and dangers! **Advertise it as a PERSHING picture and chains won't be strong enough to keep the crowds in line!**

BOOKED INDEPENDENTLY

Now! Now! Now!

It is the one best bet. It is strong and should prove a big drawing card.—MOTION PICTURE NEWS.

Cleverly devised—exhibitors should be measurably enriched. "The Prussian Cur" should make a lot of money for all concerned.—MOVING PICTURE WORLD.

Its success is assured.—EXHIBITORS TRADE REVIEW.

THE PRUSSIAN CUR

is the biggest thing ever attempted by WILLIAM FOX or achieved in motion pictures! An exposé, thrilling and truthful, of Hun plotting in America—the outstanding triumph in war films!

Directed by
R. A. WALSH

BOOKED SEPARATELY

You can get it now—
if you hurry!

FOX
FILM CORPORATION

William Fox is now offering the most amazing, most fascinating, most unusual photoplay of present times—a striking morality picture that dissects marriage, laying bare the pitfalls, snares, selfishness, cruelty and heartlessness that often characterize wedlock—a pitiless exposé that will make many husbands squirm and cause wives to see life in a new light!

WILLIAM FOX presents
the sensation of the season

"WHY I WOULD NOT MARRY"

Directed by RICHARD STANTON

a tense, gripping, overwhelming tale of a beautiful young woman, besieged by suitors, who refuses them all because by occult aid there is pictured to her the life she would lead as the companion of each of those who would sacrifice her on the altar of Mammon.

INDIVIDUAL BOOKINGS
INVESTIGATE NOW
AND AVOID
REGRETS!

BEVIES OF NYMPHS
SHAPELY MERMAIDS
SUBMARINE MARVELS
SHIPWRECK IN MID-OCEAN
BATTLE BENEATH THE WAVES
MARVELOUS 85-FOOT DIVE
FIFTY BREATH-TAKING THRILLS

These are a few of the reasons why progressive exhibitors everywhere are booking the WILLIAM FOX phantasy

QUEEN OF THE SEA

But the best reason of all is because its star is America's greatest swimmer who stands supreme in physical development—the envy and pride of her sex and one of the most widely advertised women on earth—

ANNETTE KELLERMAN

Released recently, every print of **"Queen of the Sea"** has been working continuously ever since. Thousands have seen the picture; millions will see it! Are you going to profit?

AN INDEPENDENT
RELEASE
MAKE YOUR
BOOKING
TODAY!

FOX
FILM CORPORATION

SECRET SERVICE REPORTS PROVE ACCURACY OF "KULTUR" PLOT

to complete the evidence the circulars are themselves penciled with the cipher signature of the head of the German secret service bureau.

Would Destroy Documents.

These two circulars apparently had been obtained by some Russian agent in Germany and transmitted to Russia. The German General Staff evidently wished to get them back in order to destroy them. By the order of the German General Staff and with the "consent" of Lenine and Trotzky they are turned over to the Germans to be destroyed. Why? Because they are conclusive proof that on June 9, 1914, the German Government was preparing for war, several weeks before the assassination of the Austrian Archduke, which was made the pretext for war.

One circular is an order from the German General Staff, dated June 9, 1914, informing "all industrial concerns" in Germany to open the sealed envelopes containing their "industrial mobilization plans and registration forms," so that they might be prepared for the war for which the excuse had not yet been found.

Mobilization Ordered.

The second circular is an order from the German General Staff of the High[illegible] dated Nov 29 [illegible]

(I. Gr. General Staff, Central Abtheilung, Section M, No. ——, Berlin.

Circular of June 9, 1914.

Bezirkscommendanten:

Within twenty-four hours of the receipt of this circular you are to inform all industriel concerns by wire that the documents, with industria mobilization plans and with registration forms, be open, such as are referred to in the circular of the commission of Count von Waldersee and aprivi of June 27, 1887.

[illegible]bilization secti[illegible]

PROFIT BY THE NEWS OF THE HOUR

WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

IN HER MIGHTIEST DRAMA—A STARTLING, AUTHENTIC STORY OF HUN PLOTTING, THE BEGINNINGS OF THE GREAT WAR AND THE PRIVATE INTRIGUES OF AUSTRIA'S MONARCH

KULTUR

DIRECTED BY EDWARD J. LE SAINT

IT SHOWS HOW GERMANY COMBED THE WORLD FOR AN EXCUSE FOR WAR

BOOK VICTORY PICTURES NOW
AND GET THIS THRILLER

FOX
FILM CORPORATION

VICTORY PICTURES

FOX
FILM CORPORATION

AW! LET 'EM SMILE!

YOUR PATRONS DON'T WANT TO WEEP ALL THE TIME. THEY NEED AN OCCASIONAL BIG, PUNCHY, HIGH GRADE COMEDY.

WILLIAM FOX PRESENTS IT:

JANE and KATHERINE LEE

SUPPORTED BY AN ADULT CAST

IN

SWAT THE SPY

STAGED BY A.E.GILLSTROM, NATIONALLY KNOWN EXPERT IN COMEDY DIRECTION

YOU CAN GET IT BY BOOKING EXCEL PICTURES

FOX

FILM CORPORATION

BETTER THAN A VAUDEVILLE ACT

BOOK

CAPTAIN BUD FISHER'S

MUTT AND JEFF

THE BEST THING THEY'VE PULLED YET IS

BULLING THE BOLSHEVIKI

WHEN YOU'VE RUN THAT YOU'LL WIRE FOR

"OUR FOUR DAYS IN GERMANY"
"THE SIDE SHOW"
AND ALL THE REST

FOR A LONGER LAUGH, BOOK

HENRY LEHRMAN'S

SUNSHINE COMEDIES

SOME OF THEM:

"ROARING LIONS ON THE MIDNIGHT EXPRESS"
"THE DIVER'S LAST KISS"
"WHO'S YOUR FATHER?" "A TIGHT SQUEEZE"

FOX

FILM CORPORATION

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!

NAVAL RESERVES SPELL IT OUT IN LIVING LETTERS

Think It! Talk It! Act It!

¶ *Victory is the biggest word in the English language*—the biggest thing on earth today—the supreme event for which a whole world waits in anxious expectation!

¶ *Victory is the all-important event now*—not the victory of a few miles of territory, but of a culminating series of successes—the mighty triumph that shall free mankind from the bondage of autocracy and of war!

¶ Victory Pictures lead the way to such a triumph for the exhibitor. Victory Pictures are a development of this war—an outgrowth of exhibitor and public demand for *the best productions for the best stars* a new series—a new brand with a new trade mark, typifying the highest possible expression of dramatic and photographic art!

¶ *Victory Pictures are made for the best theatres everywhere.* They satisfy the most exacting, the most critical audiences. They are rousing thunders of applause in houses that are proverbially cold; they are waking the echoes of forgotten triumphs—revivifying theatres long lapsed into profitless pursuits. *They are getting the coin—everywhere.*

¶ *Victory Pictures are punch pictures!* They've got the real stuff! In stars, stories and supervision, they combine those elusive qualities that register a fair-and-square bull's eye with the universal audience! It's going some to be able to say of *any* picture that it hasn't scored a miss anywhere in a trip across this country, and it's going a lot further to be able to say the same thing of a whole series—a brand—of productions. But that's the record of Victory Pictures to date—a record as clean and bright and sound as a new-minted quarter.

¶ Victory Pictures have the dash and snap and piquant flavor that win audiences from the start and hold them to the end. They're the sort of pictures of which there's never enough—pictures freed of every foot, every inch, of useless or uninteresting action—pictures that have *required big brains* to originate and *real money* to make.

¶ Victory Pictures have the three greatest actors of their respective classes in the films today—

GEORGE WALSH—the athlete supreme;

TOM MIX—the cowboy who never fakes a scene;

GLADYS BROCKWELL—greatest dramatic actress of modern times.

¶ *Victory Pictures are the pictures of big stunts and big drama*—the best balanced, most uniform series of productions yet marketed—sure money makers for successful houses and certain trade builders for houses that have seen better days—the one, outstanding, supreme value "buy" on the market today!

¶ *Book Victory Pictures now—now,* while you still have the chance, and get these masterpieces that the trade press is proclaiming the big winners of the new season:

Tom Mix in MR. LOGAN, U. S. A.
Gladys Brockwell in KULTUR
George Walsh in ON THE JUMP
Tom Mix in TREAT 'EM ROUGH
Gladys Brockwell in THE STRANGE WOMAN
George Walsh in I'LL SAY SO
Tom Mix in FAME AND FORTUNE

F · O · X
FILM CORPORATION

—I- CHRISTIE COMEDIES -I—

BOBBY VERNON and DOROTHY DANE in a Rollicking CHRISTIE COMEDY

Oh! Bobby! How Could You!"

Released Sept. 30

BOOK THRU FOREMOST INDEPENDENT EXCHANGES

-I- CHRISTIE FILM CO. Incorporated LOS ANGELES -I-

Gaumont

A Cinematic Triumph!

Now filling theatres all over the United States with pleased and satisfied patrons. Hardly necessary to say more about

The Great Gaumont Photo-Serial

THE HAND OF VENGEANCE

Handled by the Best States-Right Exchanges

Independent exhibitors run no risk with this different serial.

It not only catches the interest but holds it.

See all of the ten 2-reel episodes.

Gaumont

To State Righters and Show

We're ready to

"THE KAISE

A Thundering Photoplay Prophecy in 8 Reels.
A Melodramatic Epic of Yankee Pluck.

An All Star Cast

Produced by A. L. WARNER,

Foreign Agents, Hiller & Wilk,

Jump the First Train for

men who are their own bosses

spring it now!

R'S FINISH"

A Visualization of the Nation's Wish
Made to Measure for Popular Taste

Stupendous Production

220 West 42d Street, New York City

Longacre Bldg., New York City

New York—We'll Show You!

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The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

FILM MEN GET HEARING AT CAPITOL

Large Delegation Before Senate Finance Committee Recites Inequalities of Proposed Tax on Industry—Effort to Impress Senators Does Not Register Clearly on the Record

WASHINGTON, D. C., September 17.—That the pending tax bill will serve to wipe out a greater number of motion picture theatres than did the law of 1917, and thus deprive the Government of that many avenues for the dissemination of propaganda films, was the warning of William A. Brady, president of the National Association, who headed a delegation appearing today before the Senate Finance Committee.

Unfortunately for the industry, this was the concluding day of the hearings and furthermore, the Senators were anxious to close promptly at twelve o'clock in order to get to the Senate Chamber in time to hear the remarks of Senator Lodge, of Masschusetts, on the subject of the peace note from Austria. Senator Lodge is himself a member of the committee, and was in the committee room until just prior to the time for his speech. The desire to bring about the early conclusion of the hearings resulted in misunderstandings and probably misjudgment of the testimony offered.

Before the delegation went to the Capitol, a meeting was held in the Shoreham Hotel for the selection of speakers and to outline a program. The latter was not carried out. Mr. Brady was given an opportunity to make an opening statement and then the cross examination began, before the picture men had a chance to place their hopes and desires before the committee in a form that would help the cause.

"We do not come here at all as 'squealers,'" began Mr. Brady, and he read to the Senators his letter from President Wilson wherein the latter told of the good that could be derived from the screen. "During the last eighteen months," he said, "and I think it is a well known fact to you all, the motion picture has delivered a world of valuable service to the Government. It has not charged for its services; it has not come here asking for reductions or favors of any kind. All of the Departments in the City of Washington and elsewhere have been offered its services gratuitously. For the next Liberty Loan it is dedicating free of cost to the Treasury Department at least forty-five pictures made by the men and women of the screen and by the manufacturers without cost. These, in the opinion of the Secretary of the Treasury, are going to be the most valuable propaganda to be used in the Liberty Loan drive. Let that suffice to alibi us."

Mr. Brady then declared that the taxes to be put upon the industry will practically drive at least fifty per cent. of the theatres of the United States out of business.

Senator Thomas stated that there had been 160,000,000 feet of film exported, and he wanted to know the terms of lease and sale, pointing out later, accepting the statement of Mr. Irwin that the exports would not average over eight cents per foot, that the manufacturers would not have to pay a cent of tax on $12,800,000 in sales abroad. Mr. Irwin explained that it was the practice of the manufacturers to sell their prints outright in Europe, and in Great Britain an ordinary picture would sell at from $4,000 to $5,000. The film rentals in the United States would total $70,000,000.

It is proposed in the bill to place a tax of ten per cent. upon the gross rental price of each picture. This would mean that $7,000,000 would each year be saddled upon the motion picture industry. Later during the hearing it was stated that the total returns to the industry last year was something less than $5,000,000, so that if the manufacturers could not get out from under this tax they would have to borrow $2,000,000 to pay the Government in order to keep in business. On their part, the exhibitors, according to Alfred S. Black, who appeared in their behalf, were equally positive that they could not absorb this tax, because of meagre profits and so many other taxes, and any attempt to pass it on to the public will cut off the patronage to such an extent as to cause many houses to close their doors permanently.

Mr. Brady stated that the industry was not profiting by the war and was not rolling up great surpluses. Whatever surplus has been made is in films lying on the shelves. He claimed that Congress was taxing the picture industry more than any other industry, and Senator Thomas remarked that there were many others claiming their respective industries were in similar positions.

The speaker stated that following the imposition of the present admissions tax 17,000 exhibitors dwindled to 14,000 in number. Senator Thomas asked if the theatres had not increased their prices and so hurt their businesses. Being assured such was not the case, he remarked that he believed the theatres everywhere were doing a good business. Mr. Brady urged upon him not to gauge the whole industry of the country by abnormal conditions in Washington, where all theatres are doing exceptional business.

The charges made by the ticket stands in New York City were criticised by Senator Thomas, and this led to the injection of unfortunate testimoney into the record. It was pointed out that in the last tax bill there had been proposed quite a heavy tax on these stands, but that this provision "strangely disappeared" when the measure was in conference. This reference to an action taken by a committee of the Senate and House of Representatives while whipping a bill passed by both houses of Congress, by the Senate with many changes, into shape acceptable to both branches, brought forth the reproof of Senator Simmons. He declared it to be a criticism of the members of Congress, and the speakers apologized.

"I believe as the oldest theatrical man actively engaged in the business," continued Mr. Brady, "I must be an expert. You consult with other industries of the United States before you fix prices on steel, and rubber and other commodities, and I say that you should take into consideration the man who has spent the whole of his life in the business."

He pointed out that it is estimated by the Ways and Means Committee of the House of Representatives that under the new rates the tax on admissions and dues will yield $100,000,000, and said: "I desire to go on record as an expert that this estimate will not come true; that the estimate of $50,000,000 for twelve months under existing rates will decrease with extra taxation. The business is decreasing all over the country—not in Washington, where conditions are different, and it is not true of New York, Boston, or Chicago, but they are not the whole United States."

There has never been an occasion when film men appeared before a committee during the consideration of problems of taxation that the salaries paid to motion picture actors and actresses did not enter into some sort of a controversy or another. This time it started with the query of Senator Thomas as to whether or not Anita Stewart received $3,500 per week, and then inquiry was made as to why it was, with salaries to Charlie Chaplin, Mary Pickford and

Douglas Fairbanks so large, the industry was unable to assume these taxes.

"The actors and actresses get it all," said Mr. Brady.

A rather unusual interpretation was placed on a part of the export business by Senator Jones, of New Mexico. Mr. Irwin was attempting to explain his remark that "our inventory has not increased; and, rather, our inventory is really fictitious." He stated that it was necessary to continue valuing films for the purpose of borrowing money, etc., on the basis of the full disposal of all copies. He had stated that because of war conditions, films intended for export trade were accumulating on the shelves, although the manufacturers were continuing to make them in the hope of some day being able to get their money back through foreign sales.

Senator Jones got the impression, apparently, that the manufacturers were going ahead and making films expressly for this export trade. He did not understand that what Mr. Irwin meant was that extra positives were being struck off at the same time that positives were being made for the United States and that instead of the export films costing $42,000, that figure was represented as follows: Mr. Irwin had taken films of a class costing $26,000 to produce and had stated that 50 prints for the United States would cost an additional $10,000. If the picture was also intended for foreign sale, 30 more prints would be made at a cost of $6,000. The total expenditure on the picture and the 80 prints would be $42,000.

Under the belief that the $42,000 was the amount of money being sunk in each picture for foreign trade only, Senator Jones intimated that he would expect such action "if you gentlemen had just escaped from St. Elizabeth's." (The last named being the hotel maintained by the Government for the insane.) "To have it appear in this record here that you are deliberately investing money in a thing you deliberately know you will get no money out of is beyond the comprehension of at least one member of this committee," he said.

The exhibitors are dedicating 100 per cent. to win the war, declared Alfred S. Black, who said that this was the first time that the small exhibitor has come to Washington to be heard. The exhibitors are willing to pay a just and fair tax, but ask that the taxation be not made so burdensome as to put a large number of small theatres out of existence. He agreed that the manufacturers could not absorb the proposed rental tax in their profits, and said it is even more true that the exhibitors cannot afford to pay it, and there is no way to pass it on to the public.

Mr. Black briefly told of the large number of taxes, national, state, county, and local, to say nothing of censorship taxes and charges, that the industry is subjected to, and said it was fast getting to a point where the small houses that had been earning a profit would show larger figures on the other side of the ledger. He was clear in stating that this does not apply in cities like Washington, where there is a war boom, but in those cities where such prosperity is not present, but where the draft and the calls for employment in the war-boom cities were making themselves felt in cutting down the possible fields of patronage for the exhibitors.

He said that the keeping of all of the theatres in operation for the pushing of Government propaganda would prove of more value than the additional returns from the increased taxes.

Another unfortunate period was the accusation made that the various interests in the industry had combined to fight the tax, but Senator Robinson remarked that it would not have been possible for all present to have been heard at this time, and Senator Simmons said that the request of the committee had been that all branches of an industry get together and select one speaker, and that was just exactly what the film men had done.

Among those present were William A. Brady, Walter W. Irwin, Harry M. Crandall, Colonel Barry Bulkley, Charles J. Pettijohn, Harry S. Bernstein, Alfred S. Black, Gabriel L. Hess, Frederick H. Elliott, Sydney S. Cohen, Samuel L. Rothapfel, J. Victor Wilson, Louis F. Blumenthal, Elmer H. Horstmann, Albert Lowe, Lewis Innerarity. The trade papers were represented by Clarence L. Linz, Moving Picture World; Earle A. Dyer, Exhibitors' Trade Review; R. E. Welsh, Motion Picture News, and Milton Hackes, Wid's Daily.

The members of the Senate Finance Committee present at the hearing were: Furnifold McL. Simmons, chairman, North Carolina; Charles S. Thomas, Colorado; Peter G. Gerry, Rhode Island; Henry Cabot Lodge, Massachusetts; Porter J. McCumber, North Dakota; Reed Smoot, Utah; Joseph T. Robinson, Arkansas; Andrieus A. Jones, New Mexico; William P. Dillingham, Vermont, and John F. Nugent, Idaho. LINZ.

War Board Restricts Manufacture of Machines

MOTION picture machine manufacturers are to go upon a war basis of curtailment in variety of sizes of lenses, production of lighter machines and substitutes where possible for brass, aluminum, steel and iron under a conservation program which has been worked out at conferences between the manufacturers and the Conservation Division of the War Industries Board, according to an announcement authorized by B. M. Baruch, chairman of the War Industries Board.

In an announcement to the manufacturers of motion picture machines the Conservation Division, emphasizing the primary importance of husbanding the country's resources and supply of materials, equipment and capital to aid in carrying on the war, says:

"The Division has been informed that manufacturers in your industry are producing machines with lenses of a greater variety of sizes then is necessary in war time, that considerable saving in the weight of machines can be effected, with a further saving by substitution in many cases of some less essential materials for the brass and aluminum now used, and that economies can be effected in the distribution of accessories. The elimination of the avoidable use of brass, steel, iron and aluminum, which are all urgently required for war purposes, is particularly desired."

The schedule covering the industry, which is issued, provides:

1.—The purchase of new lenses to be restricted from this date to 4 inches, 5 inches and 6 inches focal lengths, and 16 inches, 20 inches and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.

2.—After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras: (a) Rheostat; (b) Re-winder; (c) Reels.

3.—Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.

4.—Each manufacturer to substitute some less essential material for brass, aluminum and steel in so far as possible, and to advise this Division of the action taken.

Propaganda Features Are Useful at Training Camps

THE official news bulletin of the Theatre Division, War Department Commission on Training Activities, issued by De Hull N. Travis, for the week ending Sept. 21 contains remarkable testimony to the efficiency of "propaganda" features in arousing the fighting spirit in soldiers assembled at training camps. We quote the bulletin:

"At the conclusion of the performance, six of the conscientious objectors in attendance signified their change of attitude and expressed their willingness to become United States fighting men," writes the manager of the Liberty Theatre, Camp Pike, after special showing of 'To Hell With the Kaiser.'

"The special morning matinee of the picture was under a general order from headquarters. Major Keefer gave an address with this picture to all the conscientious objectors in the camp present for this performance.

"Due to the patriotic results from the showing of this picture, recommendations will be made by officers of Camp Pike to Washington, suggesting the use of 'To Hell With the Kaiser' and other like propaganda pictures for the purpose of making fighting men out of conscientious objectors. Other feature propaganda pictures to be used for the same purpose include, 'Why America Will Win,' 'The Prussian Cur,' 'The Kaiser, the Beast of Berlin,' and 'The Unbeliever.'

"E. L. Hyman, Director of Pictures for the Liberty Theatre Division of the War Department, Commission on Training Camp Activities, has directed all Liberty Theatre managers to give special morning propaganda performances whenever possible."

Dick Rush to Join the Anzaks.

Dick Rush, Cliff Smith's assistant director, has resigned his position with the Triangle to go into the Australian fighting forces. He expects to obtain a commission as he has been training with the Officer's Reserve in Los Angeles for six months and has seen real fighting. At the outbreak of the European war he offered his services to the British army, but technicalities in the neutrality laws forbade his entrance into England's ranks. A year ago he planned on enlisting, but an untoward circumstance prevented the fulfilment of this cherished dream. Now he has definitely decided to go into the big fight with his old pals, for Dick is Australian. He comes from the "Back Blocks," as the Anzaks call the frontiers of their native land. For nineteen months he hot-footed it after the Boers in South Africa.

MARITIME PROVINCES CONVENTION

Annual Convention in Halifax Discusses Topics of Importance to Industry And Adopts Binding Pledge

By Sam Spedon

ON Wednesday, September 18, the Motion Picture Exhibitors' League of the Maritime Provinces of Canada opened its third annual convention at the Board of Trade rooms in Halifax, N. S., continuing through the next day.

An address of welcome was made by President M. V. Gastonguay, who, precisely at 2.30 p. m. called the first day's session to order and proceeded with its regular business. The acting secretary, J. M. Franklin read the minutes of the previous convention held at St. John, N. B., September 8, 1917. These were adopted as read.

J. R. Macadams, under the head of unfinished business, introduced the subject of the liability of express companies in the prompt delivery of films. He suggested that a test case should be made in the courts at the expense of the League.

W. C. McKay, moved that a standardized contract be requested from the express companies and this matter be taken up by the incoming executives with full power to act. The motion was seconded by W. W. O'Fenerty and unanimously carried.

L. E. Ouimet cited a test case in Montreal, which was decided in favor of the exhibitor. Mr. Macadams said: in Nova Scotia the courts were indifferent and had never expressed themselves positively on the subject.

Discuss Merger with N. A. M. P. I.

A motion by Mr. McKay that the question, brought up at last year's session, of affiliating with the Motion Picture Exhibitors' League of America, should be decided in the affirmative. By request Sam Spedon explained the absorbtion of the M. P. E. L. and the A. E. A. by the N. A. M. P. I. at the convention held in Chicago, September 3.

Motion was then made and carried to defer the matter until the fourth annual convention, to be held in 1919. Secretary Franklin read his report for 1918 and it was adopted as read.

Next in order came the appointment, by the president, of the nominating committee, as follows: W. W. O. Fenety, J. F. O'Connell, F. W. Winters and J. M. Franklin, who brought in the following slate for the officers of the league of the ensuing year:

New Officers Installed.

President, Walter C. McKay. Opera House, St. John.

Vice President, R. J. Macadam, Casino Theatre, Halifax.

Secretary, Walter H. Golding, Imperial Theatre, St. John.

Treasurer, George J. B. Metzler, Empire Theatre, Halifax.

Vice President for Nova Scotia, John F. O'Connell, Majestic Theatre, Halifax.

Vice President for New Brunswick, Witter W. O. Fenety, Fredericton.

Vice President for Prince Edward Island, J. J. Gaudet, Summerside.

They were unanimously elected and inducted into office.

The treasurer's report delayed in its reading, showed that the League is in good financial condition and has a balance to its credit of $200.

Mr. Gastonguay, the retiring president, in resigning the gavel expressed his regret that he had not been more active the latter months of his office on account of giving up his motion picture business and taking up the life of a gentleman farmer. While not actively engaged in the business he assured the members that his interest was none the less keen in their welfare and the success of the industry. On motion of Mr. McKay, Mr. Gastonguay was elected an honorary member of the League.

W. H. Golding, of St. John, made a report for the exhibitors of his province on the good work and untiring efforts in the adjustment of taxation and other legislation. The following resolution by Mr. Macadams was read and adopted:

Pass Resolutions of Sympathy.

Whereas, it has pleased Almighty God to remove from this worldly sphere Mr. A. S. Wall, the late censor of amusements for the Province of Nova Scotia, and;

Whereas, in the death of Mr. Wall the country has lost a model citizen, the Province a most competent and popular official, and the moving picture interests a highly esteemed counsellor and friend;

Resolved, that the Motion Picture Exhibitors' League of the Maritime Provinces in convention assembled, tender to Mr. Wall's family and the Government of Nova Scotia an expression of condolence and sympathy. And further,

Resolved, that a copy of this resolution be inscribed on the minutes of this convention and that copies of it shall be forwarded to Mr. Wall's family and the Premier of Nova Scotia.

Another resolution offered by Mr. Golding was as follows:

Be it resolved, that the Motion Picture Exhibitors' League of the Maritime Provinces in convention assembled, does hereby extend to its esteemed fellow member, Mr. W. W. Fenety of the Gaiety Theatre, Fredericton, N. B., our sincere sympathy in his recent loss of both parents in an automobile accident, and that a copy of this resolution be included in our official record. The resolution was unanimously endorsed.

W. T. H. Fenety, killed in the automobile accident referred in the above resolution, was the senior member of the picture house partnership in Fredericton and was one of the best known and highly respected showmen in Eastern Canada, having been identified with the business for thirty-six years.

Another resolution presented at a later session of the convention referred in most feeling terms to David M. Richards, proprietor of the Gem Theatre, Fredericton, N. B. Mr. Richards was affectionately known as "Uncle" Dave by all the exhibitors and respected for enthusiastic support of the League.

The first day's session of the convention adjourned at 5.30 p. m., to meet the following day at 2 p. m.

Banquet Closes the First Day.

At 10.30 p. m. at the Tally Ho restaurant a banquet was tendered the members and their guests.

Those in attendance were: N. V. Gastonguay, John F. O'Connell, R. J. Macadam, G. J. B. Metzler, J. M. Franklin, M. Herschon and Thos. Daley, of Halifax; L. E. Ouimet, of the Pathe Freres interest, Montreal; R. G. March, of the Specialty Film and Import Co., St. John; G. A. Margetts, of the Universal Film Co., St. John; E. Teel and E. English, of Regal Films, Ltd., St. John; Mitchell Bernstein, of the Famous Players Film Service, St. John; A. Collen, of the Universal Film Co., St. John; Walter C. McKay, St. John Opera House; Walter H. Golding, Imperial Theatre, St. John; F. W. Winter, Opera House, Moncton; Mrs. Walter Davidson, Dreamland Theatre, Moncton; A. R. Walker, Dartmouth; A. Walfield, Bridgewater; A. J. Mason, Wolfville, W. W. O. Fenety, Fredericton, N. B.; and Sam Spedon, of the Moving Picture World; Joe Fieberman, Fox Films; A. Donaghy, of Exhibitors' Distributors Corpn.; Billy Richards, New Castle; "Bobby" Finn, M. P.; Bob McCurdy, Halifax Herald and Mr. Phelan, manager Majestic Stock Co.

The Second Day's Session.

The second session of the convention was called to order by President W. C. McKay at 2:45 p. m. Thursday. The reading of several communications by the newly elected secretary, W. H. Golding, from absent members and others was then in order. Among them was a letter of regret from C. C. Pettijohn, explaining his inability to be at Halifax. Just as it was read Sam Spedon received a telegram, which read as follows:

"Eight-pound boy. Anniversary our Canadian trip. Both doing fine." Signed C. C. Pettijohn.

Motion was made by R. J. Macadams and seconded by J. M. Franklin that a communication be sent to Mr. and Mrs. Pettijohn, congratulating them on the new arrival. Unanimously carried.

Mr. Golding explained the rapid-fire co-operation the New Brunswick exhibitors had given in furthering legislative matters that might benefit the exhibitors of the Maritime Provinces. On their own initiative they had placed an editorial telegram in all the Toronto papers on the power of the screen, which was read by all the members of the legislature and carried great weight in gaining favorable legislation on fuel conservation, licenses, etc. This display was inserted in the newspapers over night, appeared the next morning, the day these matters were to be considered at Federal Capitol. To reimburse Mr. Golding for this excellent iniative the members present subscribed the amount necessary for the payment of this advertising account.

Non-Cancellation Contract Discussed.

On new business Mr. Finety brought

up the one-year, non-cancellation contract of the Famous Players-Lasky Film Corporation. Mr. Finety made a motion that all exhibitors refuse such a contract without a thirty days' cancellation being inserted. This motion was seconded by Mr. Mason, but it was not acted upon because the motion was practically embodied in the obligation printed below.

Mr. Macadams advocated the standing together on the actions of the league, and make it binding on all matters decided upon by the convention in order to do something worth while. Mr. Macadams then presented the following obligation:

I hereby promise on my honor as a gentleman and as a member of the Motion Picture Exhibitors' League of the Maritime Provinces of Canada to faithfully adhere to the following obligations:

First. I will not pay advance deposits to film exchanges or other film distributors.

Second. I will not sign a non-cancellable contract for regular film service.

Third. I will not wilfully be a party to the scheme of any film exchange or distributor to foist obnoxious terms on any other member of the league.

Fourth: I will not directly, or through an agent, attempt to secure the services of an employee of any other member of the league, without the employer's consent.

Fifth. I will not rent or buy pictures from any exchange or company actively interested in the operation of any theatre in the Maritime Provinces.

Sixth. In my relations with brother members, film exchanges, or the public, I will not be guilty of any action calculated to bring the picture business into disrepute.

Seventh: I will assist to the best of my ability in carrying out any instructions issued to the members of the league by its executive.

It is understood that section one of this obligation is not binding on any signer who happens to be the employee of some person or firm not resident in the Maritime Provinces.

This obligation will be considered binding until rescinded by a majority vote at a meeting of the league.

This obligation was discussed and dissected by the convention. During the discussion Mr. Macadams said he was informed the Famous Players-Lasky and the Regal were establishing theatres of their own—some twenty-seven in all—throughout the provinces.

The obligation on motion was unanimously adopted. All those present immediately signed it.

At this point the members, with the film men, repaired to the steps of the Provincial Building, where a photograph of the group was taken.

Exchangemen's Session.

While the convention was going on the following exchangemen held a session in conjunction with the exhibitors:

A. Donaghy, Exhibitors' District Corporation, Ltd., St. John, N. B.; Ed English, Regal Films, Ltd., Montreal; Joe Lieberman, Manager Fox Film Corporation, St. John, N. B.; E. H. Teel, Regal Films, Ltd., St. John, N. B.; G. A. Margette, Canadian Universal Film Company, Ltd., St. John, N. B.; R. G. March, Specialty Film Import, St. John, N. B.; Arthur Callan, Canadian Universal Film Company, Ltd., St. John, N. B.; M. S. Bernstein, Famous Players Film Service, St. John, N. B.; L. E. Ouimet, Specialty Film Import Company, Montreal, Quebec.

J. A. Margette of St. John, president of the Exchange Managers' Association of the Maritime Provinces, also manager of the Universal exchange, acted as spokesman for the exchangemen. He said as president of the association he would see that all members of the exhibitors' league secure a copy of the constitution and by-laws of the exchangemen's association. He explained that the primary object of the association was to protect its members against bad accounts and unfair cancellations of contracts.

Mr. Ouimet said he was one of the originators of the exchangemen's association. He believed in organization for protection to see that both exhibitors and exchangemen get a fair and square deal. No exhibitor is obliged by reason of any ruling of the association to make a contract he cannot afford to pay. Every exhibitor should know what he is signing and should use his best judgment as a man and not as a child. He believed that if the Government insisted upon higher taxes for exchange privileges the exchangemen would be obliged to move out of Montreal.

Mr. Golding said he sympathized with exchangemen's troubles and did not object to exchangemen organizing, but he did object to the exchangemen introducing objectionable non-cancellable contracts. He requested any exchangemen present, if so empowered, to state their business plans for the coming year. He would like to know if any radical changes were to be made in their policies.

Mr. Macay invited Mr. Bernstein, of the Famous Players-Lasky, to state the policy of that company. Mr. Bernstein said he was at liberty to state that its contract was to be two or three a week, non-cancellation clause, and for one year. This announcement caused much discussion and interrogation.

Mr. English, of the Regal, said his company would have a thirty days' clause on all but the specials—Pickford, Chaplin, Storey and some other stars. They will be non-cancellable. All the other exchangemen said their companies would have a thirty days' cancellation clause.

Mr. Macay then read the obligation as adopted by the convention, which was startling information to the exchangemen.

Mr. Margette, referring to the fifth clause, explained that the Universal had a theatre in the city of Montreal, known as the Holeman Theatre. While it was operated by the Universal, it was not exclusively showing Universal pictures. It uses all makes. Further he admitted that this theatre was a subsidiary branch of the Universal Film Company.

It was said during the discussion that F. G. Spencer, of St. John, was a distributor as well as an exhibitor. The chairman explained that clause five of the obligation applied to exhibitors as well as distributors, and all members of the league must conform.

Mr. Franklin made this motion, seconded by Mr. O'Connell and unanimously carried:

That this league go on record as requesting that a copy of all contracts be left with the exhibitor before the head office decides on their validity, and a copy of this motion be sent to all exchangemen.

This motion, it was explained by Mr. Franklin, was to avoid all subsequent questions. Mr. Ouimet said all his exchangemen were authorized to sign all contracts with full power without forwarding them to the home office for approval.

Mr. Golding moved that the secretary of the league be instructed to communicate with all existing exhibitor bodies in Canada for closer co-operation and affiliation. Seconded by A. J. Mason. Unanimously carried.

The question of fifteen cents a reel tax was introduced and a motion made and carried to refer this matter to the provincial Government.

Mr. O'Connell said the league should go on record in its patriotic work, voluntarily and freely, in Government propaganda. He also presented a resolution, offering the use of leagues' screens in the next Victory Loan drive. The resolution was unanimously adopted.

A resolution was adopted that a letter of condolence be sent to the family of our deceased league member, D. M. Richards, and spread on the records of the convention. The third convention of the Exhibitors' League of the Maritime Provinces adjourned to meet at St. John, N. B., 1919.

Connecticut Reel Fellows Add More Members.

Great strides are being made by the newly organized Reel Fellows Club of Connecticut, in both their exploitation of good will and good fellowship among the salesmen and exchange managers of that particular territory.

Morris Rabanus, former Mutual representative in Connecticut, has left his post in New Haven and is now stationed at Camp Greenleaf, Georgia, in the Infantry, having been drafted. In appreciation of his long term in the territory and the good will which he helped to create during his time as film salesman, the Reel Fellows are purchasing a handsome wrist watch which will be sent to him as a token of esteem from his brother salesmen.

The Reel Fellows have already taken up the matter of putting over big things in Connecticut on the new Liberty Loan, and promise grand results. New members who will be entered into the organization at the meeting of October 1, are as follows: Sam Farber, recently appointed manager of the New Haven office of American Feature Film Co.; Jerry Wilson, representative for Sherry Service, and Michael Alperin, new representative of Famous Players-Lasky, and formerly with Boston Goldwyn.

Cunningham Writes for Kerrigan.

Jack Cunningham, who has to his credit the writing of a goodly number of the features which have come out of the West Coast Studios in the past year, has been engaged by Robert Brunton to do the "scripts" for the Kitty Gordon pictures, which will be made at the Robert Brunton Studios in Hollywood, for the United Theatres Programme, as well as a number of those in which Bessie Barriscale will appear at the Brunton Studios during the next year.

Cunningham also has been engaged by Jesse D. Hampton to do a certain amount of screen writing for J. Warren Kerrigan, his second script for Mr. Kerrigan, on which work will be started in a few days, is an adaptation of John G. Blackwood's play "Come Again, Smith." At the present time three stars, Miss Barriscale, Frank Keenan and Louise Glaum, are engaged in the filming of scenarios from Cunningham's typewriter. Miss Barriscale in "Two-Gun Betty," Mr. Keenan in "Todd of the Times," and Miss Glaum in an out-door story which has not been finally named.

DUAL PERSONALITY OF JUNE ELVIDGE

Heroine of Hickory Nut Gap Confesses She Feels Equally at Home as a Vicious Vampire or as the Dutiful Object of the Hero's Strenuous but Steadfast Devotion

By Edward Weitzel

STYLES in vampires are as varied as are the shapes of their noses and the types of their masculine but mentally flabby victims. One sort that is much admired by people who would scorn a real vampire in the flesh and refuse to meet her on the ground that it would imperil their social standing, is the lady who advertises her profession in every line of her sartorial and physical make-up with the liberality and artistic restraint of the familiar circus poster. Another brand favors the use of finesse and is known to the underworld as "nifty workers." June Elvidge is a member of this branch of the industry. So well does she conceal her real purpose when she smiles upon the male being in the picture, who is to curse the day that a benighted Englishman invented the rag-bone-hank-of-hair harpy, that the deluded gentleman is quite excusable for thinking her a lady. To such an extent does she carry this deception that her managers have seriously considered billing her as the Amiable Vampire. And she glories in her task.

She feels equally at home, however, as the dutiful object of the hero's strenuous but steadfast devotion. A dual personality allows the heroine of Bat Cave, Hickory Nut Gap, North Carolina, to appear as a freckle-nosed, bare-footed but white-souled child of the hill country, whose identity is never in doubt. The story of how June Elvidge came to be cast for two such separated lines of business makes interesting reading. The interview took place at the office of the World Film Corporation.

"Your debut as a moving picture actress was made as a vampire, I believe, Miss Elvidge?"

"Yes; in a picture called 'The Oldest Law.' I was chosen to play opposite Alice Brady on account of my height. I was very fond of the part and thought I should be satisfied to go on impersonating a long line of fascinatingly wicked ladies for the rest of my screen career. There was something about being a dangerous woman and 'luring men's souls to the shores of sin,' as the poem has it, without really meaning it, that gave me a sense of power I heartily enjoyed. I acted a number of these attractively sinful creatures, and wore expensive gowns to my heart's content.

"Then, one night I became conscience-striken and determined to mend my ways. It happened in a moving picture theatre. I realized how every one in the house hated the vampiring person and sympathized with the modest little heroine. I longed to inspire the same love and devotion. My feelings urged me to ask for a juvenile lead; my mirror told me I was several inches too tall for such a part. But I determined to make the attempt. Contrary to my expectations, I was at once given a chance to create the role of the heroine in a new picture."

"That made you very happy, of course?"

Chauffeuring a Plow.

"Only for a short time. At first I gloried in knowing that the people in front of the screen were nightly and afternoonly giving me their love and pity. Then I commenced to feel the old fondness for the sinful life and the joy of wrecking the happiness of other women, and shortly afterward I was back in the studio vamping away like a good fellow. A brief return to the 'roses and raptures of vice' was followed by another period of reform, and I exchanged the silks and laces I had been wearing for a calico frock, and walked bare-footed behind a self-willed plow whose steering gear was in no way related to anything connected with an automobile."

"Do you mean that you were really obliged to act as chauffeur to a plow?"

"A moving picture actress may not be expected to know how to do everything, but that is no excuse for not tackling any bit of business called for by the scenario. The first time I followed a furrow across the field and tried to stick to the rear end of the plow, I thought I had met my Waterloo. It happened at Hickory Nut Gap, North Carolina, in a picture called 'The Power and the Glory.' I stuck to the job and the plow, however, and felt more than repaid when the old chap who owned the farm looked over the result of my work and remarked:

"'Keep at it, Miss, an' you'll make a good plow boy.' I don't know what was planted in that field after I finished plowing, but I raised a fine crop of blisters on my hands. My last picture is known as 'A Woman of Redemption.'

"The lady is a product of the London Music Halls, who comes to this country and leaves her old life behind her."

"That sounds as if you had gone back to vamping again."

Leading a Trunk Astray.

"Yes. Getting near to nature in one's bare feet is very healthful, I've been told; but we were obliged to go back to Hickory Nut Gap three times before the picture was finished, and I was afraid I might overdo the thing. We had a long drive from the railroad to Bat Cave, and stopped at a hotel with the promising name of 'Esmerelda Inn.' I don't know whether the proprietor ever heard of Mrs. Hodgson Burnett's heroine of that name, but I am certain he knew nothing about the way a New York hotel is run, and wouldn't have thought it necessary to put in all of the modern improvements if he had. To make it more interesting for me individually, on the first trip my trunk went astray, or rather was led astray. It arrived with the others all right after a long haul from the railroad station, but our manager thought it did not belong to the company baggage and sent it back in the wagon."

"What did you do when you discovered the mistake?"

"Tried to remember that I was a lady. There were thirteen people and thirteen trunks in the company and we started away on the thirteenth of the

June Elvidge in "A Woman of Redemption."

month. I had always claimed that I was not superstitious, like the man who was willing to borrow thirteen dollars, but my belief received a severe shock which it did not recover from until my trunk was brought back the next day."

Responding to the Emotional Appeal.

The light strain in which June Elvidge had been telling of her experiences was changed to a more serious tone by an inquiry as to the line of acting she preferred. From her answer the conclusion was reached easily, that the actress has a determined ambition to go far in her profession and possesses the insight and sympathy that are among the important essentials to success. Sitting near an open window, with the afternoon sun lighting up her features, her earnestness lent force to her words:

"The part I like best is the title role in 'The Beautiful Mrs. Reynolds.' The woman has strength of character, in spite of her moral defects. She loves sincerely and is willing to dare almost anything to win the man who has captured her heart. She has brains also and the fascination that beauty and culture always exerts. I could feel her power when I was playing the part."

"You believe in responding to the emotional appeal of a character, then?"

"Indeed I do! There can be no really fine acting without such a response. If I ever realize my ambition I know it will be because both mind and heart are in my work."

Prevent an Epidemic of Spanish Influenza

AT THE instance of Royal S. Copeland, Health Commissioner of the city of New York, there was a meeting of representatives of motion picture theatres, dramatic theatres, subway and surface car lines at the Commissioner's office last week to discuss methods of preventing the spread of Spanish influenza in the city. Sydney S. Cohen, as president of the New York State Exhibitors' Association, represented the motion picture men.

It was decided to ask all picture theatre managers to show a slide daily and at all performances which is to read as follows:

> To Prevent the Spread of Spanish Influenza Sneeze, Cough or Expectorate (if you must)
> Into Your Handkerchief
> There is no Danger if you Heed this Warning. By Order of the Board of Health.
> Royal S. Copeland, President.

Exhibitors should do their utmost to make this order of prevention effective. The results of the epidemic of infantile paralysis two years ago, during which many picture theatres were closed by order of the health authorities, should be prevented if possible. Sufficient warning given to the public now should have the right effect.

Get slides now; an ounce of prevention, you know, will save you considerable business loss should an epidemic of influenza occur that would make it necessary to close all places where the public congregates.

Neill an Ince Director.

R. William Neill, formerly a director for Thomas H. Ince, has been engaged to direct Lila Lee in a new Paramount picture by Monte M. Katterjohn.

TOM NORTH CONTEST CLOSING

Last Ginger Letter in the First Month of His Whirlwind Sales Campaign, Which Brought Results

TOM NORTH'S first contest for the Western Division of the Pathe Exchange has closed, but the result is still to be announced, since the verification of the figures requires some time. The contest will continue, though Mr. North will not personally conduct it, since he has been recalled to more important work in the home office.

From Washington, where he writes he is straightening out the Hindenberg line, he sends in the last of the first batch of letters. It will probably conclude the series, for he has turned his attention to other matters now, but this series forms one of the most interesting campaigns ever exploited, and from letters received we know that other salesmen have appreciated the hints they got from this vivid chain of letters. The last letter runs:

"To each and every branch manager in western district:

"Well, old man, the race for the Tom North trophy, month of August, is over, and I want you to know that I appreciate the efforts you have put forward to the greatest extent.

"There is no use talking, the "pep" displayed by you has spread into your organization and reached the maximum of one hundred per cent.—this includes everybody from the smallest to the highest employee in your branch.

"I wish you would please convey my personal thanks to each and every one of your office personally, and tell them that it does me a world of good to know that they were one of the unit that smashed all previous records during the month of August.

"The entire matter is now in the hands of the committee in our Home Office, New York City, and for your information please know that our comptroller, Mr. Smith, has advised me that it will be September 20th before he will be able to compute the figures of the competing branches, and give me the final result or standing of each branch. I am telling you this so that you will not get nervous, and think that you have been neglected.

"I was reading an article by one of the greatest salesmen in the world, Mr. H. B. Rosen, whose personal sales last year amounted to more than $12,000,000. In this article Mr. Rosen said:

"'Salesmanship has never been a matter of hours or of conditions to me. I have always felt that one could "sell" a man anywhere and at any time. I do not mean that one should force one's self upon a person when paying a social call or upon just being introduced. What I mean is that, a favorable opportunity arising, one should not hang back just because it is outside of business hours or because a man is not standing in his own store or office.

"'Many men might say, for example, that a funeral and a burying ground were not the time or place to talk insurance. Under ordinary conditions, they would be quite right. But this enemy of insurance was in such a frame of mind that he was actually **anxious** to have himself insured. If the taking of the policy had been postponed until the next day his feeling about the necessity of insurance might have worn off; and then his wife and children would have been as unprotected as they were before he went to the funeral. Realizing this, it was justifiable to talk business at such a time.

"'Then, too, I have often noticed that many men do not stop thinking about their business when they leave their offices. So the salesman who puts away his order book when the five o'clock whistle blows, simply because he thinks business hours are over, is making a great mistake. I learned that rule early in the game, because I learned that half or more of my policies were being written after five o'clock in the afternoon. Once I had to wait in a man's house until three o'clock in the morning; but when he finally came in, he signed up for a large amount. To succeed as a salesman, working hours must be forgotten.'

"I know very well, after looking at your report for the month of August, that you have followed one of Mr. Rosen's principles, namely, 'that you did not put away your order book when the five o'clock whistle blew,' and that you put in many hours of good hard grind laying out a good stiff barrage in your forward push for the Tom North Trophy.

"Again congratulating you, and assuring you of my hearty co-operation and highest respect at any and all times, and wishing you the continued success which you deserve, believe me, old man, to be,

"Yours very sincerely,
"TOM NORTH,
"Western District Mgr. Pathe Ex., Inc."

We hope to announce the name of the winner of the contest in the next issue. Meantime the western exchanges are already hustling for the next decision, for the cup will not find a permanent home until it has been won three times by the same exchange.

F. I. L. M. Club's Social Numbers.

The F. I. L. M. Club of New York will honor William A. Brady, president of the National Association, and his daughter, Alice Brady, with a theatre party at the Central Theatre, September 30, in witnessing Miss Brady's latest stage success, "Forever After." Already there has been a large subscription list and it is expected "Who's Who" of the film industry will be present.

The F. I. L. M. Club will also give a dinner dance at Reisenweber's early in October. Those who were present at the dinner dances for the members of the F. I. L. M. Club will remember what enjoyable affairs they were, and it is expected that this year will prove a repetition of last season's success. The dinner is limited to the F. I. L. M. Club members, their ladies, and friends.

THIRD OFFICIAL WAR SUBJECT.

The third U. S. Official War Picture to be issued by the Division of Films, Committee on Public Information, George Creel, Chairman, will be entitled "Under Four Flags," and will be given its first public showing early in November. Owing to the comprehensive character of the present offensive, and the intense interest it has aroused, the new picture will not be exclusively American, but will include the activities of the Allies as well as of the United States.

HOW TO HANDLE LIBERTY LOAN PRINTS

Instructions Issued by Manager of Distribution Call for One Hundred Per Cent. Service by Exchangemen and Exhibitors

CAREFULLY formulated plans to obtain the 100 per cent. distribution desired by the Government for the Liberty Loan films contributed by various stars and producing organizations of the motion picture industry are announced this week by the Liberty Loan Committee of the National Association of the Motion Picture Industry. The committee, of which Adolph Zukor is chairman, lays stress upon the importance of the part the exhibitors are to play in the coming campaign, and urges that all exhibitors co-operate, not only with the distributing organizations handling the prints and the National Association, but also with their local Liberty Loan committees, who will be able to provide Four-Minute speakers and to assist in the work of taking subscriptions in the theatres.

The following letter, which was drafted by Al. Lichtman, manager of distribution for the Liberty Loan Committee of the N. A. M. P. I., and which explains in detail all distribution arrangements for the prints to be used in the campaign, has been sent by each distributing organization to all of its exchanges, thus insuring uniform instructions for the distribution of Liberty Loan films:

The Motion Picture Industry, collectively and individually, gives way to no other industry or group of individuals in patriotism and in practical, substantial aid to the Government. As evidence of this fact, 37 of the various motion picture stars have made negatives in aid of the Fourth Liberty Loan. From each negative the Government is furnishing 112 prints to be distributed by the branch offices of the several distributing organizations, as follows:

1st—Each company will distribute, through all of its offices in the United States, the prints in which its own stars appear.

2nd—Bookings of the Liberty Loan prints shall be made to any exhibitor, whether or not he runs our product.

3rd—Each branch office of each distributing organization will be held strictly accountable, not only by its Home Office, but by the Treasury Department, for booking solid each print from the date of receipt of each print, up to and including the 19th day of October. Shipment of prints will begin on September 15.

4th—No exhibitor shall be permitted to book one subject for more than one day; nor to book two subjects for the same day, whether such subjects are handled by this or another company, in other words, no exhibitor shall have more than one of the 35 subjects for any day; nor shall any exhibitor be permitted to obtain a repeat booking for any subject.

5th—No charge shall be made, directly or indirectly, to any exhibitor for the exhibition of any Liberty Loan print.

6th—Instead of shipment being made to exhibitors by express, all such shipments are to be made by post under a Government frank, especially issued for the purpose. This frank will be evidenced by a label. These labels will be sent to you along with the shipment of prints. It, of course, follows that no postage will be necessary. One label is to be enclosed in each shipment for the exhibitor's use in returning the print. A heavy penalty is attached to the use of such labels for any other purpose.

7th—At the top of each booking sheet you will write the words, "Respectfully submitted to the Treasury Department of the United States Government.".

8th—On October 20, you shall forward to this office the original booking sheets, or duplicates thereof, showing the specific theatres and the days for which each print was on exhibition, as well as the dates for which each print was in transit. Such information is not to be conveyed by signs or hieroglyphics, but on the contrary is to be plainly written, so that the actual facts are perfectly apparent to a layman totally unacquainted with the booking sheets and booking methods of the Motion Picture Industry.

10th—For each day that each exhibitor books a Liberty Loan print, such exhibitor is to be impressed with the necessity of sending to you a record of the total amount of the Liberty Loan subscriptions taken at his theatre for that day. This record shall be carefully entered by you in a book kept solely for that purpose, and a transcript thereof daily sent to this office. Each page of such book shall be totaled, and the total carried over to the succeeding page, for it is quite probable that several times during the drive you will be asked to send by wire the total of the subscriptions obtained to date by the theatres booking the prints assigned to you.

11th—The prints allotted to you are Government property. Accordingly, you are held personally responsible for their safety. Immediately after the conclusion of the drive, you will be asked to return all prints to the Government. Shipping instructions for such return will be forwarded to you at a later date.

12th—This same letter of instructions is sent by the Home Office of each distributing organization, to its respective offices. In other words, all exchanges handling the Liberty Loan prints, are receiving a uniform letter of instructions prepared by the Committee of the Motion Picture Industry, appointed by the Treasury Department.

13th—No excuse or alibi will be entertained either by the Government or by this office, for permitting any print to remain idle on the shelf.

It is, of course, recognized both by the Treasury Department and by the Liberty Loan Committee of the Motion Picture Industry that all of the exhibitors of the United States are more than anxious to perform their patriotic duty, by exhibiting a Liberty Loan subject every day of the drive, and that, therefore, each exhibitor will see to it that he possesses complete bookings for the entire period.

It is likewise recognized with equal force that you, and each member of your organization, are just as anxious to do your bit in aid of the Liberty Loan as the exhibitors are to do theirs, and that, therefore, you will see to it that each print is booked solid during the drive, so that each day for each print is accounted for by the print being on actual exhibition, or being in actual transit.

By this method both you and the exhibitors will execute a 100 per cent. result.

From the above, it is of course manifest to you that the purposes of this distribution are twofold; first, to perform, to the fullest extent, our duty to the great cause and to the Government; and, second, and very incidentally to demonstrate to the Government, by actual figures, the extent to which the Motion Picture Industry is a practical aid, and therefore essential, and that all the members of this industry, in all its branches, are more than ready and willing and capable of doing their bit to the extent of 100 per cent.

Holland Goes to France.

Sergt. Theodore F. Holland, formerly General Film manager at Indianapolis, now is hailing his friends from abroad with the American Expeditionary Forces. Sales Manager W. F. Rodgers, of General, has received a card from him, chronicling the safe arrival of the ship upon which he sailed. Sergt. Holland is with the Headquarters Detachment, 603d Engineers.

French High Commission Exhibits War Films

A PRIVATE exhibition of French Official War Films was given at Aeolian Hall by the French High Commission in the United States of America, on Friday evening, September 20. Some of the films shown are being handled by the Pathe exchange, and all are attributed to the Cinematographic Division of the French Army and are under the control of the French Pictorial Service. The pictures shown included "Our Dumb Friends in the War"; "Brothers-in-Arms"; "How France Treats Her Prisoners of War"; "The American Colored Troops at the Front"; "French Colonial Troops in the War"; "France's Dusky Warriors" and "All For Liberty."

The program, which was relieved by the playing of Gabrilowitsch, Lortat and Grainger, reproduced on the Duo Art Grand pianola, was well arranged, evidently with the purpose of giving what might be termed a bird's eye view of the war activities of the Allies. One of the things impressed on the audience after having viewed these pictures was the humaneness of Allied methods off the battle field. The treatment given the French prisoners of war includes good food, a decent place to live in, useful labor, such as building railroads, harvesting grain, mending garments returned from the front, and healthful recreation. One of the unique sights presented a bit of the Orient transplanted on French soil. This consisted of warriors from Indo-China on guard at munition plants and buildings erected by them after their own fashion. Moroccans, Senegalese and Algerians mounted on beautiful Arabian horses presented picturesque sights. Scenes from Tunis showed how its people are also striving to do their bit in the agricultural line as well as giving of its manhood for the great cause. The entire program was much enjoyed by an enthusiastic audience.

Pathe to Hold "Save and Serve" Convention

PATHE announces that on September 24, 25 and 26 it will hold a "save and serve" convention, to be attended by the manager of all the thirty exchanges. The convention will be held at the home offices of the company in New York. It will be the first time in the history of the company that representatives from points west of the Rocky Mountains have been called to the home office in a body.

Paul Brunet, vice-president and general manager of Pathe, has approved of an elaborate program prepared by Sales Manager Quimby, which includes discussions of many matters of interest to the sales force as well as generous plans for entertainment.

The keynote of the convention will be conservation and economy in order to meet the war-time expectations of the Government. Its slogan will be "Keep the home wheels turning."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Metro Studio Plans Submitted to U. S.

RICHARD A. ROWLAND, president of Metro, and the other officials who have been in Los Angeles for the past two weeks, have returned to New York, after selecting a site for the erection of a new studio and making arrangements for the production of pictures with the Metro stars now employed in the eastern studios of the company.

The plans for the new buildings have been submitted to the U. S. Government for approval, and the lot decided upon will be purchased if the plans are authorized. A $50,000 glass studio and other buildings with space enough to accommodate all the companies to be sent from the east will be erected.

Select Forces Arrive.

Clara Kimball Young and Blanche Sweet, stars; Harry I. Garson, manager, and Marshall Neilan, director; all high up on the roster of the Select producing forces, arrived in Los Angeles September 10, and began work at the Sunset studios in Hollywood the following Monday. Miss Young's first picture will be "A Path Through the Night," from the novel by Maude Radford Warren, and will be followed by Max Marcin's "Cheating Cheaters." Miss Sweet's new play has not been announced.

Lasky Returns to New York.

Jesse L. Lasky will return to New York about the first of October to remain in the east for several months. Mr. Lasky says that the exodus of Famous Players-Lasky stars from New York will begin very soon, with Shirley Mason, who will be in the west in about two weeks, leading the van.

Film Players Want A. F. L. Charter.

Motion picture performers to the number of one hundred and fifty men and women met one night last week at the Walker Theatre building and organized a society with a view to securing a charter from the American Federation of Labor. The application contained enough signatures to ensure its consideration by the Federation, and it was agreed that if a charter were granted the organization would be perfected and membership opened to those connected with the stage end of the picture business. Several speakers who addressed the meeting charged that the workers are underpaid and receive little consideration from the producers.

Five Hundred Film Extras Listed.

The moving picture producing companies of Los Angeles and vicinity have arranged a list of five hundred eligible film extras who are essential for the maintenance of the picture industry, upon the advice of the Army Draft officials, so that a certain number of eligible men could always be at hand for work in the pictures, and at the same time release many men for war duty. The men will be given cards of identification, and a central booking agency will handle the supplying of all men for the studios. This booking will be free to the actors, the studios bearing the overhead expense.

Little Mary at Naval Ball.

Mary Pickford led the grand march at the Naval Ball held in the big barracks at the training station, on the evening of September 11. Many of the loges and boxes in the hall contained parties of prominent society people and their guests. Miss Pickford purchased two boxes, and among her guests were Marjorie Daw, Zazu Pitts and Sarah Mason.

Trainmen to Produce Films.

Members of the Brotherhood of Railway Trainmen of Southern California have gone into the moving picture business, not so much in the hope of financial remuneration, as explained by B. M. Lyon, a member of the organization, but as propaganda in favor of continued Governmental management of railways. A company has been formed which is said to have the moral and financial support of the railway organization and the indorsement of its president, W. G. Lee.

David Horsley has been selected as director-general, and work will begin within thirty days at the Horsley studio at Washington and Main streets, Los Angeles. The first story for production has been written by Upton Sinclair.

Studio Strikers Return to Work.

Following a series of conferences between Capt. C. T. Connell, Federal Labor Mediator, representatives of the International Alliance of Theatrical Employes, and several managers of motion picture studios, an agreement was reached on September 13 whereby four hundred workmen returned to work at the various studios, pending final adjustment.

Only one point remains to be settled, and this point will be submitted to a board of arbitration to be made up of an appointee selected by the studio owners, one by the employes, and a third to be a disinterested person.

Zane Grey to Film Novels.

Zane Grey, author of a number of best sellers, is in Los Angeles, and has secured space at the Brunton studios for the purpose of making photoplays of several of his novels. Ben Hampton, who is said to have tried recently to secure the Grey stories for the use of a noted western star, may have put the bee in Grey's bonnet to produce his stories himself. At any rate, the continuity on the first story to be filmed is practically finished, although no players' names have been announced in connection with the production.

McRae Producing Independently.

Henry McRae, for some time manager of productions at Universal City, has severed his connections with the Big U and is now producing independently. McRae's first film will be a propaganda picture, which he has arranged to produce at the Clune studio, just opposite the Brunton establishment. Although he has not made public the names of his players, he is said to have several notable actors as members of his company.

Triangle Dismisses Stock Company.

More than seventy-five actors and actresses were dismissed at the Triangle studios last week when the new system of engaging players for each production was put into effect. No stock players remain on the payroll of the company, and the players hereafter will be engaged as they are needed for each production.

Ray to Remain With Ince.

A rumor has been going the rounds that there has been trouble between Charles Ray and Thomas H. Ince, and that Ray was to become a Select star under the management of Harry I. Garson. Mr. Garson claims that there is no truth in the story, and Mr. Ince has emphatically denied the rumor and states that perfect harmony exists between himself and Ray. Ray's contract with Ince has still two years to run.

Farnum Working in "Wolf Breed."

Dustin Farnum has begun work on his second production for the United Pictures Theatres of America, an adaptation of "Wolf Breed," by Jackson Gregory. Dusty says this picture may be the last he will make before he is called in the new draft law—if men of his age are called soon—and if he is called he will only ask for time to finish the production before he goes.

Doug Planning Athletic Show.

Douglas Fairbanks is planning to stage a big athletic show at Washington Park soon for the benefit of the National War Community Fund, and if the plans are carried out he may "mix" in about four rounds with Joe Benjamin, pugilist, or pull off a little wrestling match with his old friend and trainer, Bull Montana.

Bara Suffers From Prostration.

Theda Bara, who was expecting to complete her fifth picture and be on her way east at the expiration of her six months' stay in Los Angeles, came down with a case of complete prostration two days before the date set for her departure. She was so ill that her reservations on the Salt Lake had to be canceled and her trip postponed until she recovered sufficiently to travel. Besides the nurses and physicians who were called on the case, Lora Bara, the star's sister, has been in constant attendance.

Hollywood Players Give Country Fair.

A country fair was held from five o'clock until midnight on September 19 at Hall's grocery store, at 6382 Hollywood Boulevard, for the benefit of the

Stage Women's War Relief. Mrs. Theodore Roberts, Mrs. Wilbur Higby, Vera Lewis and Mrs. F. W. Stith were in charge of the evening's entertainment, which consisted of a supper served to the public and a dance in Wilcox Hall, just over the store. Admission to the fair was twenty-five cents. C. C. Hall, personal friend of practically every film player in Hollywood, donated the use of his store for the affair.

Electric Storm Destroys Film.

Sessue Hayakawa and his company were victims of an electric storm while they were in Bear Valley last week on location, which destroyed some five hundred feet of filmed action for a new picture and which burnt up a lot of properties belonging to the company, besides setting fire to the lodge where the company was quartered. No one was injured and the scenes were retaken within the next few days as weather permitted.

Parker Engaged by Fairbanks.

Albert Parker is the most recent addition to the directorial staff of the Douglas Fairbanks organization, which includes Allan Dwan and Art Rosson. Parker played with Fairbanks in "American Aristocracy," and in "In Again—Out Again." On the regular stage he followed Fairbanks in "The Man of the Hour," and was in the same cast in "The Gentleman from Mississippi."

Former Selig Player Dies.

William Hutchinson, actor, who left the stage ten years ago to become a member of the Selig Motion Picture Company, died at the Clara Barton Hospital in Los Angeles on September 7. Hutchinson was born in Edinburgh, Scotland, forty-nine years ago, and was brought to this country at the age of two by his parents. He was associated with the Mack Swain Theatrical company shortly before his death. A son and daughter and three brothers survive him.

Actress Buried in Los Angeles.

The body of Ruth Darling, the film actress who was killed in San Francisco while she was standing on the curbing of a pavement when two automobiles collided and she was struck by one of the machines, was brought to Los Angeles, her home, for burial. The actress was known as Mrs. Chester N. Franklin in private life, and her husband is a soldier stationed at the Presidio.

California Theater to Open in November.

Roy Miller, one of the proprietors of the new California Theatre, now in course of construction at Eighth and Main streets, plans to open the new house in November, with Wm. S. Hart's "Border Wireless" as the first attraction. Miller is making arrangements to run other Artcraft and Paramount features, as well as the Nazimova productions released by Metro, and possibly the Dustin Farnum pictures.

Exhibitors Now 4-Minute Men.

At the last bi-monthly luncheon of the Southern California Theatre Owners' Association, it was announced by Marshall Stimson, representing the Four-Minute men, that on September 14 each theatre manager would be presented with a certificate of membership to the Four-Minute speakers in recognition of the assistance rendered the Government by theatre managers in Los Angeles. J. M. Quinn, proprietor of the Rialto, announced that Mary Pickford would donate a platinum and gold loving cup to the organization's most successful entertainment committee of the year.

Rivera Theatre Leased.

Claude Halzel, local theatrical man, has leased the Rivera Theatre from the Triangle Film Company, and will open the house in a short time with a two-hour motion picture bill at popular motion picture prices.

Hotel Chef Sends Recipe for "Bread."

When Mary MacLaren offered a prize of $5.00 for the best recipe for Victory Bread submitted during the run of her latest feature, "Bread," at the Symphony Theatre, she had no idea what a commotion her offer would creat among the housewives and other cooks in Los Angeles. More than five hundred recipes were turned in, among them a formula from the chef of the Hotel Alexandria, the Knickerbocker of Los Angeles.

Lila Lee Sings at Grauman's.

During the run of Lila Lee's first screen play, "The Cruise of the Make-Believe," at the Grauman Theatre, the little star appeared at both evening performances every day of the engagement and sang her two most popular songs of her recent vaudeville career, "Look Out for Jimmy Valentine" and "School Days."

Seymour Tally, son of T. L. Tally, proprietor of Tally's Broadway Theatre, has just escaped having pneumonia, and is able to be about again.

Mary Pickford's first Artcraft feature for the new year, "Johanna Enlists," was given a pre-release run during the week of September 16, at the Kinema Theatre.

Carl Ray, new owner of the Miller Theatre at Ninth and Main streets, has contracted for first run rights to all the William Fox productions starring Theda Bara, George Walsh and Gladys Brockwell.

Studio Shorts

D. W. GRIFFITH staged several big battle scenes for his new Artcraft picture, "The Romance of Happy Valley," on Registration Day. Lillian Gish, Robert Harron and George Fawcett are the leading players in the production.

Leon T. Osborne is now president of the Diando Company, since W. A. S. Douglas, former president, enlisted in the army.

Monte M. Katterjohn is entertaining the family of George Katterjohn, of Paducah, Ky., at his home in Beverly Hills.

Betty Compson, late Christie comedienne, has been engaged to play feminine lead in the Bluebird feature, "Breathes There a Man," with Monroe Salisbury.

Eileen Percy will be William Russell's leading lady in his new picture, "Where the West Begins."

Little Virginia Lee Corbin, of the Fox Company, is making a house-to-house canvass in her car, in the interests of the Salvage department of the Red Cross.

Scott Sidney, director of Mutual-Strand comedies, has returned from a vacation spent in the Sierras.

Louise Glaum is at work on her last picture for the Paralta program, and the story is going the rounds that she will be again seen on the Ince lot in the future.

James Tynan is Julian Eltinge's new publicity manager.

Franklyn Farnum will leave Southern California as soon as he finishes work in a coming Pathe-Astra picture, to take part in a musical comedy in New York.

Baby Marie Osborne, who has returned with her governess from a short vacation spent at Catalina Islands, has begun work on a new picture under the direction of William Bertram.

During the week that Theda Bara's "Salome" was given its premiere at Clune's Auditorium, a department store in Los Angeles had on display all the gowns worn by Miss Bara in the production.

Frank Griffin, former director with Lubin and later with the Keystone forces, is now in charge of a megaphone at L-Ko.

Thomas Jefferson is supporting Bert Lytell in "The Spender," now in course of production at Metro.

Ford Sterling and Bothwell Browne made scenes during the past week in the famous Busch Gardens at Pasadena.

Roy Stewart has left the Triangle organization, and is said to be considering two offers from other producers.

Fritzi Brunette will play the leading role in "The Wrong Side of Paradise," a Colin Campbell production, instead of Mary MacLaren, as formerly announced.

Al Christie was host at a farewell party given to Bobby Vernon just before he left to join his company at the Submarine Base.

Jack Cunningham, scenario writer, has entered into an agreement with Robert Brunton to write scripts for the stars who are turning out photoplays at the Brunton studios.

Bill Hart left for the East September 16 to begin his tour in behalf of the Fourth Liberty Loan.

Alma Rubens has filed suit for a divorce from Franklyn Farnum, to whom she was married on June 14th last.

Kitty Gordon has arrived.

Dorothy Dane will support Billy Parsons in a coming Capitol Comedy.

Bessie Love and her company spent last week in the desert making scenes for the Bret Harte story, "The Judgment of Bolinas Plain."

A call for more volunteers among the players to entertain the soldiers and sailors in Southern California has come from a camp near San Diego.

Ethel Clayton has finished "The Mystery Girl," under William De Mille at the Lasky studio, and is preparing for another feature with Chet Withey as her next director.

Several hundred dollars were realized for the M. P. W. S. A. Fund at the ball given by the Vitagraph players to dedicate the new glass studio. Otto Lederer has charge of the affair and everything came off as scheduled.

Billie Rhodes is moving this week in a beautiful Swiss chalet on top of a hill near Hollywood.

Mae Murray has returned from Lake Tahoe, where she has been filming scenes for "Little Lady Bo-Peep."

J. Gordon Edwards left Los Angeles on Sept. 20, for New York, to be present for the opening of "Salome" at one of the Broadway playhouses.

War Notes.

Bert Lytell, who expects to complete his final picture for Metro in a few weeks, will enter military service upon the expiration of his contract. He is already an officer of the Hollywood Officers Training School, and, although he gave his age as 33 on Registration Day, his application for a commission in the army was put in several months before the new draft law went into effect.

Albert Roscoe, leading man for Theda Bara in "Salome" and other spectacular Fox productions made in the West Coast studio, left for the Naval Aeronautical school at San Diego as soon as he had finished his work in "The Siren's Song" was completed.

CHAPLIN MAKES STATEMENT OF POLICY

Explains Reason for Irregular Releases and Proves His Production Plan the Best to Insure Perfect Comedies

RUMORS and alleged authentic statements that dissension, politics, dissatisfaction and other difficulties have been responsible for the intermittent release of Chaplin comedies are answered in a statement issued this week from the offices of the First National Exhibitors' Circuit, which carries an explanation from Mr. Chaplin of the exact conditions under which he is working and the policy that actuates his production efforts.

It was made plain by First National officials that the statement was not prompted by any interest in the text of those few of the hundreds of rumors constantly in circulation which relate directly to Chaplin comedies, but that it was issued for the purpose of making known to exhibitors the protection afforded them under their contracts by the very infrequency of Chaplin releases. First National officers declare that there is no difficulty attached to making footage for Chaplin releases. The difficulty is in making footage for Chaplin comedies.

Under the terms of his contract Mr. Chaplin is to make a total of eight comedies. No definite dates of delivery for each subject are specified. This contract became operative last year. Figured on the basis of ordinary comedy production for two or three reel subjects the eight productions could have been made and delivered in four months, averaging two weeks of studio work for each.

When Mr. Chaplin signed his contract he had just started the construction work on his new studio. This structure he had especially designed for comedy work, and in it he had provided for every improvement and facility which would contribute to the quality of his productions. Many of his ideas for mechanical and technical equipment are innovations.

The suggestion was made to Mr. Chaplin that he rent another studio pending the completion of his own, and begin work at once on the initial comedy. This he declined to do, with the explanation that he knew the facilities of his studio would contribute to a much higher quality in his first production than he could get by making it elsewhere. As a consequence he did not begin "A Dog's Life" until late in February, and this was despite the fact that the continuity for it was prepared in rough draft early in January.

This was a forerunner of the policy which has marked his work since then. Quantity and speed have been sacrificed to quality, with an attendant monetary loss to Chaplin which, if made known, would seem unbelievable.

Pride in the quality of his comedies has outweighed every other consideration. Letters from exhibitors, requesting a greater output have each met with the same response: "Each Chaplin release has got to have in it the very best work of which I am capable. Comedy situations are much more difficult to work up than the action of dramatic scenes. There is no trick in grinding out scenes that might be called amusing, but to get real laughs and actual humor out of situations demands study, the utmost concentration and eternal experimenting.

"No one knows better than I do how simple it would be to just grind a camera crank and turn out footage which would constitute a release. The problem in producing successful pictures is no longer one of an output made to meet a regular releasing schedule. That system demands that quality be sacrificed to time and speed. The release date must be met. Half the picture is finished. It is full of good material. It has taken time to produce. Now it must be hurried. The last half of the picture is jammed through hastily. The subject is released on schedule. But is that system fair to the exhibitor? Does it benefit the producer or the star?

"The public pays its money to be entertained. It demands, as a right, the utmost that the star, the cast, the director and the producer can give in ability, intelligence and entertainment value. When a production falls short of this standard, when it does not represent every ounce of energy and enthusiasm of which those responsible for it are capable, then it becomes a burden to the exhibitor. His audience is quick to recognize lack of value. They blame him directly, because it reflects both on his judgment and his sincerity. The star is the next to share the blame. Popularity decreases. And the exhibitor pays the penalty in loss of valuable patronage. He suffers the most.

"I suppose I could take the first 'shots' of all my scenes and assemble them into releases, saving time, money and effort. But theatre-goers would not see the best that I can do. There is hardly a scene made at the studio that is not rehearsed a dozen times. Very often the final rehearsal will develop a suggestion or an idea for a greatly superior situation, and where only a smile would have resulted from the original action, we make a revision that is certain to bring a hearty laugh.

"This constant effort to improve every bit of action, to be satisfied that it cannot be made stronger or funnier, is the supreme obligation of every star and producer.

"I want to be absolutely content that Chaplin comedies contain the very best of my ability, and I won't sanction their release under any other condition. Then I know that the public is going to be entertained and satisfied, that the exhibitor will make money, and that I am not going to be accused of trading on a name to the loss of any threatre-owner who books my productions.

"I would release only one picture in a year if the others I attempted did not measure up to my own personal standard, but that one would have to be right, or it would be shelved. I would be better off with no releases, and the good will of the American public and exhibitors than I would with a score of subjects booking, with any one of them meriting criticism."

Directors of the First National Exhibitors' Circuit cite Chaplin's last release, "A Dog's Life," as an example of his policy of giving the best of which he is capable. More satisfaction has been expressed over its supreme entertainment value, the novelty and originality of the scores of humorous situations than has characterized any previous Chaplin release of which they can find records.

Exhibitor-directors of First National have encouraged Chaplin in his policy of no releases until he is satisfied that they will be good ones. The result has been that "Shoulder Arms," the next Chaplin comedy, now completed, has been months, instead of weeks, in the making. Every scene and every situation in it has had Mr. Chaplin's personal attention. Each of them, with the seemingly infinite possibilities that the action of the story suggests for laughable results, has been worked over repeatedly until the famous comedian was satisfied that there was nothing more that he could do to improve it.

"We believe," said one of the First National officials, "that Mr. Chaplin's determination to make quality the master principle in his producing is an epoch in the manufacturing branch of the business of an importance equal to some of the recent evolutions in the exhibiting and distributing departments of the industry.

"He has kept his own counsel for months, rather than to commit himself to a statement of 'what was about to happen.' He preferred instead to put his conclusions into practice, leaving to self-styled wiseacres the apparently welcome task of assigning a score or more of erroneous reasons for the completion of only two comedies since he signed his contract with us. Now he has proven, by nine months of activity, that he is really sincere, and that his decision is not a thing for the future, but that it is for the past as well as the present and future."

World Pictures Cost $2.17 Per Minute.

The statistician of the World studio at Fort Lee has spent some interesting time in working out the figures of just what a production costs, and his work forms the basis of a conservation propaganda which should have a far reaching influence.

"The nominal time for the filming of a story," he says, "is based on a four weeks' schedule. This arranges for delays growing out of weather conditions.

"Each picture averages three hundred scenes. With a working day of eight hours this gives the daily quota of twelve and one-half scenes on a twenty-four day bases. The average cost of a picture is $25,000. This makes the cost of each scene, including title and subtitles, $83.33. A day's work represents $1,040.66. This includes all overhead of the studio. Each minute represents an expense of $2.17.

"Each minute wasted by reason of inexcusable negligence growing out of tardiness, inattention to duty, slacking, or lack of attention to your employer's interest means that you are robbing the concern that is giving you your bread and butter. If you are honest you won't do it."

After a two weeks' vacation in the hospital Director Craig Hutchinson is able to resume work at the L-K. studios, Hollywood, Cal., on "Work or Fight," with Harry Gribbon, Mae Emory, Eva Novak and Jim Connelly in the cast.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and gentlemen, here on the corner of Gower street and Santa Monica boulevard in the purlieus of South Hollywood, hidden away in a leafy bower of palm, pepper, eucalyptus, accacia and other trees, indigenous to this section, we find the works of the National Film Corporation, the concern that makes Capitol Comedies, released on the Goldwyn program, and the Billie Rhodes De Luxe features.

The building among the trees contains the offices of Isidore Bernstein and William Parsons, heads of the corporation.

We will pass on from this sylvan scene and onto the stage, which being exposed to the sun is not so sylvan. The popping noise you just heard was not an expiring inner tube but the breaking heart of a thermometer that just busted itself in vain attempt to register the heat.

The tall man superintending the setting of the scene is William Chaudet, the director, who is getting ready to stage a comedy called "Proposing Bill," with Smiling Bill Parsons in the leading part. The golden-haired girl on the balcony is Dorothy Dane, who will play the leading part opposite Mr. Parsons in the comedy just mentioned.

The little lady in the big hat who just passed is Billie Rhodes. She is getting ready to appear in a feature that will necessitate her travelling with a circus and doing all kinds of bareback stunts for several weeks.

Mr. Parsons is one of the paradoxes of the pictures. It is a generally accepted theory that successful screen players must have had regular stage experience or at least a decided leaning toward things thespian.

Bill leaned against nothing more dramatic than the life insurance business before he broke into the movies.

Bill made a big success of life insurance, however. Where other solicitors in search of business got the gate, Bill got the glad hand and the signature on the dotted line, and all because of a smile that occupies the major portion of his facial map at all times.

After striking ten with a loud and resonant whang on the cymbals of the endowment, the tontine and the accumulative dividend policies, Bill decided to capitalize his smile in another direction and busted into the movies in Capitol Comedies, with himself as the star.

In addition to playing parts Bill is also a producer of note. He is responsible for "Tarzan of the Apes," one of the most successful pieces of monkey business ever put on the screen, and he will release a sequel to the story very shortly.

Now, if you will all step this way, you will be given an introduction to Mr. Parsons just as he is about to smile one of his famous smiles.

Friends, meet Smiling Bill Parsons.

As you have seen, Bill's smile is wide, comprehensive and winning. It starts at his mouth, and after a brief close-up of his pearly teeth moves in a southerly direction to his double chin, thence to his left ear—moves upward agitating his eyebrows and wrinkling the smooth surface of his forehead clear back to his rear collar button, emerges at the right ear and starts all over again.

In addition to the things you have been told about Mr. Parsons, it might be well to add that he holds the undisputed record as an ice cream fiend.

Bill devours a quart of ice cream at every meal, and claims he is able to eat a gallon under pressure. In addition to this he manages to stow away a few sodas, sundaes, and cones in between times.

Our next stop will be on Court street, the highest point, altitudinally speaking, in the fair city of Los Angeles. The building we are about to enter, although you would never suspect its nature, were it not for the sign "Rolin Film Company" that adorns the gate, is a movie studio.

Food for reflection is found in this location. This noble domicile was formerly inhabited by one of the first families, and was at one time the resort of the socially elite of the neigborhood.

The tree on the lawn that now shelters Wallace Howe and James Parrot, two well-known and toil-weary comedians, once cast its shade and dead caterpillars on the heads of social highbrows gathered here for elevating converse.

The broad veranda, now decorated by a varied assortment of extras, was once thronged by the belles and beaux of Court street, who gathered here to indulge in the merry quips and jests of the time, and to trip the light fantastic toe to the stirring strains of the Spanish guitar and the bull fiddle.

Here in the reception hall, where we find Fatty Lampton consuming his matitudinal Bull Durham, the polite persons of the district once bowed and scraped their salutations to the host of the house.

Upon yonder grand staircase, where once the satin-slippered belles tripped with fairy gracefulness to the upper rooms, Lew Harvey, W. Peterson and other acrobatic comedians employed here, now do the Brodies, falls and bumps coincident to the making of movie comedies.

The spacious drawing room is a business office, filled with the appurtenance of commerce. Niches, once doubtless filled with tasty statues carved by Michael Angelo and other Italian gents, are now occupied by the typewriter, the adding machine and the mimeograph. And where the grand piano stood, flanked no doubt by a harp as sweet as any that twanged its melodies through Tara's halls, you see a roll top desk with Hal Roach, president of the company, deeply immersed in toil.

We will enter what was once the garden. It requires but a little exercise of the imagination to bring back the roses that once bloomed here, to restore the palm, the oleander, the tulip, the lemon and the orange, the fragrant mesquite and other nice smelling trees that once flourished in this spot.

Any one with romantic vision can restore the pergola with trumpet vines clinging with tender tendrils to its slats. Another thought brings dusk and the scene is bathed in the beams of our celebrated moon (see tourist come-on

Giebler Introduces Bill Parsons. Harry Pollard, Bebe Daniels, Harold Lloyd. Bill Likes Peaches as Well as Ice Cream.

literature for further information about our moon), and a maiden seated on a bench with a cavalier at her feet.

Instead, we find what was once the garden now filled with a modern movie stage, set to represent the five and ten-cent section of a department store, with Director Alf Goulding and his comedians doping out gags.

In the group immediately before us you see the three principal players of the Rolin-Pathe organization. The young lady sitting on the table looking at the old style photograph album is Bebe Daniels, without which no Rolin-Pathe comedy would be complete. The person with the horseshoe mustache is Harry Pollard, and the sad looking chap with the frog-eye spectacles is Harold Lloyd, otherwise known as Lonesome Luke.

Mr. Lloyd is regarded as one of the most promising of our younger comedians.

The scene these three laugh makers are being photographed in will be part of a comedy called "Going, Going, Gone." As soon as the scene is finished Alf Goulding will move the players over in the set to the left, which represents a small department store.

Your attention is called to the realism and absolute authenticity of the atmosphere of this set. The action of the comedy that will be filmed here requires the different departments of a store to be shown, and the whole interior of a store has been made here on the stage.

The bins and stalls in the center contain real merchandise, and you will find anything from a hatpin to a hatrack, just as you would in a regular store. The boxes in the shoe department to the right contain real shoes, and William Gillespie and Oscar Larson, who will each buy a pair of shoes from Mr. Lloyd when the action begins, have real corns on their feet.

The only false thing about the entire outfit is the mustache worn by J. W. McCarthy, who is the pseudo proprietor of the store. The young lady occupying the bench in the shoe department is Marie Mosquini; near her are Belle Mitchell and Stella Harris.

After watching this scene we will ascend to the upper floors of the building, where we will have one of the finest views the city affords. By allowing the eyes to gaze over the chimney pots you can see clear to San Pedro Harbor, which is twenty miles away, and back again, making in all a distance of forty miles of unimpeded and uninterrupted vision.

Mme. Myrle Wagner White in "What Love Forgives."

Mme. Myrle Wagner White of the Chicago Opera Company makes her first screen appearance in "What Love Forgives," a World Picture, in which Barbara Castleton is the star, Perry N. Vekroff directing. Mme. White is a native of Oklahoma City, Oklahoma, and made her operatic debut in Italy, where her success attracted the attention of Cleofante Campanini, who engaged her for contralto roles for his organization in Chicago. Mme. White is recognized as possessing great dramatic ability, in fact, unusual for an operatic artist. Her connection with World Pictures grew out of a desire to see how effectively she screened. It is quite possible that she will star later on in screen productions.

BIG OPPORTUNITIES IN SOUTH AMERIÇA

John C. Graham So Reports After Trip to Chile, Peru and Bolivia—Establishes Paramount Branch at Santiago, Chile

AFTER an absence of three months, John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, has returned to New York from South America, where he has completed arrangements for the distribution of Paramount and Artcraft Pictures in Chile, Peru and Bolivia. Headquarters for the new distributing company, known as the South Pacific Paramount Company, have been established at Estado 250, Santiago, Chile. Here the entire floor of a large building has been fitted out with all modern appliances used in the conduct of a big film distributing busines.

Senór Eduardo Suarez, who has again become Chilean Ambassador of the United States, is president of the South Pacific Paramount Company, with Senor B. Villar, local manager. There will be two releases a week of Paramount and Artcraft pictures, selected with special regard for local demands, and actual distribution has already been comenced on this schedule. The films are being exploited and distributed in keeping with the progressive lines employed in this country, and every facility is extended the exhibitor in making his presentation of these pictures a success. A publicity and general service department has been formed, and an advertising campaign is already under way. Within six months an office will be opened in Peru, arrangements having already been made for same by Mr. Graham before his return.

In connection with the South American situation and his activities during the past three months, Mr. Graham said: "There are big opportunities awaiting progressive exhibitors in Chile, Peru and Bolivia. Managers there at present are somewhat restricted in various ways due to war conditions abroad, which prevent them from obtaining necessary material to enhance their shows. The exhibitors, however, are showing initiative, and it is safe to say that after the war they will be giving entertainments that will compare favorably with our own. There is a crying need for trained operators, and in most cases only one projecting machine is used, with long waits between reels. I found that clean pictures are most popular. Thus Paramount and Artcraft pictures have a big field here.

"The formation of the South Pacific Paramount Company completes our distribution throughout South America. Arrangements have already been made for the first run presentation of our films in the largest theatres of the territory which this organization covers, including the Comedia and Union Central of Santiago, the Colon of Valparaiso, the Olympo of Vina del Mar, the Royal of Concepcion and the Bidwell-Lorraine Theatres in Northern Chile at Coquimbo, Antofogasta, Inquique and Arica. After passing through these first run theatres, all films will continue to work on circuits through other theatres in these respective localities.

"We will co-operate with exhibitors in every way to bring their entertainments up to the modern standards in this country, and with this assistance progressive managers will readily enhance their shows and educate their patrons to motion picture entertainment and exploitation along lines used by American exhibitors. The field is a particularly promising one, and I find that managers readily adapt themselves to ideas in showmanship that mean more business at the box office. Our Santiago headquarters already present scenes of great activity, which, however, is only a sample of the rush of business we anticipate within a few months."

Faversham in "The Silver King."

Production of "The Silver King," the Paramount-Artcraft Special in which William Faversham is to appear in the title role, was started last week at the Fort Lee studio of the Famous Players-Lasky Corporation. The picturization of this famous melodrama, it is said, will be fully worthy of taking a place among photoplay productions corresponding to that occupied by the play in the history of the English stage. To this end, Burns Mantle, dramatic critic of the New York Evening Mail, was entrusted with the task of writing the scenario from the original drama by Henry Arthur Jones and Henry Herman and the production was placed in charge of George Irving, one of the most noted directors connected with motion pictures, who has just been engaged by the Famous Players-Lasky Corporation. Mr. Faversham plays the part made famous by Wilson Barrett in the original production at the Princess Theatre, London, on 1882. Barbara Castleton has been chosen for the feminine lead.

Eugene O'Brien Signs with Famous.

The rumor that Eugene O'Brien had signed a long term contract to appear in Paramount and Artcraft pictures was confirmed by the Famous Players-Lasky Corporation last Wednesday. The contract, which was arranged through Arthur Butler Graham, representing Mr. O'Brien, is for four years, and the popular leading man has already started work opposite Elsie Ferguson in her newest Artcraft picture, "Under the Greenwood Tree."

Fred Goodwins Off to War.

Fred Goodwins, whose peculiar style of light comedy acting has won him numerous admirers in Paramount and Artcraft Pictures, leaves for England after the completion of "The Way of a Man With a Maid," Bryant Washburn's next starring vehicle, in which Goodwins plays the leading role. He will go to an officers' training camp, and he leaves a high salaried position to work for his country for $1.75 a week, the pay received while in training.

Melford Coming to New York.

George Melford, the well known director of Paramount pictures, is to pursue his activities for the Famous Players-Lasky Corporation in Gatham for a time. He will leave shortly for New York to direct one of the Eastern Paramount stars.

Chicago News Letter

by Jas. S. McQuade

Night Watchman Boosts New Riviera.

IT ISN'T a theatre, it's a baronial hall—the new Riviera out on Broadway and Lawrence. Maybe Mr. Balaban and Mr. Katz are planning on a series of teas and benefit balls to be given along with their pictures. Anyhow they have provided all the trimmings.

Mr. Balaban and Mr. Katz, by the way, are pretty well known as exhibitors in Chicago. As lessors they are presiding possessively over the last fond attentions in the way of lighting and decoration which the building is now undergoing. They are going to preside over its destinies in action, too. And it will be something of a task, providing entertainment that will fall in well with the background of long, luxurious shadowy lighted drawing rooms and impressive entries.

One has to take the luxury of the drawing rooms pretty much on faith and the word of the watchman at the present time, to be sure, the lessors having determined upon a policy of secret diplomacy in the matter. I saw enough from the entry one day last week, however, to know that the decorations are going to be extraordinarily fine and the lighting quite unique.

The watchman says, furthermore, that there is to be no gold leaf on walls or ceiling, which is almost more than one could have hoped for. He says that deep cream is to be the prevailing color and that the delicate ornaments in the wall panels alone cost $100 apiece.

The entire wing of the building is large in itself, apparently, as the ordinary auditorium is to be devoted to promenades and lounges, he says, while the theatre proper is likewise a building unto itself, related to the other only after the fashion of an "ell." It will seat 2,500, who are to be entertained, always according to the watchman, with vaudeville as well as pictures.

J. B. Koppel, it is already announced, will be manager. Mr. Koppel has had an energetic and interesting career as theatre manager, beginning back in the days of five-cent houses. It includes a sojourn with Finn & Hyman at the North Shore Theatre, at the Stevens Theatre and later with Ascher Bros., at the Calo and Adelphi houses.

Just one interesting detail in the matter of management has leaked through the stern censorship of its sponsors. It concerns the ushers, who are to be punctiliously military, if you please. They are to wear khaki, it is rumored, and they are to be trained to salute at a precise angle before they inform you that the only seats left are in the gallery.

Oh, yes—the rookies in the Riviera service will be feminine.

Judging by the bustle of the night crew which was working on the building when I visited it, the work will be completed very soon. The watchman specifies October 1. He wears a star, so maybe he knows.

"The Great Love" Dedicates Theatre.

W. C. Lamoreaux possesses a managerial record of considerable achievement with the Ascher Bros. at the Lakeside Theatre in Chicago. Now he is undertaking a fresh enterprise in Racine, Wis. The new Rialto Theatre with a seating capacity of 2,000 opened Friday, September 20, under his management with D. W. Griffith's "The Great Love" as the initial program.

The Playhouse Abandons Pictures.

The Playhouse has closed a three weeks' run to capacity business of the Bear State Film Co.'s "The Vigilantes." The theatre will remain closed for repairs until late in October, when it will reopen with a musical comedy. Bear State announces that "The Vigilantes" will be ready for Illinois distribution after October 1, and that it will be at home at that time at 1004 Consumers' Building for the purpose.

Official "Belgium" Film Coming.

The Classic Film Co. is getting ready for two simultaneous showings of its official Belgian picture, "Belgium, the Kingdom of Grief," on Broadway, New York. They will be presented as benefits for Cardinal Mercier's Milk Fund for Belgian Babies and Father Jean de Ville of Chicago, the Cardinal's American representative, will lecture with the showings.

P. J. Schaefer Commands Loan Drive.

Chicago thatrical people were so effective in the last Liberty Loan drive that a special division has been set aside for them in the campaign that opens September 28. Loop theatres are captained by their individual managers. Outlying theatres are divided into zones comprising ten or fifteen theatres, each with its chairman. Peter J. Schaefer is chairman of the entire division and secured the initial bond sale of $10,000 from Dick Green, international vice president of the Stage Employees and Operators Union. Ed Ballard will celebrate the local opening of the Hagenbeck & Wallace show on the night of September 28 with a large purchase in bonds.

"America's Answer" Great Money-Getter.

"America's Answer" will finish a two weeks' showing at Orchestra Hall September 28. The film has played to larger business than its predecessor, "Perishing's Crusaders," according to W. H. Hill, manager of Orchestra Hall, who thus reported the other day. Orchestra Hall closes its moving picture season with the end of the Government film showing, and opens shortly afterward with E. L. Newman's lectures on "War Time Europe."

Entire Building for F-P and Artcraft.

Famous Players and Artcraft offices in Chicago is getting ready to expand to some eight times its present displacement about October 1. An eight-story building is to take the place of the single floor which constitutes present Artcraft lodgings in the Consumers' Building at that time, and no space is to be let out to alien industries. It should be something of a relief to inmates of the present congested offices who have lived under the menace of tottering towers of unhoused correspondence for many months.

The new building is located at Ninth and Wabash. It has been remoderel recently to provide every up-to-date equipment so far conceived by ingenious film men, and it complies as well with all the strenuous stipulations of anxious fire insurance underwriters. Films will be handled, stored, inspected and packed exclusively on the top floor to insure lower floors against danger from possible fire among them. They will be stored in ten fireproof vaults, each capable of being shut off quickly and completely from the rest. Each vault is equipped with a 30-inch flue, ten feet high, opening on the roof, with a corresponding intake for air. Screens will prevent films from being drawn out the flue in case of fire. The inspecting rooms, in each of which four girls only will be employed, correspond to the vaults and may likewise be completely isolated.

The sixth and seventh floors will be devoted to display and storage of advertising paper. A private theatre, seating 100 persons and provided with two Simplex projecting machines of latest model will occupy the fifth floor. Here, also, will be the publicity department. Other space will be given over to distribution managers, business offices and sales department. The building furnishes by far the best quarters now possessed by any other Chicago exchange. It is unlikely, indeed, that there is anything outside New York to compare with it.

Joe Brandt Pays Chicago a Visit.

Joe Brandt dropped in last week for a glance at Universal affairs in Chicago. He is making twenty similar visits all over the country and expects to be absent from the New York offices more than a month. His chief impression gathered, he said, from the four or five towns visited previous to his stop here was that exhibitors are prospering and will continue to prosper in spite of added government taxation.

"Sooner or later," he remarked, "everybody will come around to the point of raising admission prices as a solution to the burdens imposed by heavy war time taxes. That, in my opinion, is the only logical solution, anyway. If the people demand pictures they should be willing to pay extra war time cost. If they do not, then pictures have no place in war schedules. They do demand them, though, and will pay any increase that is necessary and reasonable, I am convinced. Bob Lieber, in Detroit, has raised his prices to 35 cents

and business has increased. Stillman, in Cincinnati, has put on an extra nickel, too, and his patrons are perfectly satisfied."

Mr. Brandt reported Universal affairs in good shape and preparations under way for an extremely energetic year in picture production.

Chicago Firms Have Pueblo Contracts.

The Colorado Fuel and Iron Co. is erecting a thoroughly modern moving picture theatre in Pueblo, Col., for the benefit of its employees. Shattuck & Hussey, Chicago architects and contractors, are the designers and builders. The Seeburg Piano Co., also a Chicago firm, will install a $10,000 organ when the structure is completed.

The company is also building a Y. M. C. A., and the theatre will adjoin it. It will have a seating capacity of 1,250, with a balcony and gallery, and the plan is to operate it in connection with the Y. M. C. A. as a veritable community center. The entertainment will consist largely of moving pictures. There will be community singing, too, however, and amateur theatricals, with occasional professional concerts and theatrical performances. The admission fee, it is understood, will be merely nominal.

Calgary Man Shops in Chicago.

W. E. Marshall, manager for Mutual in Calgary, Altamont, Canada, spent a few days in Chicago last week for the purpose of buying studio equipment for a new commercial studio and laboratory which he will open soon in Calgary. This equipment was bought from the Bass Camera Co. Mr. Marshall intends to produce and release cartoon films which will be distributed through some recognized agency. The services of J. A. Atkins, formerly with the Kansas City Slide Co., have been secured by Mr. Marshall, and the studio will be open for business on or about October 1.

Sherry's Organization Holds Meeting.

All central west Sherry salesmen ran in to Chicago last week to meet William L. Sherry, who stopped here a day after convention time for the purpose. Kansas City, Minneapolis and Cleveland were represented, and business everywhere was adjudged to be flourishing. Subsequently Joe Lyon, well known among Illinois film men, formerly booker and representative for William Fox, was appointed to the Chicago staff. R. L. Nelson, of Milwaukee, was assigned to the Milwaukee exchange. Walter Altland and M. R. Rutter were assigned to represent the service for Indiana and Illinois, respectively.

Training Camps Create Picture Public.

S. T. Stevens, Mutual's general supervisor, came in from the South last week and reported that the war and training camps had shaken them out of their apathy down there with regard to pictures. The training camps in particular have built up a picture-going public, he said, which he thinks will remain pretty constant when the camps are discontinued. Mr. Stevens discovered that so far as Mutual programs go the romantic Gail Kane pictures reflecting the old South are most popular.

Pickford's Latest Has Biggest Pull.

Chicago Pickford fans are finding "Johanna Enlists" one of Little Mary's happiest. It has its first local release at the Ziegfeld last Saturday. Manager Harmeyer reported after several days' showing that the film was drawing the largest crowds in his experience of Pickford films.

Rogers Shows How It's Done.

F. B. Rogers made his initial sales tour over Illinois for Pathe to show what a branch manager can do in the way of making new friends and new contracts. He covered all the larger towns of the state during the week.

Puts Ban on All Night Pictures.

Acting Chief of Police Alcock decided one day last week that going to the movies after 1 A. M. was an impropriety. Consequently the all night movies, of which there were several in the loop, have been closed along with certain offending and licenceless cabarets.

Items of General Interest.

Nate Urber called to pay his respects at Goldwyn offices one day last week and was signed up by Ike Van Ronkel for several Goldwyn contracts. Mr. Urber manages the Lincoln Square Theater in Decatur, Ill.

William S. Hart, Bryant Washburn, Margery Wilson and Donald Crisp spent a few hours in town Sunday. Hart was on his way East to commence work on his Fourth Liberty Loan picture. Chicago Hart fans were a bit out of luck because he came and went before most of them were up. The rest of the party remained in full view most of the day, however, at the Sherman Hotel.

Tom De Cipicco, husband of Rita Jolivet, escorted by Dick Rowland, president of the Metro service, stopped in Chicago between trains one day last week on their way from Los Angeles to New York.

Louis Green, of the George Kleine offices in Buffalo, N. Y., spent part of the week with his Chicago confreres.

W. C. Kunzman and E. O. Fahner, assistant branch manager for the United Theatre Equipment Corporation, made a pleasant call at the World office on Thursday, September 19. Mr. Kunzman heads the motion picture department of the National Carbon Co., and is spending a few days in Chicago for the purpose of promoting sales for his company in this territory. He expects to remain with us until October 1. Mr. Fahner is well known to the trade, having acted as salesman for more than three years. He reports excellent business for his company in the middle western states.

J. S. McBride paid a visit to the Fox exchange last week. Mr. McBride is a member of the general manager's staff in New York.

Metro announces the enlistment of Harold Wallyck as traveling representative in Indiana. Wallyck formerly owned a moving picture theatre in Mystic, Ia., and represented Goldwyn in that state. E. W. Johnson, previously associated with Pathe and Goldwyn in Chicago, has also joined the Metro service. He will travel in Illinois.

C. W. Ekhart, district manager for Fox, returned to the Chicago offices after a tour of the district, Thursday.

Many War Displays at Motion Picture Shows

EVERY form of war industry in which the Government is engaged will be shown and exhibited at the National Motion Picture Exposition to be held in Madison Square Garden, October 5 to 13 inclusive. The latest Governmental department to requisition space at the war service exposition of the motion picture industry is the United States Government Employment Service of the Department of Labor. The object of the exhibition of this department will be to visualize for the people of New York the vast variety of the war work upon which the Government is engaged and in doing so call their attention to the urgent need for mechanics and laborers of every kind to engage in an essential war industry. It is planned to show miniature ships actually in the course of construction. Miniature ways and shipyards will be built in Madison Square Garden and workmen will actually build ships before the eyes of the public. The making of aeroplanes and rifles will also be shown.

Working in co-operation with this department is the Ordnance Department of the army and navy. The exhibit which is being planned by this branch of the service will open the eyes of those attending the exposition and will serve the purpose of bringing the war to their very doors.

Plans are now being worked out to show every weapon that is used in modern warfare and the exact manner in which it is used. The Ordnance Department of the United States army will have on view a specimen of every form of deadly weapon that is used in war. They will also provide a large detachment of soldiers in uniform, who will demonstrate to the public the exact manner in which these weapons are used.

The Gas Defense Division of the Chemical Warfare Service of the United States army and the Employment Division of the Department of Labor have also been invited to take space.

This exposition will furnish us with an opportunity to demonstrate to the people of New York and vicinity the great need for labor and permit us to visualize for them the great variety of the war work of the Government.

Another Smith in Service.

Another son of Studio Manager W. S. Smith of the Vitagraph-Hollywood plant has gone into the service. Ernest Smith, cameraman for Paul Hurst at the Vitagraph lot, is the newest member of the Smith family to join the colors. He has left for Camp Kearney during the past week and now the sixth star in the rear panel of Mr. Smith's car has underneath it the name of "Ernest Smith."

Cast for Keeney Picture.

Sidney Olcott, who is directing Catherine Calvert, the Frank A. Keeney star, has provided an exceptionally strong cast to support her. Miss Calvert's leading man will be Edward Burns. Among other well known men in the cast is Georgio Majeroni and Henry Sedley. Ann May and Blanche Davenport are also in the cast.

STANLEY CASE IS ONLY OPENING GUN

Fight Begun Against Unfair Trade Practices To Be Followed to a Finish, Say Spoor and Kleine

THROUGH the sweeing decision handed down by the Federal Trade Commission, September 16, against the Stanley Booking Corporation, ordering them to desist from practices designed to force him producers and theatres to deal with each other through the corporation, George K. Spoor, president of the Essanay Film Manufacturing Company, and George Kleine, president of the Kleine exchanges, have won their battle for the open booking system for exhibitors.

The fight against the Stanley Booking Corporation for an open booking system was begun by Essanay and the George Kleine system early in January of this year, when Andrew J. Callaghan was sent as a special representative to Philadelphia to gather evidence that the corporation was acting in violation of the federal trade laws in its dealings with exhibitors and producers, with the effect of stifling and suppressing competition in the sale nnd leasing of moving picture films.

This evidence was submitted to the Federal Trade Commission together with affidavits from many exhibitors. The commission appointed George McCorkle attorney for the commission, to investigate the matter and to gather further evidence. Attorney McCorkle found that there was sufficient evidence to take the matter before the board.

A hearing was set and the Stanley Booking Corporation ordered to file an answer as to why they should not be restrained from their practices. Evidence was submitted before the commission in session in Philadelphia. Testimony showing the violations of the federal trade laws were submitted by Mr. Callaghan and by several exhibitors. The Stanley Booking Corporation was found guilty on the nine counts charged against it, and a decision rendered September 16, which was published in the Moving Picture World of September 28.

George K. Spoor, in speaking of the decision, said: "The decision of the Federal Trade Commission against the Stanley Booking Corporation is extremely gratifying. It means not only that exhibitors in this territory will in the future have the privilege of booking what photoplays they wish, but it establishes a precedent for other territories and furnishes a lever by which similar practices in other localities can be stopped.

"The battle for open booking has only begun. The pernicious practices of trying to force exhibitors by threats and intimidation to use only the productions of certain companies, prevails in many other territories besides the Philadelphia district. We do not mean to stop with this one victory, but will carry the fight into every territory and keep on fighting until an honest booking system is established throughout the United States.

"This initial victory will be of great assistance in the action contemplated in other districts, as it shows the attitude of the trade commission on this point and their ruling in other cases will undoubtedly be similar to the present one where violations are proven."

George Kleine Signs This Statement.

"The drastic order of the Federal Trade Commission compelling the Stanley Booking Corporation of Philadelphia to desist from various illegal practices will have a tonic effect upon other concerns attempting to monopolize the film business in various localities. For a long time past my exchanges have been instructed to rent directly to theatres only, and not to deal with booking concerns, except for the theatres actually owned by them. We refuse to assist these third parties in exacting comsions from exhibitors for booking our films, and will continue booking in the open market without unfair preferences and illegal agreements.

"Since its beginning the film industry has been undergoing evolution in its various branches. During this evolution it has been attacked from time to time by diseases which sometimes were thrown off from within, and sometimes had to be corrected from without.

"The Stanley Booking Corporation represented a rather virulent and new disease. Within its territory it assumed the power of dictation far beyond anything formerly attempted by the Motion Picture Patents Company. The operations of the men who controlled the Stanley Booking Corporation were manifold and interlocked. They or their corporation acquired exclusive rights to feature films; they had heavy interests in the local exchanges of national distributing organizations; they owned or controlled heavy investments in theatres. In the fall of 1917, Stanley Mastbaum stated to me that he controlled moving picture houses representing a combined investment of $11,000,000.

"It is not necessary to enlarge upon the dangerous power for oppression which rested in these activities, and that they were used and abused is proven by the action of the Federal Trade Commission.

"The operations of the Stanley Booking Corporation and its controlling factors seemed to be so successful that other concerns have attempted similar tactics in other parts of the United States. Operations that are plainly in violation of the Sherman Law as well as of the equitable practices enforced by the Federal Trade Commission are being flagrantly practiced in manufacturing and distribution as well as by exhibitors. Here and there throughout the United States one or more concerns are attempting to monopolize the exhibition of pictures with the purpose of driving competitors out of business and dictating the prices of film rentals without regard to value or merit of the film. These people are laying themselves wide open to attack, and complaints will be laid against them before the proper Government agencies in due course."

GEO. KLEINE.

"Salome," Countrywide Fox Success, Finally Comes for New York Showing

HAVING achieved a tremendous success wherever it has been shown elsewhere in the country, the Theda Bara super-production, "Salome," will begin a limited engagement Sunday evening, October 6, at the Forty-fourth Street Theatre, as a special William Fox attraction. Two performances will be given daily thereafter. Since "Salome" played its first engagement in the middle of August, William Fox has had eighteen companies touring the principal dramatic circuits. Every one of these companies has reported such extraordinary business that indications now are that "Salome" probably will play to more people than even "Cleopatra," that other Theda Bara triumph.

William Fox has made a radical departure in showing "Salome." It has been the custom of theatrical managers to hold the premieres of their production in New York, as the New York verdict has been generally accepted as determining the success of a production. With "Salome," however, William Fox has reversed the procedure. "Salome" had its premiere on the road. In fact, it will have played the road for two months before it will be seen by New York.

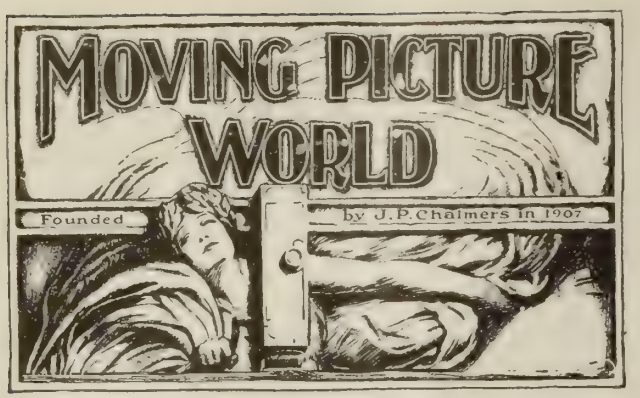
War Conditions Cause Player Famine.

World Pictures has recently been brought face to face with a newly developed war condition, which will grow more acute as the war progresses, and which has forced this concern to lay aside six scenarios which it had purchased and intended to put into immediate work. This condition is the lack of juvenile male actors, other than leading men, and the impossibility of getting skilled actors to play juvenile roles.

Recently the World had splendid vehicles for both June Elvide and Montagu Love, but each of the stories called for several young men to play important roles. A couple of weeks were spent in trying to get these actors, without success, and the effort was finally abandoned and Mr. Love and Miss Elvidge were co-starred in "The Quickening Flame," on which they are now working. This experience brought a realization of the fact that stories with numerous men of the draft age appearing in important parts, cannot be successfully produced during the war and has led to a further realization that scenario writers must adapt their stories to meet these new and unforseen conditions.

How Universal Stars "Appear."

Quite often when motion picture stars make personal appearances at theatres where their latest productions are being shown they stutter and stammer and then shuffle out of sight. Not so with Universal and Bluebird stars. Fritzi Brunette recently appeared at the Symphony Theatre, Los Angeles, and sang several songs; Ruth Clifford is a talented 'cello player and entertains with selections on that instrument; Dorothy De Vore, Lyons-Moran comedy leading woman, used to be a cabaret star and entertains with ragtime selections; while Lew Cody, who supported Universal stars in many productions, is an accomplished elocutionist. Edith Roberts is to appear at the Symphony Theatre, Los Angeles, during the engagement of her newest play, "Beans," and will sing a different song every night.



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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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Saturday, October 5, 1918

FACTS AND COMMENTS

FROM all indications there will be no change in the official forecast of the tax schedules prepared for the motion picture industry by the Ways and Means committee of the House of Representatives, to wit: the doubling of the seating tax, the doubling of the admission tax and a ten per cent. tax on film rentals. From bits of conversation with some of the men who went to Washington to appear before the Senate Finance committee we learn that there is little hope for relief in that direction. All our readers know of the urgent need on the part of our Government for money and more money, so that it is safe to conclude the schedule will stand. The result will be to very much more than double the tax the motion picture business will be called to contribute toward winning the war.

*

When the committee of picture men who went to Washington the other day appeared before the Senate committee it was not their purpose to attempt an evasion of the tax, but rather to tell the lawmakers why the tax was too high. Evidently the arguments advanced made little impression, nor do we see how such should have been the result. Generalities, no matter by whom uttered, never serve to impress anyone, much less a committee of case hardened Senators who have become used to that sort of talk. We believe that if the motion picture men had presented facts instead of statements they might have obtained a more respectful hearing. For example, it is a very common thing to read in the daily press that this or that prominent man in such and such a trade said to the Ways and Means committee: "If you compel us to pay this tax we will be put out of business." Yet that is mainly what our delegation of picturemen said. They said that as a result of last year's tax levy only 14,000 theatres survived, where there had been 17,000. We assert without fear of contradiction that this statement could not have been proved by any member of the committee of picture men. THE MOVING PICTURE WORLD is in fairly close touch with the motion picture theatre owners of this country and has not heard, either directly or indirectly, that any such number of theatres have been closed or abandoned for the reasons named. Now, why is it that our representatives should continue to repeat statements so trivial to congressional committees who have means of knowing exactly how the theatres of this country have been affected by the tax lexy?

*

In the matter of the seating tax and the admission tax it is more than likely that no argument that could be advanced would change the determination of Congress to make the increases suggested in the proposed bill. Argument on those items would be wasted. There is, however, a grave question as to the justice of the ten per cent. tax on gross film rentals. We will admit that the tax on rentals is more equitable as between the various producing units of the industry, for reasons that have been mentioned before. The proposal to so levy a tax is almost preposterous. Think of it: ten per cent. of the gross! And to make matters worse, this tax is certain to be passed on to the exhibitor who pays the rental. But was there any definite, concerted and intelligent attempt to prove to the members of the Finance Committee of the unjustness of that levy? Our report of the proceedings does not reveal any such effort and a copy of a brief said to have been filed with the Finance Committee does not touch on that question. The old footage tax was complained of, but it was not a marker to what the rental tax will be. The footage tax was paid once, but the rental tax goes on forever—ten per cent. every time the rental is charged.

* * *

LAST week the MOVING PICTURE WORLD published the findings of the Federal Trade Commission in the matter of complaints of unfair methods toward competitors in the booking of pictures. We will not reprint the findings here, but every exhibitor should read them and fix them firmly in his mind. There is no place in the motion picture business for such piratical methods as have been charged against the Stanley Booking Company and exhibitors should be thankful that those practices have been condemned. The Commission's ruling is a precedent by which the actions of booking combinations will be judged in future and exhibitors should be keen to prevent the recurrence of the conditions.

LOOKING TO THE FUTURE

By Robert C. McElravy.

THE criticism is often made of stories and plays that they are built on false premises. This may be taken to mean that the foundation is unreal and therefore the superstructure cannot be strong. In a majority of cases this is undoubtedly good criticism, though if the craftsmanship is sufficiently strong it is possible to rear a good structure on poor support. But there is small use doing it.

An experienced workman is seldom tempted to construct his building in this way, for the very natural reason that he wants it to last as long as it may. In the same manner a playwright or a scenario writer usually likes to feel that he is creating something that will last, and it behooves him to get the right sort of a foundation for his edifice.

The motive back of the story may be regarded as its natural premise, or foundation. This is the thing that colors the whole and shines through it from beginning to end. However good the drama or the humor may be, the success of the play or the picture is measured by its meaning as a whole. If it reflects even the smallest atom of truth or beauty, it is certain to please the multitudes. But if the underlying idea is ugly or untrue to life, then it is almost equally certain to disappoint.

It is a safe rule in devising plots for stories that the basic idea must be worth while. No matter how odd or eccentric the characters may be, no matter what astonishing turns the story is destined to take, it should start on normal premises and wind up there, if possible.

What are normal premises? It is a hard question to answer, for to a certain extent this varies with conditions. A few years back the proper premise for a story of American life seemed to be Somewhere on Broadway, presumably in a cabaret. There was seemingly no end to the number of such creations the American people could digest. It may be safely doubted if any other fare would have satisfied our money-mad, commercialized public.

But times have changed. The war has sobered the entire world and the tidal wave of prohibition is coming apace. Even the Sunday joy-ride is no more. It is only reasonable that producers of moving pictures should take a long look ahead in order to prepare for a gradually changing attitude on the part of picture-goers. The man who has had his usual toddy taken away from him is likely to become astonishingly moral.

There will perhaps be no radical change, but the life of the American people for some time is going to be greatly altered, and with this will naturally follow a call for new forms of screen amusement.

Stories of the problem type are likely to be hit rather hard, for as people begin to hold more firmly to the simple virtues, the ties of family life grow stronger. The call of so many men to arms is already doing much along this line. Stories about husbands and wives who can't get along together are likely to be supplanted by stories about those who can, for the rush to the divorce courts is another interrupted industry in this country just now.

War is the dynamic theme of the day—it may almost be said to constitute the normal premise for any bit of modern fiction. Certainly all live Americans are now bending every effort to win the war, and people enjoy best of all the sort of stories that reflect their own individual feelings and activities at the moment. Comedies and dramas with simple, often sentimental, plots are also popular, by way of diversion.

These suggestions are not of course intended to be final, or even applicable to all cases. They perhaps will be found to apply to the ordinary run of screen stories, produced by the rank and file of scenario writers from month to month. For the big stories that are to come, one would hesitate to make predictions. Certainly the producer who adapts one of the great novels, or brings out any new story with the proper authority behind it, will be circumscribed by no rules or regulations. A work of real art goes where it will, and the producer who has it, will, in the words of Mr. Cohan's popular song, find "the whole world waiting" for him.

NOVELS AND THE SCREEN

By Louis Reeves Harrison.

A VERY live agent sat in his handsome private office and pointed out with delight the list of authors who had deputized him to sell their novels and short stories to motion picture producers. He took pride in being their accredited representative, and he was in earnest about disposing of all this material, primarily for the commission, but in full faith that he was giving value for the money received from the sale. More than one large publisher has looked over the long list of fiction on which he could draw for screen material with much the same belief that it was available for high class production. Neither is to be blamed for an error of judgment which is almost universal.

Most of these gentlemen understand the art of painting.

All of them can guess at the art of the theatre.

Both of these arts depend largely upon the way a subject matter is presented. Neither is altogether subject, nor altogether sentiment, any more than one of us is altogether body or altogether soul. If there is subject matter in these novels and short printed stories of big and live interest to people at this moment, why not sell it to the artists and dramatists? Those mediums require far less material than a full-sized feature, which needs about three times as much as the average work of fiction contains. This may sound like a bare statement, but it is founded on a large sum of practical experience.

Must the scenario writer furnish the other two-thirds?

He must unless the story is painfully attenuated.

Who, then, is the author of the screen story?

Who is the author of a drama adapted from a novel?

One question answers the other.

Modern motion picture audiences demand that the subject matter shall either be vital, or that it shall be of exceptionall yhigh value to be worth repetition. They also demand that it shall be well done quite as well as well worth doing. This involves "technique."

Painters and novelists are sole executives.

The dramatist furnishes only subject matter and method, interpretation being that of the actor.

The writer of screen stories, whether or not the subject matter is his, furnishes the method by which

the thing may be well done on the screen, the actor interpretation under supervision of a director.

The threefold, composite production of moving pictures has led to a remarkable confusion in minds otherwise clear-visioned. A great deal that is both beautiful and necessary in painting, printed fiction and stage presentation may be utilized, but a vast amount in novels has to be eliminated, as may be readily understood when it is fully appreciated how much time and space is given over to conversation between characters. Stripped of verbiage, most of them do not contain enough stuff for one reel, at most three reels. Assuming an average of two reels, and authors would be staggered to see how thoroughly their works can be pictured in that space, another writer must supply three reels of imaginative matter in accord with the original purpose, in sympathy with the original mood, logical, plausible, constructed with both discernment and discrimination, a joy to the beholder.

Without this masterly transformation what do we get?

We get patched-up continuity, with neither significance nor lasting impression, the kind of pictures which make the first author indignant, the critical spirit disgusted, and the public very tired.

Story value is submerged in bad telling.

This new medium has its own essential qualities. Its stories must be rich in dramatic material, not eloquent of uttered word and printed phrase. It must have vigor of action, romantic beauty of suggestion, the visible comedy of our lives, emotions and thoughts and actions to be pictured so as to keep our minds alert, our souls fresh and clean, our hearts young with hope, our common sense and love of beauty satisfied.

A FEW TERSE OBSERVATIONS

By Edward Weitzel.

At one of the Broadway moving picture houses, last week, two ladies sat quietly through an entire overture, without exchanging a word of conversation. It was evident that they enjoyed every note of the music. When the number was finished one of the ladies expressed her appreciation of the orchestra's artistic merit.

"Yes," replied her companion; "they are all splendid musicians. What a pity they are so ill-bred; they insist on playing when a number of the spectators want to talk."

The thoughtless chatterer is less prominent than he (or she) was when the modern moving picture theatre was first opened. He is being educated to the value of good music; but he is still numerous enough to annoy those around him altogether too frequently. His selfishness is not excused because it is generally unconscious.

Why Is an Author?

There is a story of an author who went back on the stage during the first night of one of his plays while the scene was being changed and was glad to escape with his life. He found himself in everyone's way. The only person who condescended to speak to him wanted to know if he were the property-man. "By no means," he explained humbly; "I am only the man who wrote the play."

The moving picture author is often treated with the same scant courtesy. His name is frequently the only one left off the house program. If it does appear and is an unusual name, it is quite likely to be misspelled. When it comes to a choice between the author and the cameraman, the man who wrote the story is generally a poor second.

Tricks of the Trade

The bold spirits who refuse to be bound down by precedent and insist on adding to the world's stock of knowledge by experimenting with the untried should be given every encouragement. They are the ones who are developing the art of the screen. A thorough understanding, however, of what has been done and what are the conventions of picture making that are indispensable, is excellent preparation for a trip into the realm of the unknown.

One of the laws of dramatic art demands that nothing shall be introduced to take the attention of the spectator from the point that the scene is trying to reach. A convention of the screen also demands that when a revolver is wanted for the purpose of suicide or self defence it shall always be found in a drawer of the desk or the library table in the center of the room. The director of a recently released picture, with this in mind, made a brave attempt to break away from the good old rule by having the villain, at a tense moment in the action, search hurriedly but unsuccessfully through one drawer for the harmful necessary pistol; then reach into a second drawer and produce the weapon. And thereby reminded most of the spectators that it is possible for a director to vary the conventional revolver business—with the result that there is a perceptible weakening in the grip of the situation. The old trick is still the better of the two.

Toe the Line, Gentlemen!

Enterprise is to be commended. But there is something of vastly more importance in the commercial world—fair play. Even business is a gentleman's game and is conducted best according to the rules governing a decent regard for the other fellow's rights. Special privilege is contrary to the spirit of the Constitution of the United States. And it is to overthrow the Hun doctrine of unequal rights that the Allies are fighting the Central Powers on the battlefields of Europe. To start any sort of race and permit one of the contestants the advantage of a fraction of an inch is unAmerican; and any attempt to out-distance the field by sharp practice should find the offender quickly and properly rebuked.

Within the last few weeks a moving picture trade paper has been straining every nerve and muscle to obtain exclusive showings of new releases, in advance of the regular trade showing, and so "score a beat" on all the other papers. Application was made by one of the employees of the paper in question for this special privilege, and was generally denied by the different film manufacturing companies. In one or two cases, and actuated solely by a desire to be accommodating, the reviewer was granted an advanced showing of certain pictures. As soon as the injustice of this was brought to the attention of the proper persons a gentleman's agreement was at once arrived at, that all the trade papers were to be treated alike. A fair field and no favor!

Toe the line, *gentlemen!*

THE FOURTH LIBERTY LOAN.

The Government has declared the motion picture industry essential. The tremendous effort and abundant success attendant upon the exhibitor's effort and manufacturer's cooperation in doing beneficial service to the Government made this patriotic service a convincing factor in the decision.

Now comes the Fourth Liberty Loan—and there will be others. Having been declared essential it remains for the industry at large to continue submitting proof of the Government's wisdom.

Boost the Loan. Testify in every manner possible to the fact that the motion picture industry is not alone essential, but vital to the will to win the war.

CAPTURE OF JERUSALEM PATHE SUBJECT

Official French and British Films Form "The Crusaders' Dream"—An Interesting War Subject with Sacred Setting

WERE the whole world not distracted by war, and events took their value from normal operations, as in times of peace, the passing of Jerusalem from the rule of the Turk back to the Christian, after a lapse of four centuries, would have unquestionably been the greatest story in Christiandom. And, indeed, it is to-day and will be when the horrors of war have passed away and its restoration will stand as a bright, imposing reality in the era of peace that must come to the world. The fall of Jerusalem in 1517, prophesied in the dim past, was no more remarkable in its fulfilment than is the miracle which gives the entire world of men eyes to see it in all of its historical detail.

The cinema here, for the first time, takes its place as a recorder of sacred history, and one who views with reverent attention "The Crusader's Dream," realized by the capture of Jerusalem, must be profoundly impressed by the wonder of it all. It is the fifth of the "Far-Flung Battle Line" series, which started the week of September 1 and is distributed by Pathe. They are the official films furnished by the French and British governments. It is difficult to believe that any other great climax of the war will approach this in its spiritual significance to millions of the sons of man. For that reason it should have a tremendous appeal to all creeds of the Christian church, and to the Jewish people, of whose history it is such an important part.

The film, therefore, is not merely impressive—it is epochal. It opens with General Sir Edmund Allenby's entry into the Holy City. Commander-in-Chief of the British army operating in Palestine, he had dispossessed the Turk who had held the place since 1517. He is seen being received at the Jaffa Gate by the British Military Governor; then, accompanied by the Allied commanders and military attaches, he enters Jerusalem on foot and unarmed, exactly in accordance with the prophecy. It is an impressive picture, this prophesied transition, framed in by silent, wondering crowds along the way and swarming over the roof tops.

And from the Tower of David, lending an impressive significance to the occasion, is read the proclamation of the conqueror, translated to the teeming populace, reassuring them:

"Every sacred building, monument, holy spot, shrine, traditional site, pious bequest, or customary place of prayer, will be maintained and protected."

Then follows the presentation to General Allenby of the heads of the various religious communities—Christian, Jewish, Mohammedan, etc.—in Barrack Square, with thousands of wondering onlookers. Here also the British conqueror converses with the Allied commanders and attaches. Then the departure, which is not without a thrill as the General and his staff mount their horses outside of the Jaffa Gate and ride forth in further pursuit of the Turk, whom they have since repeatedly defeated. The business-like martial air is in sharp contrast to the reverent air of the men during the ceremonies in the Holy City. Here, after four hundred years the Crusaders of the New Era had regained the prize for which rivers of blood had been shed and of which millions of people, through centuries, had passionately hoped for and dreamed.

This picture will be released by Pathe the week beginning September 29, and, apart from this one big outstanding feature the series promises to be exceedingly popular. It shows all classes of Allied fighters and war workers in practically every country under the sun—official war films furnished by the French and British governments.

Persons with De Luxe Pictures.

In order to provide Doris Kenyon with the very best talent obtainable, both on and off the screen, Theodore C. Deitrich, president of De Luxe Pictures, Inc., has made several additions to the De Luxe organization. Thos. A. Persons, one of the best known and most efficient men in the motion picture industry, has been retained as studio manager and will be in direct control of productions, working under the personal supervision of Mr. Deitrich, in the Biograph studios. Mr. Persons was for many years studio manager for Colonel Selig, both in Chicago and on the Pacific Coast, assuming during that time complete charge of Colonel Selig's coast production interests. In the event of a scarcity of fuel during the coming winter, Mr. Persons will also be in charge of the De Luxe productions under Mr. Deitrich's supervision on the Pacific Coast.

Another recent addition to the De Luxe organization is Joseph I. Clement, who has been engaged as technical director. Mr. Clement, who is a Frenchman and possesses all of the artistic instincts of that race, became famous through his work with the productions of Maurice Tourneur, Emil Chautard, Albert Capellani, and more recently, Clara Kimball Young.

Still another addition to the organization is Ned Van Buren as cameraman, who is working on the latest Doris Kenyon production, "Wild Honey," in conjunction with J. Badaracco. Francis J. Grandon, who is directing "Wild Honey," will leave this week with two hundred persons and fifty horses who are working in the picture, for the Adirondacks, where some of the exteriors will be made.

Blackton Loans Star to Tourneur.

By special arrangement with J. Stuart Blackton, Maurice Tourneur has engaged Sylvia Breamer for the leading feminine role in his new production, "My Lady's Garter," by Jacques Futrelle. Miss Breamer, who is featured with Herbert Rawlinson in Commodore Blackton's forthcoming production, "The Common Cause," completed her part in that superfeature, which is under the supervision of the British-Canadian Recruiting Mission, about two weeks ago, and then planned to take a brief vacation. Mr. Tourneur, however, induced her to consider the leading role in his production and on opening negotiations with Commodore Blackton, the latter agreed to loan the star to the French director, since it was found that she would have time to complete her part in "My Lady's Garter" before she is called to play the featured feminine lead in "The Battle Cry of Liberty," which is to be Commodore Blackton's next big war special, after "The Common Cause."

Miss Breamer has already begun work under Mr. Tourneur's direction with Wyndham Standing opposite her. In "The Battle Cry of Liberty," which is to be the successor of Blackton's earlier success, "The Battle Cry of Peace," she will again be featured with Herbert Rawlinson, whom Commodore Blackton also has under contract for a series of special productions.

Robert Hill on Triangle Staff.

Mr. Robert F. Hill, who was recently named as assistant editor to Dr. Daniel Carson Goodman, in charge of the scenario department of the Triangle, has had a wide and varied experience in the theatrical and amusement business. Mr. Hill's stage experience began with a nine-year engagement in stock with Vaughn Glaser. Subsequently he played one season in "The Bridge" and one season in "St. Elmo." Then followed a season as stage director and producer of Ty Cobb in the "College Widow," wherein he played "Silent Murphy." He also played leads in several stage productions. Later he played heavies before the camera with the Edison company. He did "villains" with King Baggot, Mary Fuller and Violet Mersereau. He then deserted the foreground and moved to the camp stool beside the camera, directing Miss Mersereau, Hobart Henley and Sydney Brasee for Universal. Mr. Hill has fifty-six original stories, written and produced by himself, to his credit. Mr. Hill is counted upon to do a mountain of good stories for Triangle.

Mutt and Jeff for Training Camps.

Testifying to the popularity of Capt. Bud Fisher's Mutt and Jeff animated cartoons is the War Service Bulletin for September 1 of motion pictures selected for use in training camps of the army and navy. With six Mutt and Jeff cartoons on the list the Fox Film Corporation points out that Fisher's famous comic characters outstrip all other brands of humorous pictures selected for Uncle Sam's soldiers and sailors.

The Mutt and Jeff cartoons listed are: "The Extra Quick Lunch," "Hunting the U-Boats," "Hotel de Mutt," "Joining the Tanks," "An Ace and a Joker" and "Landing a Spy."

Other Fox pictures listed are: Jane and Katherine Lee in "Doing Their Bit," Gladys Brockwell in "The Bird of Prey," Virginia Pearson in "The Liar" and Jewel Carmen in "Lawless Love."

Tefft Johnson to Direct "The Love Defender."

Tefft Johnson, having directed "The Latch String," with Madge Evans, World Picture star, begins work on Monday on "The Love Defender," in which June Elvidge, Madge Evans and Frank Mayo are to play principal roles. The story is by Maravene Thompson and was adapted for the screen by George Du Bois Proctor. The World officials were so well pleased with Mr. Johnson's initial effort in directing Madge Evans that he was immediately given a contract for another picture.

FIGHT THE HUN PEACE OFFENSIVE

Do Your Bit to Help the Allies to a Complete Victory. Work Your Slide and Program

PRUSSIAN poison gas is not confined to the battlefields of France and Italy. It is sweeping over the Allied countries in the form of peace propaganda, and it is unfortunate that in each community there are a few who, for selfish motives or more sinister reasons, are willing to help the agitation along.

It is unfortunate, in a sense, that the first American offensive should have been crowned with such brilliant success. The impression has been created that with the Americans on the fighting line the war is now but a matter of months, perhaps weeks. It gives a wrong impression. It will slow down the sale of Liberty Bonds and War Savings Stamps. It will make more difficult the efforts of the draft officers. It will bring about a spirit of lethargy that will be intensified when it is found that the war will and must go on and on until the foe has not only been defeated but so thoroughly and completely conquered that the Allies may make terms of surrender that will prevent a recurrence of the dreadful conflict forever. Germany and her allies must not be left in a position to immediately begin preparations for a new war, as she did following the last conflict. She must be so soundly thrashed and so completely subdued that this can be prevented by the terms of capitulation.

We are not fighting for the cessation of this war. We are fighting for a permanent and lasting peace. For this hundreds of thousands of men have already given their lives. For this cause others will make the supreme sacrifice, and we shall be traitors to those dead if we permit a peace upon any terms short of complete, abject and humiliating surrender.

Every loyal manager of a motion picture theatre should be ready to do his bit by offsetting the effects of the still prevalent Prussian propaganda and the efforts of perhaps well-meaning, but wholly misguided pacifists. Work through slides and programs. Take it over into your newspaper advertising. Make it plain that we are in this war to a finish and that finish a complete and lasting peace. A "peace" that merely brings the cessation of war is no more than an armistice to permit the enemy to gain new stores, to train a new generation in the arts of war, to regain strength to continue the ghostly struggle. Short of this the sacrifice of human life will have been in vain.

J. Harry Lewis, in the Crescent, a Shrine paper, has handled the subject well. Read the matter and use it in your program if you have the space. You can at least use part of it. Then search for other material of a similar nature in the periodicals and daily papers. Lift them from the mass of type onto your screen where they will show up. The editorial follows:

Lots of people seem to be more interested in when this war is going to finish than in what shall be accomplished by its having been. There's just one time for it to finish—and that is when the damnable Hun is licked to a standstill, when Wilhelm has either been kicked from his throne or his hands so tied that the people will have the voice when it comes to opening another slaughter house; when Belgium shall have had whatever reparation it is possible for the severest penal terms to exact on her behalf; when punishment that is somewhere near fitting to the crime has been meted out to the arch fields of the high command and the German people themselves have been made to suffer some of the agonies they have inflicted upon the invaded nations.

Short of this no peace is possible that any Yankee should stand for.

It's nice enough to talk about humanity and lack of aggression in this war. That's talk and it's nothing but talk. The mother and father who have given their sons to aid in righting the world's wrongs are not going to be satisfied with a mere perfunctory righting of those wrongs. They are going to insist that some punishment nearly adequate to the tremendous crimes perpetrated, be visited upon the offenders. That payment shall be exacted that will be a lasting lesson to other nations that the peace and security of the world, the rights of mankind and womankind, the sacred God-given privileges of children shall not be wantonly ignored and overridden without adequately exacting payment that will be punative and lasting.

Let's forget the end of the war and strive to make it a real one while it lasts; let's forget the lost profits, the wrecked businesses, the enforced shortage of meats and sugars and flours and other luxuries; let's have just one thing in mind—the licking of the Hun, the licking that will stand out above and beyond any licking that the world has ever written into history as a real, bona fide, Simon Pure, double six cylinder licking that will last as a lesson as long as the pages of history exist. Let's make it a classic and make it a condition precedent to any peace consideration that Wilhelm shall either descend to hell in person, be kicked off the throne he has so signally disgraced or a constitution shall have been forced on the German nations that will put into the hands of the people the sole authority to make shambles of the world in future so that when a settlement of other battles and wars shall come there will be no need for hysterical considerations of mercy to the rank and file as being misled. Put the power in their hands to do the mischief and if they insist on fiddling, make them pay the fiddler.

When will the war end?

When everything shall have been accomplished that has been so eloquently set forth by President Wilson. Any peace short of that would make us ashamed to meet the boys on their return and to slink into side paths when we meet the parents of those who would then have given their liberty, their limbs or their lives in needless sacrifices.

The war is going to end when it ends right, and not until then, unless we shall become a nation of slackers sacrificing our principles to our love of ease, to our greed of gain, to our objection to minor sacrifices and inconveniences.

Let the war end when the boys on the front, the boys who are seeing the horrors that we can hardly believe possible, are satisfied that it should end. They've earned the right to a say-so in the final finish and there isn't apt to be any mistaken mercy extended to an army that crucifies sentries, that outrages women and murders children—not the slightest chance that eye witnesses to these outrages will be easy in the terms of settlement.

The war is going to end when there has been a delightful licking administered—one that will satisfy the doughboys—and until that time, let the watchword be "To Hell with the Hun," and let every energy be bent toward helping him accomplish his manifest destiny.

Norma Talmadge.

Norma Talmadge Quits "Personal Appearances"

NORMA TALMADGE announces that she has made her last personal appearance in connection with the showing of her pictures. "I believe" she said in explaining her decision, "that the public does not care for film stars except on the screen where they belong. Personal appearances not only destroy the illusion of the screen for nearly every audience that listens to a film star make an address, but they place the star at a decided disadvantage. I know that for days before I am scheduled to make a personal appearance I am nervous and worried, with the result that I am nearly dead of stage fright when the time comes for me to go out on the stage. The public then sees me as a nervous and embarrassed person and forgets all about any good work I may have done in the picture they have just seen.

"So I have decided to refuse to appear before audiences any more, except perhaps now and then for such patriotic purposes as the Liberty Loan or War Stamps Sales. Just now I feel that every star has a duty to perform in doing his or her best, since so many of our pictures are being shown in the Y. M. C. A. huts for our soldiers in France. The star should always act with that audience in mind and if by doing my very best on the screen I can make some of our boys over there forget for an hour the terrible scenes they are going through daily it will make me very happy."

FOLAND MANAGER FOR GENERAL.

General Film Company's office at Kansas City is now in charge of J. E. Foland, it is stated in an announcement from the company. Mr. Foland is a well-known film man in the Missouri territory, and was most recently in the sales force of Pathe at Kansas City.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Grade Your Advertising.

SUPPOSE that it were possible for you to get an absolutely even program in which each Monday show would be just as good as Tuesday's and Tuesday's as good as Saturday's. Suppose that you reached a dead level of excellence where there could be no better. Do you suppose that would be an ideal condition? If you think so, you're wrong. You would have no standard of comparison and so, in time, every show would seem poor because it was no better than the others. There is no danger that you will be forced to suffer from such a condition. Just now you'll get a lot of pretty poor stories and some good ones, and you may as well be glad that this is so if you advertise them right. That's where the rub comes. You must advertise them right. Don't waste valuable space trying to get people to come to a show you know is not up to the mark. You will make no lasting hit under such a condition. Save the space for the shows that you **know** are better than average, and get everyone in town to see these. The regulars will come no matter what the show, and you do not have to advertise so intensively to get them in. In these days you should be able to get a pretty fair line on your attractions before it comes time to advertise them. Plan your advertisement to accord with the merits of the story. Advertise every day; but make a splash only when you have something better than usual. And don't make the mistake of thinking that you can make a poor show good by superlative advertising. Don't brag too much about your poor offerings, or in time you will hit a dead level and can make no appeal to your patrons. Do not contract for precisely the same space each day. Make a line or inch rate and use it up as you need it. Two threes might be good enough for one show where another will stand four tens. That apportionment will be better than a flat 23 inches for each attraction. This does not mean to suggest that you advertise or indicate in your advertising that any program lacks merit. That would be foolish. Present all features in their best light, but do not lie extravagantly in type over the poor attractions in the hope that you can get a crowd. What's the use of getting a crowd to a poor picture if you get most in that crowd into your house for the last time perhaps in months?

Varying the Wall Paper.

Printing on wall paper, with varying reasons for doing so, has been used for years, but Maurice Daniels, of the Majestic, Monticello, N. Y., has something new. He cuts his old posters into throwaways and announces that

> By using our old posters for dodgers we overcome the high cost of material so that without raising our prices we can show, etc.

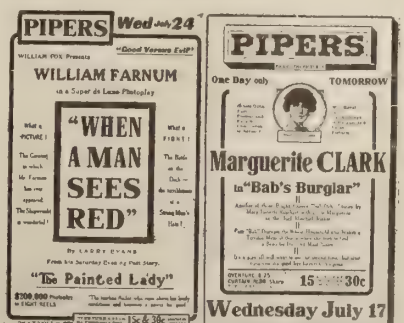
The title and selling talk follow, and we like the line "You want to be around when the church burns." It suggests a lot without telling anything and will rouse curiosity where "See the terrific scene where the church burns down" would merely be "another of those lines." Of course, in using posters you must be certain that the ink will show well above the color and nothing smaller than an eighteen-point or at least a twelve-point if you use a block letter should be used. For a "just once" this idea is capital, and most houses accumulate a stock of material from time to time for which there seems to be no outlet. Here is a handy way to use it up.

Daniel Connor, of Piper's Opera House, Virginia City, Nevada. sends in some more of his advertising. The first is a small space duplicated and scattered through the paper. It will work for any of the numerous spy pictures now prevalent, and the novelty, though slight, will give it a punch. Probably these are stock eyes, and almost any small paper with a job department can let you have cuts along these lines. If you get stuck you may be able to borrow them from the local occulist, if you have one. Have a talk with the foreman

20,000
KAISER SPIES
Scattered all over the UNITED STATES
Do You Know Your Neighbor? See the
BIG Fox Picture The 'SPY' Pipers Wed

A Good Advertisement for Any Spy Story.

of the job-room some day and see what you can dig up in the way of novelty cuts. The other example is a pair of two sevens which will give you some suggestions for paneled advertisements. Mr. Connor has a small single-column display, using strips of border with three small panels cut in along the lines of several program fronts we have shown from time to time. This will work best with a self-selling play like Pickford's or Hart's or Bernhardt's, which is what Mr. Connor used it for. The



Two good displays from Piper's Opera House.

displays shown are good examples of panel work, and the spaces are not too full, though well filled. "Bab's Burglar" is described as apepuling to "School girl, past, present and future, from 7 to 70," If you will note the top of this display you will find that Mr. Connor gets what is practically a cut by setting type between two slugs of twelve-point rule and covering top and bottom with one- or two-point. The lock-up must be carefully done, but if this care is taken it works just as well as a cut would and gives greater variety in changes.

More Special One Sheets.

W. E. Jones, manager of the Superba, San Diego, Cal., has been good enough to send in some more photographs of his special one-sheet displays in his lobby. His first exhibit was gotten up because there were no decent one sheets to be had, but in the case of Heart of the Sunset this reason did not apply. Here he wanted to fill five frames and did not have five different ones, so he made some up, and really got a better display than he could

Building up a lobby display with fabricated one sheets to augment the supply furnished by the company.

have obtained by using original posters only. You will notice that the second poster, counting from the left, uses part of the poster shown in the fourth frame, while some of it looks as though it might have come from larger posters. The second display also shows some of the fabricated posters in combination with the regular supply. The details do not show clearly, but you can note the general idea. Some of the posters doubtless cost more than

More examples of fabricated posters in which a manager can carry out his own ideas of what posters should be.

would duplicates of the sheets used, but they are more effective, and that is the reason Mr. Jones uses them. You can get from your paperhanger the so-called cartridge papers in several colors. The red, buff and blue, in particular, supply good bases for displays and should be pasted upon panels of compo board. With a little

figuring you can get unusual results, and make your signs talked about. Just as an example, if you have a "heart" title, you can mount a red backing, paste on a cut-out portrait of the star and over this paste a sheet of blue from which a heart shape has been cut, giving you a red heart on a blue ground, or you can use a blue base, and stripe it with white, then paste over a shield cut-out and you have a good title for a patriotic play. It may sound foolish to say that you may make these home-made posters one of the hits of your show, but we have seen it done right here in New York. Try it yourself some time.

Launching a Serial.

The Oneonta Theatre, Oneonta, N. Y., gave A Fight for Millions a fine send off. Included was a window display shown in the first cut, with a policeman guarding the Million. The man in the fur coat to the right of the picture is the street advertiser and as the display was made in midsummer, the effect of the fur coat can be imagined. In working the street he carried a sign to the effect that the coat could be comfortably worn in the theatre. The second cut gives a detailed view of the window display. From this it can be seen that the jeweler takes a portion of the space for his own display, and gets twice as much attention for it. The line cut shows a combined program and coupon ticket. This is 3¼ by 10 inches, grey stock printed in black. The supposed coupons detail the show by days, and on the back of this section of the ticket are equal-sized spaces for memoranda headed: "What I must do today." For the Saturday space the line is already filled in with "See William Duncan In A Fight for Millions at the Oneonta Theatre." The stub is good for a five-cent admission to the first chapter of the serial. The memorandum idea is a good one to use regularly, using a shorter card and getting them out regularly. If they are used regularly the backs can be printed in quantities and the face printed as required, all stock being one color or stock being changed for weeks.

Window display and street attractor for a serial, Oneonta, N. Y.

Detail of the window display shown above.

Here's Raleigh.

Here is A. C. Raleigh's first advertisement for the American Theatre, Butte, Montana. It combines the use of white space, art work and selling talk in good proportions. It is a four fourteens. It might be a three column and still get almost the same effect, we think, for the open display would show almost as well a quarter smaller. That is one advantage of an open set. It will look larger than it really is. It might look better with a larger title. This has been sacrificed in some degree to the art work, but Mr. Raleigh has been picking up a bag full of tricks in a newspaper office and we look to see some good things when he gets started. With Ruffner and Raleigh in the same town we would dislike exceedingly to be the third house.

STARTS TODAY
NEW SHOW TODAY
4 DAYS ONLY
"Toys of Fate"
NAZIMOVA
There's an unforgettable quality in this masterplay and in the superb work of the great Nazimova as "Aish." It may play havoc with your heartstrings, but—happy you'll be—like Aish—at the end. SEE IT!
"WHO'S YOUR FATHER?"
A Comedy Chock Full of Chortles From the Start to the Finishing Part.
FOR GOOD MEASURE
PATHE NEWS
AMERICAN
Controlled by Artcraft Pictures

A four fourteens from the American, Butte, combining white space, art work and selling talk in good proportions.

Add Greeley.

Add Greeley, Colorado, to the Ruffner list. They also worked a fire department run and rescue for The Still Alarm at the Sterling Theatre. But they had it only for a single day and the chief angle of the Ruff stuff is that the department ran each of the three days of the Butte showing. Who else worked it? The Sterling worked worked it so close after Ruff that they were not copying.

Circusing a Paramount.

The Schade Theatre, Sandusky, O., circused Enid Bennett in The Biggest Show on Earth, as did many others, but the Schade did it more throughly. The first notice was a two sevens announcing the coming of "Bennett's Biggest Show on Earth," advertising three rings, two stages, 100 elephants and an artificially cooled tent, which is a new refinement in the circus business. Two more characteristic advertisements are three fifteens. The second notice disclosed the fact that this was a picture and not a tent attraction. The Sennett Comedy works in very well with this picture, it will be noticed. Already dramatic managers are using "Not a motion picture" in their advertising for the spoken plays, but it will be odd if the Ringlings have to identify their attractions in the same way.

Two "circus" advertisements for a Paramount picture.

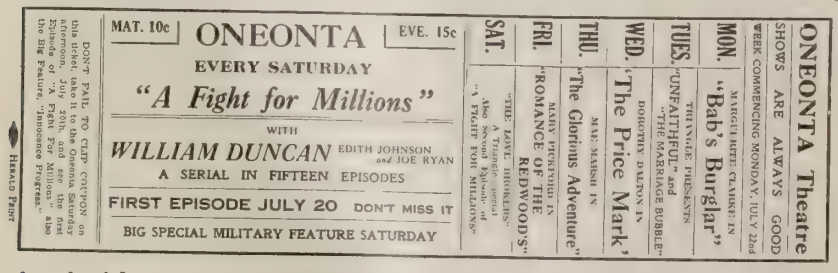
Triple Spaces.

Here is a four sevens from the Strand, Freeport, Ill. This takes care of three attractions without getting them confused, but they would look a little better were they joined as a three-part panel. As it is there is a certain lack of connection, though the signatures on the outside panels will cary the centre.

Three attractions advertised without Confusion in a four sevens.

Three In One.

In these days of conservation we do not think that managers can do much better

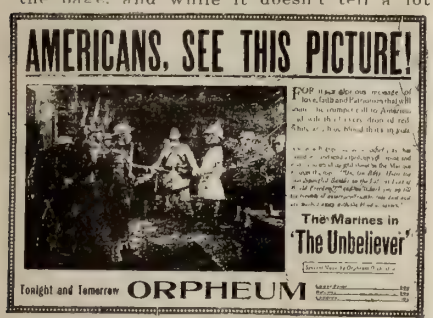


A strip ticket-program. On the back the days are left blank for memoranda.

than the program of the Lorenz, Lehigh-Orpheum and Broad theatres, Bethlehem, Pa. The three are advertised for a full month in a four pager 4½ by 6 inches, the attractions being listed by day and date. Of course, this is supplemented by other advertising in the papers and with throw-aways, but for a compact program this comes close to the record.

Steve Stunts.

Steve Farrar, of the Casino, Eldorado and Orpheum, Harrisburgh, Ill., booked in The Unbeliever the other day. Almost every manager in Southern Illinois had booked the picture at a high price and had failed to make money with it because the feature is so poorly captioned. It sounds more like a religious controversial subject than a war propaganda, and Steve was warned off. But Steve thought he knew something, and evidently he did, for the picture played three days and broke all August records. What Steve thought he knew was that if you have something to sell, you can sell it if you advertise it properly, so he went to work. Here is his opening-day smash. It is ten inches across the page, and while it doesn't tell a lot



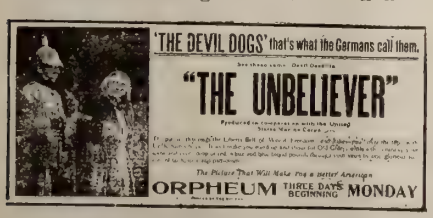
A ten-inch cross page advertisement for "The Unbeliever" from Steve Farrar, Harrisburgh, Ill.

about the things to be seen. It stops when it tells why Americans should see it. You'll note that the prices are 20 and 30 cents with 10 cents for children. He followed this up with some two fours, using two or more in a single issue, on separate

YOU HAVE SEEN
"Over the Top"
"My Four Years in Germany"
"The Kaiser, the Beast of Berlin"
"Pershing's Crusaders"
NOW SEE THE BEST OF THEM ALL
'THE UNBELIEVER'
ORPHEUM LAST TIME TONIGHT
"War Was Not Forced on the Kaiser, But Peace Will Be."
ORPHEUM
LAST TIME TONIGHT
"The Unbeliever"
The Picture That Makes You a Better American.

A pair of two fours used to back up the main advertisement.

pages. The local sheet is only a four-page daily, so you simply had to see one of these, at least. His advance was an average of six inches deep across the page (Steve is great for cross-page effects) and follows the same general lines. In none


'THE DEVIL DOGS' that's what the Germans call them.
"THE UNBELIEVER"
The Picture That Will Make You a Better American
ORPHEUM THREE DAYS BEGINNING MONDAY

A six-inch cross page advance playing up the Marines.

of the advertising was there a catalogue of the big scenes. This was a picture good Americans should see, and Steve stuck to that argument. The St. Louis recruiting bureau sent a couple of sergeants down, who got there before the run was over, and this gave Steve as many as three news reading notices in one day in the same sheet. The recruiters got nearly twenty men, including one man of forty. It is pretty much the same thing with any subject. If you advertise enough and do the right sort of advertising, you can clean up. If you are careful to advertise only those picture worth while, you can keep on cleaning up. Steve is in a couple of small towns, but he is advertising just as he would in a big town. He doesn't despise the place because it is small. He doesn't figure that enough people will come anyway because there is no other place to go. He went after those who might have stayed home and he got them all out and their money more than offset the extra advertising.

Dogs Of War.

Al Nathan, of the Holman, Montreal, sends in a two elevens for The Geezer of Berlin that is unusually good. It will not reproduce well here on acount of the dimensions, but we show the lower portion of the space. A chain of sausages circles the advertisement save on the

Portion of a special advertisement for "The Geezer of Berlin."

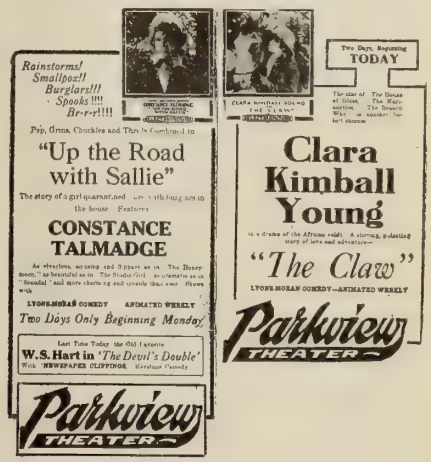
sides, where it is broken to let in "The Kaiser's Medals." It will be seen that the Kaiser's neck is similarly decorated, while a daschhund is labeled "One of my dogs of war," though the sausages should come under the same designation. Mr. Nathan adds that he never uses type advertisements, all being specially drawn. This does not seem to be really necessary in Montreal, for some of the type displays are good where the copy permits the use of display faces, but most houses seem to try to get too much into a space. The fault is with the copy writers rather than the compositors. But Mr. Nathan gets a good-looking display with the only reverse cut on the page. In the present instance he capitalizes the fact that this is a parody on a serious subject he has already played. The Universal advertising made this the selling point of their announcements, and it has worked well everywhere.

Middleton's Cure for Sick Nights.

A. L. Middleton, of the Queen, De Queen, Ark., had a "sick" night, and if you want three guesses, it was Friday. Business was not so good as other nights and the funny part was that from four to six kiddies represented a full juvenile attendance. Probably they were saving up for the Saturday shows, but they were not around the house. Mr. Middleton tried several experiments, such as changing service, raising and lowering prices, but Friday still stayed sick. Then he passed the word along that any kid under twelve who bought a thrift stamp at his box office could have a pass to Friday's show free. He didn't even advertise; just passed the word to the kiddies. Now he sells about 25 kid tickets on Fridays and the funny part is that his adult sales are fifty per cent. better. That was an angle he did not figure on, but it's a case where good intentions brought its own reward. He sells about 60 stamps a week so that he gets $15 for the Government, he gets more money himself, he helps the general war spirit, makes a lot of kids happy and gets a couple of new leaves for his wreath of laurel. And the sick night is sitting up and taking nourishment three times a day. Have you a sick night—and some thrift stamps?

Rule Work.

A. L. Barclay, of Johnstown, Pa., still seems to be having his troubles getting cut material, but he has made a pair of nice-looking advertisements through the use of a small cut and rule work. One is two eighths and the other two tens. In both it will be noticed that he makes the



A two eights and a two tens from Johnstown, Pa.

most of the previous appearance of the stars at his house and in both instances he plays up the stars above their productions to follow up on this. A known star has more pull than an unknown play, and Mr. Barclay knows this. Mr. Barclay still has his troubles getting cuts, but up to date no one seems to have sent him one of those rubber cuts, so he has escaped something. Ever try to run one of those rainproofed things?

Beats Ruff.

It would seem that C. Post Mason, of the Denver Exchange of the First National, beat Ruff to the fire engine stunt for The Still Alarm, but he worked it only for one day. The big thing about Ruff's stunt is that he worked it three days' running.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Still a Chance.

ONE of the old guard writes in to know whether there is any use in an old-timer trying to reach the current market. He is handicapped to some extent by the fact that he wrote practically all of his stuff for one company and his name is not well known to present-day editors, but he has the same chance as others of coming back if only he will realize that the market has changed. He wrote a special style of stuff for one company. When that style no longer pleased, the company went out of business and his market was gone. The crude melodrama of a few years ago is no longer in demand. What is wanted today is a story with more heart interest than blood and thunder. Stories of charm are more in demand than the-duel-in-the-dark style of plot. Given an appreciation of this fact, then the old timer still has a better chance than the newcomer, since he has a thorough knowledge of technique, which is still the basis of good plot writing. In the past six months we have heard no story more widely praised than "Nine Points of the Law." This is a story of the woods, but it is not the usual story of strife and murder. There is a kidnapping, but this is merely to provide the situation. The real story concerns the man who finds the child and who yearns to adopt her, but who takes her back to her father when he learns of her identity. The story is simply told to gain sympathy for the man and his wife. You are almost sorry when you see the poor fellow take the child back home. Then the climax comes. The child is brought back. She is not the daughter of her supposed father, but merely a child he has been keeping. He gladly gives her back into the custody of the childless couple. This surprise finish to a logical happy ending is what makes the play—plus the clever planning of the earlier premises, and it makes a noteworthy play that has attracted wide attention. It is not often that a play so searching is developed, but taking the same keynote of simplicity and heart-appeal, it is possible to make good plays that leave a lastingly pleasant impression instead of plays that merely excite for the moment and are forgotten with the coming of the next program. It is such plays that the better class of producers want, for they realize that such plays will last longer and gain more rebookings than the flash melodrama that, once seen, can offer no second appeal. Whether you are a newcomer or an old-timer, take this lesson to your heart and try to write plays that go to the heart. It pays best, because it is easily the best seller, and it brings reputation that sometimes is worth more than the money paid for that particular script. Of course there are some melodramas that will live as long as the heart interest plays, but they are few in number as compared with heart-interest, and they cost more to make, in both time and money. The old-timer has his chance, but he must stop being an old-timer.

Selecting Material.

Some authors sell their synopses because certain editors have found that they are "safe." The editor may not have had wide screen experience himself, and he is not able to judge the screen values of the books dumped on his desk. Some of the stories he recommends are good when they come to the screen and others that promised even larger returns are quite the reverse, but he notes that all or practically all of the story material turned in by some experienced writer gets over on the screen, and presently that writer has almost a staff job without the confining hours that the job carries. The old timers are most fortunate in this regard. They know what will and will not screen, and they write synopses with real photoplay experience back of the work. They know from study and from the reproduction of their own work what will and will not get over to the audiences. They work with a certainty of touch that not all of the present day continuity writers can attain, and they profit by their knowledge. Don't feel that you are qualified when you have mastered the rudiments of plot building. Learn to know from experience what plots will work into good plays, and you will find in time that your work is selling better and with more repeat sales to the same studio. Learn all the angles of your business if you would become a first-class workman. Do not rest content because you can think ideas. Think ideas that will not only sell but create a market for future sales. That is what counts.

System and System.

There is a difference between the methodical worker and the follower of systems. The former does his work in a systematic manner. The other fellow is so busy with his systems that he seldom has time for work. This is not meant to decry system. It is valuable and necessary, but system carried to excess becomes so involved that time and opportunity are lost instead of saved. A note book of facts and situations is a handy thing, but keep it as simple as is compatible with efficiency. You do not need an indexed file of several hundred divisions to keep track of your ideas. Then the index becomes a graveyard. Keep your notes so simple that you can get at them easily, and above all do not arbitrarily label an idea "comedy" or "drama" or "farce." Just slip the idea into the book or file and use it for comedy or drama as necessity may require. You can get more good comedy ideas from poor melodramas than you can get from other comedies, and comedy will often suggest an intensely dramatic situation. The idea that goes into the book as a small boy sorry that he ate the green apples may emerge as a heroine poisoned by a cunningly doctored peach. If you put the idea into the comedy division you may never get the poisoned peach idea, so leave it laying around where you can see it whether you want a comedy or a dramatic idea.

Either End.

If you find it difficult to start a story, suppose some time you commence at the other end. Write a corking good climax and then back up to the start. This is old advice, but it has not been given for so long that someone sent the suggestion in as a novelty. Instead of lining the story up get a climax. Then let the climax suggest what has gone before. This is a scheme often used in detective stories to make easy the work of the imitator of Sherlock Holmes, but it will work as well with any story. You get the situation of a hero placed in a deserted shack. Outside prowls a lunatic with a yard-long knife and a thirst for blood. Inside the fuse of an infernal machine splutters away. The heroine comes galloping to the hero's rescue. The lunatic seeks to stop her but falls back with a cry of "My daughter!" She rushes into the shack to free the hero, the villain dashes out to stop her. The lunatic kills him but gets a blow on the head that restores him to sanity and rushes into the hut to join his daughter and her fiance. Now all you have to do it to get the reason why the villain seeks the hero's death, why the old man went crazy—and you have a complete plot, not quite in the present day mode, but one that would have sold a couple of years ago. With a little practice you can work backward better than you can forward, and many authors invariably plan the climax as the starting point, since it is more apt to suggest good action before and after.

Twists and Turns.

If you can get hold of a copy of the month-end Popular for June read the first story, the "Ghost Hunter," by W. M. B. Ferguson. It is a fine example of betrayed confidence. Before you are half through you are certain that the detective is really the missing heir. Then the missing heir turns up, rather convincingly, and you are at sea, but presently the detective exposes him and announces himself as the heir. Now you are certain, but the next moment he explains that this was merely a ruse to extort the truth and in reality he is only the detective. In the same way you are kept gussing as to many things, and almost invariably find that you have guessed wrong. The murder victim was not murdered at all, and the man you think his murderer, and who is not certain that he isn't, is shown to have an alibi, and the man who was a good second choice for murderer was the saintly lawyer of the early part of the story. Purely as an example of artistry this story will interest, but it should interest the author-student more as an example of the manner in which the unexpected twist gives heightened interest to the plot. The usual run of cut and dried characters is missing. You are not quite certain of anyone before the story ends. There is a real suspense instead of merely the theoretical suspense raised by clumsy contrivance. As a rule the Popular is even better than the Saturday Evening Post as a means of studying the action story, and this story is unusual even for the Popular. Study the tricks and then do not copy, but invent others like them.

"Unsuited."

An author complains that studios seem to make no distinction and send good stories back along with the poor, all branded "unsuited." The mere merit of a story as a story does not indicate suitability. The best story ever written for photoplay might be returned with the same brand if it were done for a romantic lead and sent to the Chaplin company. It would be good, but it would not be suitable for Chaplin's use. This is an extreme example, but it is just as bad to send a story to a company that does not make that style of stories, though it may make dramas of a broad general type. Some companies use only women stars, others use both men and women, and still others pair their favorite players and demand stories in which the male and female leads shall be of almost equal value. Each must be suited and they cannot all be suited with the same story. It is possible to swing the story somewhat to conform to the requirements of each studio, and this may be done more easily in the synopsis than in the continuity, though it is no particular joke to rewrite five thousand words.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Amateur Projectionist.

H. Harris, Carlsbad, Texas, says:

Am an amateur projectionist and regular reader of the department, which I enjoy very much. Have Power's 1916 model projector which has run about 16 reels per week for two years past. Of late it has developed trouble, as follows: The left-hand side of the intermittent sprocket strips off the sprocket hole track from the film and it winds it around the sprocket, usually, several times before breaking off. Sometimes it stops the machine and other times the pieces fly up into the light ray, catch fire and sets the whole reel (sets fire to it, I suppose you mean. Ed.). The films we get are very old, and perhaps that is the real cause of the trouble, which occurs on left side of intermittent sprocket only. We also have much trouble with carbons. Had good ones and no difficulty, then got some cheap ones and the jinx got busy. Then no kind of carbons gave good results. Have to keep adjusting arc continually to keep it from going out entirely, and even then don't get good light. It burns craters in the carbons, and then a flame circles around the carbon; then it sputters and goes out. Have same juice from same plant; 110 volt D. C., 25 to 40 amperes. When machine was first put up could have long or short arc, but now it must be a certain length or it goes on strike.

I suspect your intermittent sprocket shaft is low on the left end, which has the effect of throwing most of the work on the sprocket teeth on that side. Very likely this has caused them to undercut or wear hook-shape; also it is likely you have aided this trouble by having too much tension at the gate, thus overworking both sprocket and film. I cannot use space to set forth in detail the methods for remedying these conditions. Would take a full page. Must therefore refer you to General Instruction No. 13, page 466 of Handbook for general information on this subject; General Instruction No. 9, page 463 of Handbook for proper method of tension adjustment, and General Instruction No. 8, page 462, for information as to effect of worn intermittent sprocket teeth on film. If you do not own a handbook you certainly should. I am not trying to force you to buy one, though for your own good I would be willing to do just that if I could. Space in this department is too much in demand to use it in setting forth that which is contained in the handbook in full detail and which has been printed in the department many times in past years. As to the carbon matter, I would suggest that you begin at the main house switchboard and carefully examine and clean all wire connections, cleaning them thoroughly. I would suggest that you examine your asbestos wires inside the lamphouse, stripping off the insulation back as far as the wires are discolored and cutting off the wires at that point, installing new sections of wire in place of those discarded. In this connection I would refer you to third paragraph, page 233 of Handbook, which is of great importance to you and your manager. It tells you the practical effect of oxidized lamp leads and lugs. Their resistance is very high. I would then suggest that you very thoroughly clean the inside of your carbon jaws, filing them smooth, but being very careful to keep their surface flat, so that the carbon will make good contact the full width of the jaw. You should then carefully examine your rheostat and test it for grounds; see page 260 of Handbook for illustrated method of testing rheostats. Next examine the insulation of lamp and test it, the lamp, for grounds. Last of all, test the entire projection room circuit for grounds. You will most likely do well to have your local electrician test the lamp and lines for you, though if you have a handbook it will tell you how to do it. When you have all these points O. K. I think your arc will have been properly spanked and will behave itself.

Returned Soldier and Projection.

The above title suggests very serious matters. The returned soldier, particularly if incapacitated for hard work or work demanding physical activity impossible to him, must be provided for. It is a solemn duty we shall owe the man who has given so much for society at large. The only question possible in this connection is as to how this may be best accomplished. Vocations in life which may be followed by physically incapacitated men with success, especially when a great majority lack college training, are not so many. Projection is perhaps one of them. How many such men there will be to be provided for no man may say at this time, but we are justified in supposing the number will not be small. What is to be done, insofar as applies to our particular profession?

First of all let it be clearly understood that neither this department or its editor has the slightest disposition to be unreasonable in this or any other matter. We have and always shall oppose with every scrap of power we possess the placing of untrained men in charge of projection. It is neither right or safe. It is an outrage on both the motion picture industry and the patrons (audiences) thereof. It makes for tremendous waste at a time when waste is doubly pernicious. It is not, therefore, to be tolerated. We shall oppose the placing of **untrained** returned soldiers, wounded or otherwise, in charge of projectors just as we have for years opposed placing of other untrained men in such position. We shall not, however, oppose, but will advocate the following of what we understand the action of the Toronto local to be, viz.: The giving preference to returned soldiers who, while partially incapacitated, are still able to preform the duties of the projectionist, as **assistants to projectionists.** In such position they will in due time graduate as projectionists, meanwhile being self supporting.

It seems to me unions all over the country may well take action allowing only these men to be employed as assistants to projectionists for the future, always provided they be available. It would be a commendable and a patriotic action; also, it would be largely helpfull in warding off the placing of returned soldiers in projection rooms without any proper training. It would be notification to the authorities and to exhibitors that the profession is quite willing to do its part provided that part be done decently and in order, as it should be. As a matter of fact, this plan will in the end aid the men it is intended to aid vastly more than if they were allowed to attempt something they cannot possibly do in acceptable form, at the same time conserving the best interest of the industry, the theatre patron and all concerned. We would be glad to hear from locals which may see fit to follow this suggestion.

Pennsylvania Code Being Revised.

We are informed by William Lauder, secretary Department Labor and Industry of Pennsylvania, that the Motion Picture Code of that state is being revised. If by this it is meant that the code governing the licensing of projectionists is being revised we are pleased to know it, for the last Pennsylvania code was about as crude a thing of its kind as we have ever examined. We refrained from criticism thereon at the time of its issue at the request of one of the officials of the above named department. We shall not do so this time if criticism is needed, because there is no excuse for such absurd errors as were contained in the last code. If the Pennsylvania officials do not know how to formulate a proper code then for heaven's sake let them consult with those who do.

Likes the Name Projectionist.

The Nicholas Power Company by its general manager, Will C. Smith, says:

I agree with you that the use of the word "operator" is antique and that it should have been eliminated some time ago. The more I think of the word "projectionist" the more I am impressed with what it means. This company will do all it possibly can to advocate the use of the new word, and our stenographic department has been instructed to insert it wherever any of our office staff inadvertantly use the

old term. Another excellent suggestion is the use of the term "projection room." Our advertising department will use these terms in future.

Comment is unnecessary. General Manager Smith has always been recognized as a progressive man. Our friend, E. M. Porter, general manager of the Precision Machine Company, is also a progressive, and I am confidently expecting him to take similar action on behalf of his company. General Manager Smith adopted the name projectionist without any suggestion of any sort from me, except such as I have given to all through the department.

Unique Fire Protection Suggestion.

John Griffiths, Ansonia, Conn., is responsible for the following suggestion, based on the proposition that the complete isolation of the projector in trouble, when a fire occurs, would not only prevent any possible alarm to the audience, but prevent any harm to the other projection equipment or films. Briefly, his idea is to construct a metal hood large enough to set down over the entire projector, one to be suspended over each machine by counterweight. This hood to be connected by slip joint, with a vent flue to the open air, and in its upper end would have suitable fire extinguishing materials to be automatically released when the hood is lowered.

The idea seems rather queer at first glance, but is nevertheless practical. It would call for not less than twelve feet of ceiling height in the projection room. Its lowering would, in effect, isolate the projector in trouble in a veritable stove, so that all smoke would pass away to the open air and all danger to other equipment be avoided. It might even be possible for the projectionist to proceed with the show, using the other projector. The air space between the hood and floor, when in lowered position, should, of course, be but little.

Optical Difficulty.

William H. Muller, Flushing, Long Island, has optical trouble, as follows:

> Have projector with Gundlach lens, alongside a Power's 6-A having a French lens. Get the better, clearer picture with the Power's outfit. Am at my wit's end to discover the reason. Have interchanged link fuses, wall switch, inductors, asbestos leads, condensers and projection lenses of each machine at different times, without improving results. The Power's always gives the same excellent result. Have noticed that when burning the two arcs together the arc on the poor outfit is weak, as compared to the other; also I do not get the brilliant, round spot at aperture with the machine giving poor results. Both machines have 4¾-inch projection lenses, 80-foot throw, 16-foot picture. Condensers, Power's, one 6½ and one 7½, other machine, two 6½s. Distance, condenser to aperture, Power's, 19 inches; other machine, 15¾ inches. Back focus of both lenses, 3¾ inches. Can you help me out?

In describing optical difficulties it is essential that amperage be given with close accuracy. If the arc of one machine is "weak," getting less current, then its optical train requirements will be very different, in so far as concerns condenser lenses and distance from center of condenser to aperture. Presumably you have two inductors, each taking current from the same projection room leads, also presumably the wires are in good condition and of equal size. If they do not get warm they are all right. The fuses, also, may be eliminated from consideration, except that contacts are clean and tight. Lack of those two items would waste electrical energy and, if bad, might generate enough mechanical heat to melt the fuse. These conditions being O. K. and the switch blades making good contacts, the trouble seems to lie in the inductor itself. Better remove the inductor casing and examine the inductor switch and wire connections thereto. If O. K., then better have the Nicholas Power Company send a man out to examine and test the inductors. As to the lack of definition given by one machine, the failure to get a round spot seems to indicate fault in crater burning, probably due to too much advancement of lower carbon or wrong angle of lamp, or both. Give the lamp exactly the same angle as the Power's lamp has and same advancement of lower carbon. Remember that spot is but an inverted, somewhat out-of-focus photograph of the crater, hence, if the crater is not round, the spot will not be round. See to it that both condensers have their lenses so set that their apexes come within about 1/16-inch of touching. Always, provided the amperage be the same on both machines, put in a 7½-inch front condenser lens on the offending projector and set the condenser the same distance from the film that the Power's condenser is. Attention to these various things should remedy your trouble, but the condenser system requirements will be different on the two projectors if the amperage differs materially.

From My Home Town.

From Otis H. Butler, Centerville, Iowa, the town where the editor was born, comes the following:

> This is from a Centerville man who wishes to be one of the many projectionists to thank you for what you did in our behalf in the matter of the "work or fight" order, by getting us declared essential. Am now in charge of projection at the Majestic. Was at Orpheum for past five years, but wish to go to California as soon as I can locate in a theatre where excellence in screen results will be appreciated. Under proper working conditions will guarantee A1 projection. Have always been a reader of your, or rather **our** department, which has been a great help to me. Am using Power's 6-B, and am installing a new one as soon as projection room is remodeled. No use to describe projection room as you have seen it. I shall always be a reader of the department, and am enclosing money order for handbook. Will appreciate the favor highly if you will autograph same. Have the Hawkins works, but my old handbook (second edition) is out of date.

Do me a favor. Get a pass for two from friend manager some day when you have a good show on and send same to Mr. and Mrs. Dr. Henry Blachley, 510 West State street, with my compliments. Mrs. B. is my maternal ancestor's sister. As to the California stunt, the union controls things pretty closely in all cities. Are you a member of the I. A.? If so, advise me and I will see what I can do for you. It is possible some western coast local may be in need of one or two good men. Your autographed handbook has gone forward. I am always glad to hear from progressive men, and when their theatre stands less than 500 yards from where my first squawk was borne out upon a waiting world the letter is doubly interesting.

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Size of Screen.

James Boyle, Fort Madison, Iowa, sends in subscription and asks:

> Kindly advise as to correct size of screen for auditorium 48 x 100 feet, with 25 to 30-foot ceiling at screen.

You should have sent ground plan of seating. Would not advise picture in excess of 18 or at very outside 19 feet wide, with not less than 20 feet from screen to first row of chairs. For wide auditorium you should require guarantee from screen manufacturer against "fade-away"; in other words, that the picture will appear practically as brilliant from side as from center seats. You will, of course, border your screen with black, same to be not less than 2 feet wide, and to come one or two inches inside the light.

Much Interested in Department.

Morris A. Goldman orders question booklets and says:

> Kindly send list of any other questions you may have and accept thanks for aid I have derived from the Projection Department, in which I am much interested.

There is no other list of questions. Those in booklets will give you plenty to do, I think. They are designed as a guide to study. I will earnestly advise you to forward four dollars for a copy of the third edition of the Handbook, unless you already have it. It is a book every projectionist should by all means have.

A Caller.

We learn that Roy R. Stewart, now in the Intelligence Bureau at Fort Sam Houston, Texas, called on the editor recently when he was away. Brother Stewart was formerly chief projectionist in the Tucson Opera House, Tucson, Arizona. He is one of the real men, and we regret missing the opportunity to again meet him personally.

Question Box.

It is possible there are those who hesitate to consult this department through reluctance to have their names known to the public or to their employers as asking questions. For their benefit we have established a "Question Box," in which such questions as may be marked for the Question Box will be answered without publication of any name or address. Just mark your letter plainly, "For the Question Box," preferably at its beginning, and address it to the Projection Department, giving your name as a guarantee of good faith. It will not be published.

Ohio Boy. Your question booklets have gone forward. Trouble is due to fade-away. This is a fault of the screen and cannot be eliminated without changing same. Theatre owners, when purchasing a new screen, should insist on a guarantee against fade-away. The fault consists in showing perceptibly less brilliancy from side angle than from full front view of screen.

West Canada. As to which make of projector is best, I would say there are no better projectors made than those you will find represented in our advertising pages. Of these you may make selection according to individual preference and you will make no serious error. If your projectors are as old as you say, then most emphatically your employers will do well to replace them immediately, because they are sadly out of date and cannot possibly be made to equal the performance of the modern projector.

Jesse James. Why pick out the name of an outlaw. Have taken up the matter you complain of with the manufacturer, and it will be made right. Your grievance is fully justified. The noise is probably due to very badly worn intermittent sprocket teeth.

Music for the Picture

Conducted by GEORGE W. BEYNON

Musical Directors Should Take Artistic Responsibilities Seriously

THE poor impression conveyed to the minds of the public in the early days of the "movies" by the mediocre ability displayed by picture players has been one of the greatest handicaps confronting the musical director of today. He finds it a difficult problem to maintain even a semblance of the dignity given to his profession in other branches. There is no unity of purpose among his brother musicians, nor can he look for help from the public.

Even yet, to those whose minds dislike analysis and deduction, the violinist playing pictures is one who plays only in first or second position, usually upon two strings. Artists in the singing field and those musical geniuses of instrumental music heard in concert consider it beneath their dignity to attend a motion picture theatre. Temperamentally averse to listening to a poor performance, they shun the place where they expect cheap music. They cannot conceive the idea of musical art allied to screencraft.

Sellers of instruments regard the efforts of picture orchestras as puerile and ineffectual because they seldom attend a theatre of this kind. They prefer the symphony concerts, grand opera and other concerts, where celebrated artists perform. The bad name still clings to the music offered with pictures, and they openly scoff at its artistic possibilities.

This striking condition plainly shows the first duty of the musical director fitting pictures. Whether he be an organist, pianist or orchestral leader, his responsibility is heavy. He must live down the bad name attached to his profession. He owes it to himself, to his employer, to his patrons and to music as an art that in accepting the position of musical director he gives the best possible results.

Time or clocks have no place in the life of a musical leader. He must enter into the duties to which the screen has called him with a whole-heartedness and evenness of purpose not to be deflected by side issues. The calling is indeed worthy of his artistic ability, but it requires more than simple artistry to raise this profession in the minds of the public. Industry and constant attention to details will help. Perfect picture portrayal will add to its laurels. Intensive interpretation of selections regarded as standing upon a higher plane than those usually attributed to this class of performance will prove that the concert halls do not hold a monopoly in classics. Let there be no let-down in the musical morale, and picture music must come to its own.

This eminently satisfactory result is not going to be attained without the surmounting of many obstacles. The first hurdle will likely be the manager. He is usually lacking in musical knowledge, and will wish to continue the playing of cheap music. He has become accustomed to the light, melodious and jingling stuff. His patrons have said they liked it, so why change? As an employe the orchestra leader will need much tact to place before his manager the strong arguments for better music. However, if the performance of light music be musicianly and always in good taste the step made into classics will not be a great one, and the change in quality of playing will be little noticed. Do not use "jazz" music in a feature or serious subject, but keep it for the comedies and the portrayal of slap-stick humor. When played it should be as well played as a nocturne. Put into it all the "pep" and "jazz" of which you are capable. Your manager will like it, and his resistance to good music will slowly vanish when he knows that his performance is not going to be turned into a "high-brow" symphony concert.

Organists who are called upon to play a church organ have been told to make their work sound like an orchestra. Managers have always held a fe r that their theatre might be mistaken for a church and a puritan or two stroll in and refuse to contribute to the collection plate at the door. Organists have been notified that any "churchy" effect would automatically become the acceptance of their resignation. Theatres install an organ, the grandest of all instruments, and expect to hear a hurdy-gurdy or a caliope. Now there is only one way to play an organ, and after years of tedious and technical effort to learn it a theatre manager has no moral right to dictate a different method to which the organist must adhere. Organists must accept the responsibility of their position as a serious one and refuse to prostitute their art for the mere sake of monetary gain.

A pianist who has the charge of the music in a theatre should be careful in his improvisation. The masters have written wonderful numbers for the piano, which, when memorized, become gems in his repertoire, the rendition of which raises his art in picture playing. The key-twiddling that emanates from his own brain can never be anything that will interest his audiences. This is not an aspersion cast against his musical ability, but rather a reflection upon the mental attitude of the public, who only enjoy those things that they have heard before. The duty of the pianist is to bring before the people the best in musical literature written for the piano; not indiscriminately, but well suited to the scenes depicted. There is abundant chance for improvisation in modulating from one key to the other during the change of music and scene. The comedy also holds opportunities for individuality. Let the pianist first consider his art. His personality should be secondary.

The responsibility of keeping up the high standard of music devolves also upon every orchestral player. He has no choice of what he may play, but he can at least show his virtuosity in that selected for him.

Many players leave their instruments in the theatre and never practice. Naturally their work suffers. It becomes indifferent and slovenly. It affects the orchestra generally and the result is poor music. Picture playing is as important as symphony work, and every musician should keep himself in trim. If the cornetist finds his top B slips on him he knows that he needs to improve his **embouchure.** Practice only will do it. If the clarinet player encounters difficulties in fingering of fast passages he owes it to himself to spend an hour each morning on finger exercises. Don't say to yourself, "Well, this is only a picture house. Why should I keep in shape?" The question is, Why should you not? You are paid for your work, and your best is expected. Because it looks like a steady position that is no guarantee that you will stay. Good work only will make it steady.

The picture industry has opened up a new field for musicians, for which they should be sincerely thankful. Their appreciation should be shown in the perfect performance of their work and the fulfillment of the heavy responsibility accepted by them to maintain the high standard and lofty ideals set by other branches of the musical profession. Every musical slacker helps to postpone the ultimate victory of good music for the pictures.

Popular War Song Chosen by B. S. Moss.

A contract has just been closed that should bring satisfaction to the two parties most intimately concerned and much pleasure to the public at large.

Charles K. Harris, the composer and music publisher, has signed over the picture rights of his popular Spanish-American war song, "Just Break the News to Mother," to B. S. Moss.

The song is to be made the nucleus of a seven-reel feature, upon which work will be begun as soon as possible.

CUE SHEETS for CURRENT FILMS

"Billion in Beans, A."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Do It for Me..... Hirsch
1. AT SCREENING.....Coquetterie. .....Mathews
2 min. 45 sec. Tempo di Valse.
2. T. FATHER REFUSES.....Coquette. .....Onivas
1 min. 45 sec. Allegro.
3. T. PROFESSOR IN ZAZZA.....Sahara. .....Frey
4 min. 30 sec. Moderato.
4. D. ELLIS IN OFFICE..... .....Reisenfeld
2 min. Allegretto.
5. D. BETTY ENTERS OFFICE.....THEME
1 min. 15 sec. Moderato.
6. T. ELLIS INTENDED.....Chanson Bohemienne.....Boldi
1 min. 30 sec. Valse Lente.
7. T. THE DAY BEFORE.....Serenade. .....Jarnfelt
2 min. 15 sec. Allegretto.
8. T. IF I GET KIRK IN TOWN.....Hobbledhoy. .....Olson
2 min. 30 sec. Allegretto.
9. D. KIRK IN AUTO.....Oh, You Sweetie.....Romberg
4 min. 30 sec. Allegro.
10. T. WELL, I'LL BE HANGED.....Midsummer. .....McQuarre
1 min. 30 sec. Allegretto.
11. T. THAT LITTLE CAR.....Black and White.....Botsford
3 min. 15 sec. Moderato.
12. D. SHERIFF STARTS IN CAR.....Get Out and Get Under,
1 min. 30 sec. Allegro. Abrahams
13. T. DEAR OLD JAIL.....THEME
3 min. 30 sec.
14. D. BETTY STEALS KEYS.....Hurry No. II.....Keifert
2 min. 45 sec. Vivace.
15. D. BETTY ENTERS HOTEL.....Canzonetta .....Hollander
1 min. 30 sec. Allegretto.
16. D. KIRK AND LAWYER MEET.....Hurry No. I.....Langey
2 min. Allegro.
17. D. LAWYER ESCAPES. .....Allegro No. 2.....Langey
2 min. 30 sec. Allegro.
18. T. IF LEASE IS NOT RENEWED...You're in Style....Van Alstyne
1 min. 30 sec. Allegro.
19. D. BETTY ENTERS OFFICE.....THEME
2 min. 15 sec. Moderato.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Neutral.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....None.
DIRECT CUES. .....None.
REMARKS. .....None.

"Burden of Proof, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME I—On the Banks of the Wabash.Ballad .....Dresser
THEME II—The Crafty Spy..... Borch
1. AT SCREENING.....THEME I.
2 min. 30 sec.
2. T. GEORGE BLAIR, A POWER.....Military Tactics.....Rosey
1 min. 30 sec. American Bugle March.
3. T. YES, I NEED A LITTLE.....Continue pp and slow.
30 sec.
4. T. ELAINE, DAUGHTER OF.....Impish Elves.....Borch
1 min. 30 sec. Allegretto Intermezzo.
5. T. ELAINE'S MOTHER, MRS. BROOK .....THEME I.
1 min. 30 sec.
6. T. HER OWN HEART'S CHOICE...Continue ff.
1 min. 15 sec.
7. T. DR. CHARLES CAMP.....Melody .....Gluck
3 min. 15 sec. Andante Moderato.
8. T. I AM NOT TO BE DISTURBED..THEME II.
1 min. 45 sec.
9. D. ELAINE AND AMES ON BENCH.THEME I.
30 sec.
10. D. FLASHBACK TO INTERIOR....THEME II.
1 min. 30 sec.
11. T. WHERE A THOUSAND EYES...Dramatic Fantasie.....Bach
1 min. 15 sec. Maetoso.
12. T. IF I AM WANTED.....Continue pp.
1 sec.
13. T. WHILE AT THE CAPITOL.....Valse Moderne.....Rosey
3 min. 30 sec.
14. T. YOU GUESSED SHE PROMISED.THEME I.
1 min.
15. T. JACK BIDS ELAINE.....Love Song.....Lee
2 min. 30 sec.
16. T. BACK IN THE WHIRL.....L'Adieu .....Karganoff
1 min. 45 sec. Moderato.
17. T. DOING HER BIT.....America .....Smith
4 sec.
18. D. SOLDIERS MARCHING.....Red, White and Blue
1 min. 30 sec. (Follow by Dixie)
19. D. SOON AFTER THE YOUNG.....THEME II.
1 min. 30 sec.
20. T. ON EVE OF THEIR.....Lento Allegro.....Berge
2 min. 15 sec.
21. D. AFTER GIRLS LEAVE ELAINE..THEME I.
— min.
22. T. PARDON ME, I MUST TAKE....Reve D'Amour.....Zamecnik
3 min. 15 sec. Allegretto.
23. T. BE CERTAIN TO PLACE.....THEME II.
1 min. 45 sec.
24. T. YOUR SUGGESTION WAS WISE.Sinister Theme.....Levy
1 min. 30 sec. Moderato Mysterioso.
25. T. THE LONG DELAYED RETURN.Le Retour.....Bizet
4 min. 30 sec. Allegretto Mysterioso.
26. T. THIS INCIDENT SHOWS.....THEME II.
2 min. 15 sec.
27. T. IN THE NICK OF TIME.....Dramatic Tension No. 1..Levy
4 min.
28. T. DON'T ACT RASHLY.....Cavatine .....Bohm
4 min. 15 sec. Dramatic Moderato.
29. D. ELAINE ON BALCONY.....THEME I.
— min.
30. T. JACK MILLS BETRAYED.....Heart Wounds.....Grieg
2 min. 15 sec. Dramatic.
31. T. WHETHER YOU ARE GUILTY..Dramatic Recitative.....Levy
1 min. 54 sec.
32. D. ELAINE ON BALCONY.....THEME I.
45 sec.
33. D. INTERIOR OF OFFICE.....Dramatic Recitative.....Levy
1 min. 30 sec.
34. T. I'VE SET A LITTLE TRAP.....THEME II.
2 min. 45 sec.
35. D. ELAINE IN ROOM.....THEME I.
1 min. 15 sec.
36. T. ELAINE, DARLING, IT IS ALL Broken Melody.....Van Biene
1 min. 45 sec.
37. T. WHAT HAVE YOU DONE TO ME.America .....Smith
30 sec. ff.
38. T. WHY WOULD I NOT GIVE.....THEME I.
45 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Railroad effects.
SPECIAL EFFECTS.....Railroad effects.
DIRECT CUES.....None.
REMARKS .....Play music for pp. for interiors. ff for exteriors.

"By Hook or Crook."

Released by World—Five Reels.

Prepared by S. M Berg.

THEME—Capricious Annette.....Moderato .....Borch
1. AT SCREENING.....Savannah .....Rosey
3 min. One-Step.
2. T. FREDERIC PRICHARD, SR.....Impish Elves.....Borch
3 min. 15 sec. Intermezzo.
3. T. GLORIA NEVINS, A REGULAR..THEME
3 min.
4. T. I HAVE HESITATED SOME.....Valse Divine.....Rosey
2 min. 30 sec. Valse Grazioso.
5. T. THAT AFTERNOON.....Babillage .....Castillo
3 min. Allegretto Intermezzo.
6. D. WHEN GLORIA SEES FREDERIC.THEME
2 min. 15 sec.
7. D. WHEN FREDERIC ENTERS....Orchestra tacet.
1 min. Whistling effects.
8. D. WHEN STENOGRPHER LEAVES .....May Dreams.....Borch
4 min. Moderato Romance.
9. D. WHEN FREDERIC RETURNS HOME .....A La Mode.....Rosey
4 min. One-Step.
10. T. ONCE WHEN A PAL O' MINE..Love Song.....Purener
2 min. 45 sec. Moderato.
11. D. WHEN FREDERIC RINGS BELL.THEME
2 min. 45 sec.
12. T. 'TIS NOW THE VERY WITCHINGSweet Ponderings.....Langey
1 min. 30 sec. Andante Moderato.
13. T. IT'S A IT'S ER.....Gruesome Misterioso.....Borch
2 min. 30 sec.
14. D. WHEN COP FINDS FREDERIC..Vivo Finale.....Berge
1 min. 30 sec.
15. D. WHEN CROOKS SEIZE SMITHSON .....Furioso .....Kiefert
2 min.
16. T. THESE GENTLEMEN CRACKED MY .....In Lover's Lane.....Pryor
2 min. Moderato Intermezzo.
17. T. WE'LL PUT THESE TRINKETS.Slimy Viper.....Borch
2 min.
18. D. WHEN GLORIA WAKES UP....Agitato No. 37.....Andino
1 min. 45 sec.
19. T. THAT OLD CROOK UNCLE.....THEME
2 min.
20. T. THAT PLANT SHOULD BRING..Serenade D'Amour.....Blon
5 min. Intermezzo.

Rialto Offers Exceptionally Fine Music.

The Rialto is well named the "Temple of the Motion Picture." There is never a program presented but what contains something of a startling nature and of true merit.

The overture last week was "Francesca Da Rimini," by Zandonia, with Dr. Reisenfeld conducting. It is a most intricate work and one seldom heard outside the large Symphony Concerts. Filled with counter themes it presents innumerable difficulties to orchestra and director, but Dr. Riesenfeld carried his men through it with apparent ease and enjoyment. The cello solo was especially well defined, the tonal balance being perfect. The difficult changes of tempi were well marked and contrasts from pp to ff magnificent. Music lovers can no longer complain that the works of masters are beyond their means.

The educational feature dealt with the life, habits and panorama of Mexico. The orchestra opened it with "Il Guarany" and we were apprehensive. Suddenly after the first strain they blended into a light Spanish intermezzo. Talk about musical art, this is the epitome of it. "Il Guarany" established the atmosphere of Mexican grandeur just enough to place the auditor in a receptive mood, then the picture was fitted scene by scene with other and lighter atmospheric music.

Tosti's "Good-bye," sung by Gladys Rice, was poorly orchestrated and gave no support to the singer, especially in the last ff passage. Many players had not parts and utilized the rest to carry on a little conversation among themselves. This is bad.

The surprise in the playing of the Pictorial Review lay in the playing pp during the scenes showing aeroplanes in operation. It has a psychological reason for its foundation that never struck us before, but it certainly is mighty effective.

Desere La Salle offered the baritone aria from "The King of Lahore," by Massenet. Mr. La Salle has a very fine presence, a splendid voice and knows how to get his songs "over." Joseph Klein wielded the baton for his accompaniment, and Joe has improved so much we could hardly believe it was he.

Mr. Klein's conducting is causing much favorable comment. His gestures are graceful, forceful and definite, his interpretations are sound musically, and withal he is at all times in full control of his men.

The big feature of the Rialto performances is the factor called Synchrony. There are no breaks in the music, no chopping of phrases, and yet each scene, whether found in the Weekly Scenic or Feature, is properly fitted and timed. Don't take our word for it, go and hear the music. It is worth while.

Anniversary of "Star-Spangled Banner."

The most patriotic demonstration New York has seen since the war began was celebrated at City Hall on Saturday, September 14, the one hundred and fourth anniversary of the "Star-Spangled Banner's" birth.

The Pelham Bay Naval Station Band played the "Star-Spangled Banner." Then Justice Pendleton, grandson of the author, related the history of the anthem and its relation to the past. Miss Anna Fitziu sang the song, and Miss Laurette Taylor recited Patrick Henry's immortal address. The crowd went wild with enthusiasm as she closed with the impressive lines: "As for me, give me liberty or give me death." Major General Bell referred to the anthem as the "Shibboleth of the greatest nation on earth," and spoke of the sacredness of our cause and our personal responsibilities in the present world crisis.

All through the ceremonies, as the music playing beneath the picture was heard, the newsboys chanting the victories of the American troops on the Western front. It seemed but a part of the remarkable scene thrown on the canvas of life.

"Battle Cry of Freedom" Answers Call.

At the outbreak of the Civil War an idea was prevalent in the North that it was only a matter of a few days before the slight blaze in the South should be snuffed out, and the few who had started it would be suing for forgiveness in the meekest of spirits. It seems never to have occurred to anyone that a conflagration had been started that could only be extinguished by rivers of blood.

Having this idea firmly fixed in the mind, President Lincoln's second call for troops came as a great shock to the nation, and consternation joined hands with patriotism. But there are always a few whose heads remain cool and whose hearts are loyal in any crisis. Among this number on the honor roll of the country the name of Dr. George Frederick Root shines out.

This gentleman came of stern New England stock. He was born in Sheffield, Mass., in 1820, when the aftermath of the war of 1812 was still being reaped by his people, and the influence of the period gave coloring to his life work. He received his musical training at Boston under George Webb. In 1844, he came to New York as organist of the "Church of the Strangers." But later he resigned this position and went abroad for a year's study in Paris. Returning, he settled in Chicago, and established the music publishing firm of Root & Cady.

Several cantatas and a large collection of school and church music are among his compositions. As a writer of war songs, he had the honor of presenting to the nation a group which breathed the spirit of the time and were a great aid in rousing the people to a sense of their duty and responsibility to their country. Among the best known at the present day are "Tramp! Tramp! Tramp!" "Just Before the Battle"—the pathos of which had such a depressing effect upon the soldiers that they were often ordered not to sing it—and "The Battle Cry of Freedom."

When Dr. Root heard that President Lincoln had asked for more volunteers to protect the Union, he realized the significance of the crisis and the need for an incentive to stir up patriotism. Under the inspiration of his own intense loyalty he wrote "The Battle Cry of Freedom" as a rallying factor. The next morning two young recruiting singers entered the music store for some patriotic music. Mr. Root showed them his new composition. They saw at once its possibilities, and sang it that day in the square. Before they had finished the crowd took up the refrain. It spread like wild fire over the country, and was heard everywhere. Often soldiers were ordered to sing it when going into battle, and so great was its appeal and influence that it is said to have turned the tide of one of the most decisive battle of the war. President Lincoln publicly referred to it, and stated that he considered the greatest service a song could render was to inspire a spiritual conception, or patriotism.

"If we had only possessed your songs you would not have beaten us," is a remark attributed to a Confederate veteran speaking to a Northern man after the war. Probably this is an exaggerated tribute to the power of song, but it emphasizes a fact. The war songs of the North had a swing and vim to them. They were no mean factors in adding recruits to the army and in keeping up the spirits of the people at home and the soldiers in the field.

The years have come and gone, blotting out the bitterness of the "sixties," but a few songs created to lighten the blackness of that decade have survived. Among them we have the one composed by Mr. Root, which barely fell short of being the National song.

Again our armies are engaged in a mighty struggle, and, in this world-war for democracy, it seems peculiarly appropriate that we should sing with a new inspiration the "Battle Cry of Freedom."

Strand Synchrony Sincerely Suggested.

The Strand, of New York, has been until very recently the foremost exponent of good music for the pictures, and today it is offering musical presentations as good as ever. But the "as-good-as-ever" music has been improved upon, and no longer is it the forerunner of the best.

The performance of the week of September 15 is a case in point. The overture, "Peer Gynt Suite," by Greig, required no great effort to present properly, but its rendition was slovenly and poorly interpreted. The pictorial review was played in the same old "slappidy bang" style that has prevailed for some time. No attempt was made to synchronize this music, and the "breaks" were anything but pleasant.

Yon Collignon, a baritone, slurred through the "Benevute" song by Diaz, and then attempted "The Sunshine of Your Smile" (composer left off program) in English. His French is fair, and no doubt many thought the second song was sung in a foreign language, for his diction beggared description. Added to these few little faults he had the habit of leaving the key and roaming in pictures of sound totally foreign to the accompaniment.

"Johanna Enlists," a Pickford feature, was well fitted—by the organ principally. The same sudden and abrupt endings held sway during the orchestral accompaniment. Have they never heard of synchrony?

"Roce di Trivabera" (composer left off program) was sung in artistic style by Miss Grace Hoffman. She has a wonderful voice, and is a big favorite with Strand patrons.

During the scenic the music seemed to go a bit smoother, while the comedy cartoon was a splendid adaptation of light music.

The organ solo closed the bill.

"Hearts of the World" a Splendid Song.

It is remarkable how the whole world is drawn to the screen drama. Its importance is manifested in a thousand ways, and the one-time toy cinema has become the great motion picture—the fifth estate.

Music has always been more or less allied to the dramatic art, and has been especially adaptable to pictures. It has kept step with the rapid advancement in filmcraft, and bids fair to rise to a dignified profession on its own account.

Songs have been introduced as themes in picture scores since the "Birth of a Nation" with some success, but the Echo Publishing Company brought off an artistic and financial coup when they had "Hearts of the World," a beautiful ballad, interpolated into the score of the famous picture of the same name.

It shows the trend of the times when producers themselves encourage this advance in musical art. Mr. D. W. Griffith, after a careful analysis of the song, wired James W. Casey, the composer, as follows:

"Your song, 'Hearts of the World,' has my approval and endorsement. Hope that it will be a great success."

Miss Grace Nelson is singing the song in the performance at the 44th Street Theatre and winning unstinted applause. Already the song has sold beyond the hundred thousand mark, and looks like the popular hit of the year. No longer is the field of song limited to concert and recital halls, musical comedies and grand operas, oratorios and churches, the film claims its need of music and will not be denied.

COMING

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COME ACROSS

21. D. WHEN FREDERIC ENTERS....Golden Youth.....Rosey
4 min. Valse Moderato.
22. D. WHEN ARNOLD LOCKS DOOR..Hurry .....Levy
5 min. (½ Reel Hurry.)
26. T. I HAVE HERE THE LEASE.....Perpetual Motion.....Borch
1 min. 30 sec. Allegro Agitato.
24. T. THIS IS THE LATEST PROXY..Heloise .....Langey
2 min. 30 sec. Intermezzo.
25. T. WHAT PLANT?.....THEME
2 min.

CHARACTER .....Comedy Drama.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Water, Automobile, Motor cycle, door bell, dog barking, shots.
SPECIAL EFFECTS.....Whistling with orchestra tacet.
DIRECT CUES.....None.
REMARKS .....None.

"By the World Forgot."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Love Song Orientale.....Moderato .....Kiefert
1. AT SCREENING.....Nocturne .....Chopin
1 min. 15 sec. Pathetique.
2. T. AND WHILE DERRICK THE....L'ermite .....Grunewald
2 min. 15 sec. Moderato.
3. T. AND THEN THE BRIDEGROOM..Myriad Dancer.....Allen
1 min. 30 sec. Valse Ballet.
4. T. TO THIS STRANGE SITUATION..Little Coquette.....Flath
3 min.
5. T. AND DERRICK VAN BEEKMAN'S.Impish Elves.....Borch
1 min. Intermezzo.
6. D. WHEN BEEKMAN ENTERS TAXI Rondo .....Berge
30 sec.
7. THE VAN BEEKMAN-MAYNARD...Dramatic Narrative.....Pement
1 min. 30 sec.
8. T. SHANGHAIED .....Sinister Theme.....Vely
2 min. 15 sec.
9. T. GET UP FROM THERE AND GET.Galop .....Minot
2 min.
10. T. WHILE BACK IN THE HOME....Tendre Amour.....Clements
1 min. 45 sec. Serenade.
11. T. MY NAME'S NOT SMITH.....Serenade.....Gabriel Pierno
2 min. 15 sec. Moderato.
12. T. A FATEFUL NIGHT.....Storm Furioso.....Minot
2 min.
13. T. AFTER A FRUITLESS ATTEMPT.Dramatic Tension No. 9,
1 min. 30 sec. Andino
14. T. IN THE MIDDLE OF THE.....Misterioso Dramatico....Borch
3 min. 15 sec.
15. T. NEWS LIKE THE CRACK.....Andante Dramatico No. 62,
1 min. 30 sec. Borch
16. T. WHILE ON THE ROCK OF A....THEME
2 min. 15 sec.
17. D. WHEN TRUDA GIVES BEEKMAN.Chirpers .....Frank
3 min.
18. T. THE CHIEFTAIN OF THE.....March Bizarre.....Simon
1 min. 15 sec.
19. T. IN THE HOUR OF TALK THAT..THEME
3 min.
20. T. THE SURVIVORS OF THE ILL..Herd Girl's Dream....Labitzky
1 min. Idyll.
21. D. ON THE ISLAND.....Patrol Orientale.....Kiefert
2 min.
22. T. WITH EACH DAY GROWS MORE.THEME
3 min.
23. D. AS SCENE FADES TO SHIP.....To a Star.....Leonard
1 min. Romance.
24. D. WHEN BEEKMAN LEAVES TENT.Gruesome Misterioso.....Borch
2 min. 15 sec.
25. T. THE LOG BOOK OF THE DUTCH.Dramatic Tension No. 36,
1 min. 15 sec. Andino
26. T. WHILE AT DAWN THE YACHT. Dramatic Agitato No. 38,
2 min. 15 sec. Minot
27. T. THIS IS MY MAN, I GO WITH..THEME
45 sec.
28. T. AND THE TRIBE TRUE TO.....Allegro Agitato No. 8..Andino
1 min. 45 sec.
29. T. ALL DAY SAVE WHEN THEY...THEME
1 min. 15 sec.
30. D. WHEN BEEKMAN SEES SHIP'S.Vivo Finale.....Berge
2 min. 30 sec.
31. T. THE REALIZATION THAT ONLY.THEME
1 min.

CHARACTER .....Dramatic.
ATMOSPHERE .....On shipboard and Pacific Island.
MECHANICAL EFFECTS.....Automobile, waves, breaking glass.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....Note effects as suggested in cues.

"Come On In."

Released by Paramount—Five Reels.

Prepared by George W. Beynon.

THEME—Garden of Dreams.....Moderato .....McManus
1. AT SCREENING.....Berlin in Joy and Sorrow,
4 min. Overture. Conradi
2. T. BUT THE HUN.....Johnny Get Your Gun.
1 min. 15 sec. Old Song.
3. T. THE BOSS.....Slimy Viper.....Levy
2 min. 30 sec. Semi Misterioso.
4. T. NEXT DAY.....THEME
3 min. 15 sec.
5. T. THAT EVENING.....Knitting .....Bruce
1 min. 30 sec. Moderato.
6. T. ANOTHER MESSAGE.....Misterioso Moderato.....Breil
1 min. 15 sec.
7. T. BUT GOTT IN HIMMEL.....The Blue Devils.....Levy
3 min. March.
8. D. HERO TAKES EMMY'S HAND..THEME
2 min. 15 sec.
9. T. THE GREAT ADVENTURE.....Springtime .....Drumm
4 min. Valse Intermezzo.
10. T. ON HER NOON HOUR.....Love's Melody.....Hurst
3 min. Andante con expressione.
11. T. THAT NIGHT.....Canzonetta .....Heinendahl
3 min. Moderato.
12. T. FOR TWO MONTHS.....Rookie's March.....Drumm
2 min.
13. T. AGAIN THE MASTER MINDS...Allegro Agitato.....Breil
3 min. 30 sec.
14. T. NOW LET'S TAKE A LOOK.....Stars and Stripes .....Sousa
2 min. 15 sec. March.
15. T. SERGEANT EDDIE SHORT.....Limber Jack.....Richardson
2 min. 45 sec. One-Step.
16. T. ROLL CALL.....Silence.
45 sec.
17. T. SHE ARRIVES AT CAMP.....THEME
3 min. 45 sec.
18. D. OTTO ENTERS EMMY'S.....Andante Misterioso.. ....Breil
1 min. 30 sec.
19. T. GREETINGS FROM THE.....Funeral March.....Lanctani
2 min. 15 sec. Play to action.
20. T. NEXT MORNING.....Dramatic Andante.....Borch
3 min. 30 sec.
21. D. EMMY TELEPHONES UNCLE...THEME
2 min. 30 sec.
22. T. THE WEDDING.....Whispering Willows...Herbert
1 min. 30 sec. Moderato.
23. D. COLONEL CALLED TO PHONE..Furioso .....Langey
2 min. 30 sec.
24. T. WHERE IS COLONEL LITTLE?..Agitato .....Langey
3 min.
25. D. OTTO AND EMMY ENTER.....Continue pp.
1 min. 15 sec.
26. T. ATLANTIC CITY, STOP THEM...Allegro No. 1.....Langey
2 min.
27. D. OTTO CAPTURED IN CAR.....Ruy Blas Overture. Mendelssohn
1 min. Lento ff.
28. T. VERY GOOD EDDIE.....Very Good Eddie.....Kern
1 min. 30 sec.

CHARACTER .....Burlesque Drama.
ATMOSPHERE .....American and German.
MECHANICAL EFFECTS.....Telephone, auto, train, gun shots.
SPECIAL EFFECTS.....Bugle call and whistle.
DIRECT CUE.....“Very Good Eddie.”
REMARKS .....At picture of Kaiser, music may be tacet, if deemed advisable.

Embarrassment of Riches."

Released by Lillian Walker Picture Corp.—Five Reels.

Prepared by George W. Beynon.

THEME—Caresse .....Allegretto .....Seymour
1. AT SCREENING.....A Little Song.....Brdod,
1 min. Andante.
2. T. NOW IN THE CASE.....Girl Behind the Counter,
3 min. Allegretto. Talbot
3. T. WILLIAM GILDERSLEEVE.....THEME
2 min. 30 sec.
4. T. MRS. GOODWIN.....Clinging Arms.....Colmars
3 min. Waltz.
5. T. THE AFTERNOON TEA.....An Afternoon Tea.....Keiser
2 min. Allegretto.
6. T. IN THE THIN ATMOSPHERE...Consolation .....Liszt
4 min. 15 sec. Andantino.
7. T. AND SO IT CAME.....Meditation .....Williams
3 min. 30 sec. Moderato.
8. T. PHELAN'S GAMBLING.....En Mer.....Holmes
2 min. Dramatic.
9. T. A WHIRL WITH THE.....Amaryliss .....Veosey
3 min. 15 sec. Waltz.
10. T. WHAT A WONDERFUL MOON..THEME
2 min. 30 sec.
11. T. WITH THE LOWER FIVE.....Dramatic Tension....Shepherd
3 min. 30 sec.

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12. T. YOU STAY.....Romance from King Manfred, 3 min. 30 sec. Andante. Rienecke
13. T. WHY, I—I—.....Recitavo No. 10.....Breil 2 min. 30 sec. Semi Agitato.
14. T. DON'T JIM.....Yesterlove .....Borch 3 min. Andantino.
15. T. GUESS YOU'LL TALK.....THEME 2 min. 45 sec.
16. T. CRAIG PILOTS HIS PARTY.....Dramatic Tension.....Andino 2 min. 30 sec.
17. D. ARRIVAL OF POLICE.....Molto Agitato No. 5.....Breil 2 min. 30 sec.
18. T. WHO IS IN THAT ROOM?.....Romance. .....Mericanto 2 min. 45 sec. Moderato.
19. T. OH, THEY HAVE LEFT.....THEME 3 min.

CHARACTER .....Light Drama.
ATMOSPHERE .....East Side Slums.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....Piano to action.
DIRECT CUES.....None.
REMARKS .....Keep the music light.

"Kingdom of Youth, The."

Released by Goldwyn.—Five Reels.

Prepared by M. Winkler.

THEME—The Golden Youth.....Valse Lento.....Rosey
1. AT SCREENING.....Water Lilies.....St. Clair 4 min. 15 sec. Moderato.
2. T. I JUST SAW A SAILOR.....Dramatic Recitative.....Levy 3 min.
3. T. AND LIKE ALL YOUNG.....Comedy Allegro.....Berge 2 min. 15 sec.
4. T. BEFORE THE EYES.....THEME 2 min. 15 sec.
5. T. RUTH'S AUNT SOPHRONIA.....Valse Divine.....Rosey 3 min. 15 sec. Valse Lento.
6. T. YOUNG WOMAN, ARE YOU SO FREE? .....Trombone Sneeze.....Sorenson 1 min. Comic Allegretto.
7. T. I AM MARRIED LITTLE BIRD..Silence (Just produce bird 15 sec. effects).
8. T. PARTING .....Erotik .....Grieg 2 min. 30 sec. Dramatic.
9. T. MRS. ELLA RICE THE WIDOW..Visions .....Buse 2 min. Moderato Intermezzo.
10. D. MAIL WAGON ARRIVES.....THEME 1 min. 45 sec.
11. D. MRS. RICE PLAYING PIANO....Vocal Solo with Piano to 1 min. Action.
12. T. OH, JIMMY TELL ME EVERY..Sparklets .....Miles 1 min. 30 sec. Moderato.
13. T. NOW LET IT BE UNDERSTOOD.The Vampire.....Levy 1 min. Dramatic.
14. T. AND AFTER A WEEK HAS PASSED .....Continue pp. 30 sec.
15. T. WEEKS GO BY.....Impish Elves.....Borch 4 min. 15 sec. Intermezzo.
16. T. MY DEAR CHILD DON'T YOU...THEME 3 min.
17. T. AND LATER IT WAS ALL.....Valse Moderne.....Rosey 2 min. 30 sec. Valse Lento.
18. T. I DON'T THINK YOU SHOULD..Intermezzo .....Huerter 3 min. Moderato.
19. T. RUTH DETERMINES THAT.....Capriciops Annette.....Borch 2 min. Allegretto.
20. T. I KNOW YOU ARE SCHEMING..Dramatic Andante.....Borch 1 min. 30 sec.
21. D. INTERIOR OF GARAGE.....Half Reeo Hurry.....Levy 2 min. 45 sec.
22. T. YOU DID THAT.....Contnue pp. 1 min.
23. D. MADGE READING A BOOK.....Continue pp. and very slow. 30 sec.
24. D. ON DECK OF YACHT.....THEME 2 min.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral, and on yacht.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....Vocal Solo with piano only, Silent Orchestra with bird effects.
DIRECT CUES.....None.
REMARKS .....None.

"Road to France, The."

Released by World—Seven Reels.

Prepared by S. M. Berg.

THEME I—Babillage.....Andante Moderato.....Castillo
THEME II—The Slimy Viper.....Borch
1. AT SCREENING.....Over the Top Boys.....Berg 3 min. 15 sec. American March.
2. T. AND THUS WAS INSPIRED OUR.The Bowery (Old Time New 1 min. York Song).
3. T. THE LAST ROAD, THE HOPE....THEME I 4 min.
4. T. HE'S A FOINE LAD.....Sail, Baby Sail..Nursery Song 2 min. 15 sec.
5. T. SURE YE CAN BE NEARLY.....Pierrot-Serenade..... Rendeger 3 min. 15 sec. Allegretto Molto Moderato.
6. T. RESURGENT MEMORY WHISPERING. .....THEME I 2 min. 30 sec.
7. T. THE PROMISE. .....Daffodils. .....Carvel 1 min. 45 sec. Andante Moderato.
8. T. ONE LAST TIME.....A La Mode.....Rosey 3 min. One Step.
9. T. IN THE MORNING.....Dramatic Tension.....Levy 3 min. 15 sec.
10. T. GET AWAY FROM THE WATER. Sleepy Hollow.....Allen 1 min. 45 sec. Andante Moderato.
11. T. I GOTTA BOY OVER THERE....Over There.....G. M.Cohen 1 min. 30 sec. March.
12. T. FROM OUT A WASTE ALONG...Aces High.....Roberts 2 min. 30 sec. March.
13. T. JOHN BEMIS, MASTER OF THE. THEME I 3 min. 45 sec.
14. T. THE ENEMY WITHIN.....THEME II 1 min. 15 sec.
15. D. AT THE SHIPYARD.....Venetion Love Dance.....Rich 1 min. Moderato Rubato.
16. T. HECTOR WINTER A RECENT...THEME II 3 min. 15 sec.
17. T. THE NEW FORMAN.....THEME I 1 min. 45 sec.
18. D. SERIES OF SHIPBUILDING.....Hunkatin. .....Levy 2 min. 45 sec. One Step.
19. T. POISON PROPAGANDA.....Rondo. .....Berge 45 sec.
20. D. AS SCENE FADES TO HELEN..Cupids' Frolic.....Miles 3 min. 30 sec. Moderato Intermezzo.
21. T. AND BY THE END OF THE WEEK. .....THEME II 2 min.
22. T. DON'T CRACK NO CRIBS.....Vivo Finale. .....Berge 3 min. Symphonette Suite.
23. T. THIS IS NO TIME FOR.....Military Tactics.....Rosey 1 min. Two Step.
24. T. AND THERE'S THE DAUGHTER. Agitato No. 49.....Shepherd 1 min. 45 sec.
25. T. AFTER WORKING HOURS.....THEME I 1 min. 45 sec.
26. T. MORE POISON. .....Turbulence. .....Borch 3 min. 15 sec. Allegro Agitato.
27. T. MR. WILLIAM G. HUDSON.....Vanity Caprice.....Jackson 1 min. Allegro Ma Non Troppo.
28. T. THE FOLLOWING DAY.....THEME I 3 min. 15 sec.
29. T. HOW DARE YOU COME INTO...Recitative. .....Levy 1 min.
30. T. THE CHIEF OF POLICE.....Yester-Love..... Borch 2 min. Andantino Intermezzo.
31. D. WHEN SCENE FADES TO TOM. THEME I 2 min.
32. T. ALL THAT I ASK NOW IS.....Sweet Bells.....Gruenwald 2 min. Allegretto Intermezzo.
33. T. WELL, THERE'S ANOTHER WAY. Dramatic Agitato No. 43. Borch 2 min.
34. T. WE'LL PLANT IT ON HIM.....Mysterioso Dramatic No. 22, 1 min. 15 sec. Borch
35. D. WHEN BUTLER TELEPHONES. Mysterioso Agitato No. 66, 1 min. 45 sec. Smith
36. T. SOME DAYS LATER.....Melody in F.....Rubinstein 4 min. Andante Moderato.
37. T. WHAT THE MOON SAW.....Mysterioso No. 29.....Andino 2 min.
38. T. SO YOU CROAKED THIS GUY...Gruesome Mysterioso....Borch 1 min. 30 sec.
39. T. I MIGHT TELL THE TRUTH....Dramatic Tension No. 36, 2 min. Andino
40. D. WHEN BURNS HEARS THE POLICE. .....Perpetual Motion.....Borch 1 min. 30 sec. Allegro Agitato.
41. T. HURRAY FOR WINTER.....Hurry No. 33.....Minot 3 min.
42. T. IT WAS GERMAN MONEY THAT. Furioso No. 2.....Kiefert 45 sec.
43. D. WHEN MOLLIE CONFESSES...Andante Pathetique.....Berge 45 sec.
44. T. MAKING GOOD. .....THEME I 1 min. 30 sec.
45. T. FOR GOD AND HUMANITY.....Stars and Stripes.....Sousa 3 min.
46. T. THE ROAD TO FRANCE.....Columbia the Gem of the Ocean. 1 min.
47. D. THE AMERICAN FLAG. .....Star Spangled Banner. 1 min.

CHARACTER. .....Dramatic.
ATMOSPHERE. .....Warlike.
MECHANICAL EFFECTS.....Hammering, riviting, telephone, water.
SPECIAL EFFECTS.....None.
DIRECT CUES.....“The Bowery,” “Sail, Baby Sail,” “Star Spangled Banner.”
REMARKS. .....Carry out hammering and riveting effects in shipbuilding scene.

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"Silent Woman, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Peacefulness. ..... Andante Moderato.....Borch
1. AT SCREENING. ..... Frills and Furbelows....Crespi
2 min. 45 sec. Rondo Rococo.
2. T. ME WANT NAN..... Melody in F.....Rubunstein
2 min. 15 sec. Andante Moderato.
3. T. NAN RENAULT ONLY A CLERK. Scherzetto. .....Berge
3 min. 45 sec. Symphonette Suite.
4. T. THANKS, I'LL SAVE IT FOR.... THEME.
2 min.
5. D. WHEN NAN LEAVES STORE.... Venetian Love Dance.....Rich
1 min. 15 sec. Moderato Rubato.
6. D. WHEN NAN DISMOUNTS FROM. Silent Sorrows.....Borch
3 min. 30 sec. Andante Pathetique.
7. D. WHEN MRS. LOWERY ASCENDS. Dramatic Tension.....Levy
2 min. 30 sec.
8. D. WHEN MRS. LOWERY THROWS. Dramatic Agitato.....Hough
2 min. 15 sec.
9. T. SOME TIME LATER..... A La Mode.....Rosey
1 min. 30 sec. One Step.
10. T. I'M GOING BACK TO..... THEME
1 min. 45 sec.
11. T. DR. ROBSON, A CLOSE FRIEND. Vanity Caprice.....Jackson
3 min. 30 sec. Allegro Ma Non Troppo.
12. T. THE DOCTOR IS RIGHT..... Cupid's Frolic.....Miles
3 min. 15 sec. Moderato Intermezzo.
13. T. IT'S FOR THE BOY'S SAKE.... THEME
3 min.
14. T. A QUIET WEDDING AT HOME.. Impish Elves.....Borch
2 min. Intermezzo.
15. D. WHEN AUNT LAURA LEAVES.. Heavy Mysterioso.....Levy
1 min. 45 sec.
16. D. WHEN CHILD ENTERS..... Dramatic Tension No. 67,
2 min. Shepherd
17. T. TRYING TO HIDE IN A ROUND. Valse Divine.....Rosey
3 min. 45 sec. Valse Moderato.
18. T. JOVE, WHO WOULD HAVE..... Dream Chimes.....Wyatt
1 min. 15 sec. Andant Moderato.
19. T. YOU HAVEN'T TREATED ME... Andante Dramatic.....Herbert
3 min.
20. T. HAUNTED BY THE SHADOW OF. ..... Yester-Love. .....Borch
3 min. 15 sec. Andantino Intermezzo.
21. D. WHEN NAN PICKS UP LETTER. Dramatic Andante.....Berge
4 min.
22. D. AT BERESFORD'S HOME..... Furioso No. 60.....Shepherd
2 min. 45 sec.
23. T. HE'S NOT WORTHY IT..... THEME
2 min.
CHARACTER. ..... Emotional drama.
ATMOSPHERE. ..... Canadian wilds and society.
MECHANICAL EFFECTS..... Door bell, horse's hoofs.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... Particularly note many dramatic scenes.

"Society Scandal, A."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—SMILES. ..... Leggiero. .....Roberts
1. AT SCREENING. ..... Al Fresco.....Herbert
3 min. Allegro.
2. T. BE NICE TO HER, JIM..... By Heck.....Henry
1 min. 15 sec. Moderato.
3. T. CAPTAIN JENKS RETURNS.... Jack Tar.....Sousa
2 min. Tempo di Marcia.
4. T. IN SAN DIEGO..... Land of Joy.....Valverde
1 min. 15 sec. Allegro.
5. D. CAPTAIN AND LAWYER..... Rocked in the Cradle of the
2 min. 30 sec. Deep. .....Old Song
Moderato.
6. D. MRS. JONES AT GATE..... Kentucky Dream. .....Onivas
3 min. 30 sec. Tempo di Valse.
7. T. AFTER WEEKS OF PREPARATION. ..... Follow the Girl.....Romberg
1 min. 30 sec. Allegro.
8. T. RICHARD BRADLEY..... THEME
2 min.
9. T. CRAMPS. ..... Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
10. T. THAT WAS MRS. BRADLEY'S SON. ..... Pinochle. .....Caruso
1 min. 30 sec. Moderato.
11. T. CAPTAIN CLOSE-UP..... March Miniature.....Jacobi
1 min. 45 sec. Tempo di Marcia.
12. D. RICHARD AND SYDNEY..... THEME
2 min.
13. T. A PEREMPTORY DEMAND..... Dramatic Tension No. 67,
1 min. 30 sec. Molto Moderato. Shepherd
14. T. TO HELP BOYS IN FRANCE.... To Victory. .....Hadley
1 min. 30 sec. Tempo di Marcia.
15. T. AS THE MEETINGS CONTINUED. THEME
1 min. 15 sec.
16. D. MOTHER ON STEPS..... Romance. .....Mildenberg
2 min. 15 sec. Andantino.
17. T. THE END OF DREAMS..... Naila. .....Delibes
2 min. 15 sec. Tempo di Valse.
18. D. SYDNEY AND RICHARD MEET.. THEME
2 min.
19. T. THEN SHE WAS AHEAD OF.... Mimi. .....Gardiner
3 min. 15 sec. Tempo di Valse.
20. D. JIM THROWS SIDNEY INTO.... Allegro Agitato No. 8..Andino
1 min. 30 sec. Allegro Vivace.
21. D. RICHARD BOARDS YACHT..... Dramatic Tension No. 64,Borch
2 min. 15 sec. Andantino.
22. D. FISHERMEN BOARD YACHT... Sinbad. .....Romberg
1 min. 30 sec. Allegro.
23. D. FIGHT STOPS..... Sliding Sid.....Losch
1 min. 30 sec. Moderato.
24. T. MY DEAR DUCHESS..... THEME.
1 min.
25. T. HERE COMES THE BRIDE..... Matrimonial Fox Trot...Winne
1 min. 30 sec. Moderato.
26. T. DUCHESSES ARE BORN..... THEME
1 min. 30 sec.
CHARACTER. ..... Society drama.
ATMOSPHERE. ..... Fishing village and city home.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES. ..... None.
REMARKS. ..... Follow music closely for effect.

"Vive La France."

Released by Paramount—Five Reels.

Prepared by Film Music Co., Los Angeles.

THEME—Melodie Op. 27..... Moderato. .....Friml
1. AT SCREENING. ..... Minute All'antico....Karganoff
2 min. 45 sec. Moderato.
2. D. SOLDIERS MARCHING..... I'm Giving You to Uncle Sam.
1 min. 45 sec. Andante. Schertzinger
3. D. PEOPLE GOING INTO STUDIO.. THEME
1 min. 15 sec.
4. D. MAN TAKES OFF HAT..... Minute All'antico....Karganoff
1 min. 30 sec.
5. T. AFTER MONTHS OF..... Serenade Op. 16, No. 3,
3 min. 30 sec. Allegro. Rubenstein
6. T. SONS OF FRANCE..... March Lorraine.....Gaime
4 min 45 sec.
7. T. LEAVE WHILE THERE IS..... Andante Pathetique.....Berg
1 min. 30 sec.
8. T. AT THE FRENCH FIELD..... Dramatic Tension.
4 min 15 sec.
9. T. SUNDOWN AT DESCHOND..... Agitato No. 3.....Langey
9 min.
10. T. WITH ALL IN READINESS..... Allegro No. 1.....Minot
1 min.
11. T. ON THE OUTSKIRTS..... Dramatic Tension No. 36..Berg
2 min. 30 sec.
12. T. OVER THE HUN'S LINES..... Tragic Theme. .....Velvey
4 min.
13. D. WALTON FALLS THROUGH FLOOR. ..... Silence.
30 sec.
14. D. DALTON RECOGNIZES LOVER. THEME
3 min.
15. T. THE GERMAN CAPTAIN..... Agitato No. 20.....Lake
5 min. 30 sec.
16. T WE WERE TO MARRY..... Pathetique Andante No. 1,
2 min 45 sec. Langey
17. D. CANNON FIRE..... Dramatic Tension No. 44..Berg
3 min. 30 sec.
18 D GERMAN ENTERS DOOR..... Hurry No. 26.....Lake
2 min. 15 sec.
19 T. DAWN. ..... Battle Agitato No. 16....Berg
4 min. 30 sec.
20. D. INTERIOR OF CHATEAU..... Allegro Agitato No. 1....Berg
1 min 30 sec.
21. T. THE HEADQUARTERS OF..... Marseillaise (Violin Solo).
2 min.
22. T. THE REVIEW AT..... March Lorraine.....Gaime
2 min. 45 sec.
23. T. JOHN! ..... Andante Dolorosa.....Berg
1 min. 15 sec.
24. T. AS THE WEEKS PASS..... Pathetique Andante No. 1.Vely
4 min
25. D. CLOSE-UP OF CROSS ON BREAST. THEME
1 min. 45 sec.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... French war time.
MECHANICAL EFFECTS..... Follow picture
SPECIAL EFFECTS..... Violin solo.
DIRECT CUES..... None.
REMARKS. ..... Select a musical program French in atmosphere.

Bricks cannot be made without straw nor can the bricklayer build his wall without a trowel. A large library of music is the straw for a leader's musical setting while the cue sheet is his trowel. The MOVING PICTURE WORLD gives you the trowel and the advertising columns show you where the straw stack is to be found.

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. There has been much discussion regarding the playing of "The Star Spangled Banner." How fast should it be played to gain the best results musically?

A. Our national anthem is usually played much too slow for singing purposes and if "dragged" becomes anything but inspiring. We would suggest that you play it about 104, which gives a brisk swing to the song that will take the popular fancy.

* * *

Q. How can I perfect myself in the playing of the clarinet?

A. We would suggest that you practice more assiduously. The clarinet is an instrument that requires constant playing to keep the player in good trim. The changing registers and difficult fingering makes it imperative that you keep up your scale exercises even if you have gone beyond the elementary stages of playing. There are some good books on the subject and it might be helpful if you procured these for study.

* * *

Q. I am a leader in a small place. I have a little orchestra composed of a piano, violin and organ. We cannot seem to keep our organists or violinists, because of the better offers they get elsewhere, which are more than our management can afford. What do you suggest?

A. It is an unwise thing to import players, and from what you have said we glean that the price is not very high. Now musicians are scarce owing to the draft. Why not pay your organist more money and do without the violinist? Piano and organ make a good combination. Duets can be arranged for overture purposes and all around good results obtained. Let the organ play the feature through and the piano the comedy. The balance of the program can be made interesting by alternating the two.

* * *

Q. Could you tell me who wrote the "New World Symphony," and under what conditions?

A. Anton Dvorak, the Bohemian composer, has added this wonderful work to the musical field, gaining considerable help from Harry Burleigh, the colored singer and composer. While not founded on actual Negro melodies—except a phrase from "Swing low, Sweet Chariot"—it is based on themes modelled after it. The peculiar and wierd harmonies of the darky are heard throughout it and then the principal theme of the final movements when repeated towards the end in a much quicker tempo, suggests "Yankee Doodle." Dr. Dvorak never tired of hearing the familiar plantation songs, and from them he has given us a symphony worthy of much recognition.

* * *

Q. Having formerly held a very good job as a leader of a large orchestra in hotel work, how can I get into the picture game?

A. The playing of pictures is a profession that calls for a great deal of knowledge that the average player cannot get at first hand. We would suggest that you take a position as violinist or pianist, as the case may be, in an orchestra playing pictures. Watch the way the pictures are set and keep your eyes and ears open for pointers. There is the "Professional School for Picture Playing" in Los Angeles, Cal., where, no doubt, you would receive the training necessary, but it is the only one of its kind and the distance might be your handicap. Anything we can do for you personally we will be pleased to do.

* * *

Q. I am sick of playing the same old music all the time and I wish you would suggest where some new music can be obtained.

A. The easiest thing in the world, brother. Get an issue of the Moving Picture World, look in your department, called "Music for the Pictures," and there you will find many excellent firms advertising new music. If they are in this department, you can be sure that they are reliable and their offers bona fide. Recently Chappell and Company offered a bargain sale of twenty new orchestral numbers for two dollars.

* * *

Phonograph Co. Sees Vast Opportunity.

For the first time in the history of the phonograph business, the Columbia Graphaphone Company are putting instrumental and vocal selections on the same record. The incentive for this change is "Mickey."

Mr. O. S. Benz, of the General Sales Department, makes the following statement relative to this innovation:

"As we have already made plans to record the vocal number of 'Mickey,' and in view of the enormous appeal the photoplay will have with the public in creating a desire to hear the music after seeing the picture, we have decided to place on the opposite side of the vocal number an instrumental number or medley of numbers taken from the 'Mickey' score, as written by Mr. Krouse. We will endeavor to select from it such music as can be used for an instrumental number."

In addition to this double-face record, the Columbia Company will release on September 20 a dance record of 'Mickey,' as played by the Earle Fuller Jazz Band.

It will, no doubt, also be of interest to the trade that the Aeolian Company are releasing their piano roll this coming month, and are putting out approximately one half million pieces of literature on this subject.

The Vocalian Company, the phonograph record branch of the Aeolian Company, has also in preparation a double face "Mickey" record to be released soon.

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Motion Picture Educator

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President Wilson on Immediate Education

PRESIDENT WILSON wrote the other day about the tremendous importance of public education, the keeping open of schools now and the great educational task that one must take up after the war.

These are, however, certain phases of the developing education plans which are as necessary in war-time as afterwards. The Saturday Evening Post, writing on the subject, says:

"There is no limit to the intelligent education direction of the future, no sum that the people of the United States spend on education would be ill invested. Everybody who is sufficiently in the subject to know anything about it knows how far short of a rational idea we now fall. Anybody who is not interested in this subject is a **poor citizen.** We wish to see it talked about in billions. We wish to see it a primary interest of the Federal Government."

The Moving Picture Educator has always taken such a stand, although not daring such a tremendous proposal. When, however, the Government does begin to spend large sums of money in Education, then will the Moving Picture come into its own. The necessary great cost of equipment and the building up of a library of films has been the first great hindrance. Under Governmental direction, these difficulties will be overcome. The outlook is alluring.

PICTURES AN EDUCATIONAL ESSENTIAL.

There is no doubt that the greatest tribute has come to the moving pictures in the governmental declaration that they are a war-time essential. When one remembers how but a few years back the moving picture was the object of all kinds of opposition and prejudiced censorship, it is a splendid proof both of their inherent value, and the now educated public opinion, that in a time of the closest possible scrutiny of that which is necessary for the general good in time of war's distresses, the moving picture has been pronounced an essential for the public well-being.

In a similar manner the question should now be courageously taken up by the educational authorities. They, too, have looked upon the pictures with a bias and prejudice impossible to explain.

The time has now come, however, when the value of the pictures themselves are pressing upon the educators as an essential factor. These are times which demand a maximum of results in a minimum of time. Nothing has yet met these conditions like the moving picture.

The United States Government has proved in all military educational matters that the pictures are a quicker and more intelligent teacher with a corresponding curtailing of time and effort. Many of the larger schools of the country are in the future going to assume a military character. They will therefore follow the precedent and example of the government in using the pictures—the self-same pictures—for all these purposes.

This experience will be followed by other subjects wherein the pictures are already efficient, and only waiting adoption to prove their value everywhere, even as they already have in individual cases. The essential nature of the picture is a fact and not an opinion, well known by those of experience, not known by the uninitiated, the enlightenment of the latter is close at hand.

Educational Pictures Made During the Summer Vacation.

Those schools already so far advanced as to be using moving pictures will gladly note the additions which have accumulated during the past months, to the great stock of good and helpful films previously noticed. Other schools beginning to feel the need of the aid of the teaching pictures will also be interested in the list.

The latest release is the great Alpine series by the intrepid Alpine traveler, Dr. Frederick Burlingham, who has ascended and photographed Mont Blanc, The Matterhorn and The Jungfrau. Beauty and danger are made fascinating in this series, which with the suitable descriptions in the sub-titles will be more helpful than a large descriptive book.

Dr. Burlingham was also able to secure a series of views of "Unknown Switzerland" where the strange inhabitants have known no change for many centuries, truly the most interesting people of Central Europe. Released by W. L. Sherry, New York.

The series "Mexico To-day," (Wright's) are among the best of their class, and should be in every school. They are at once beautiful and intelligent. "Ditmar's Living Book of Nature", is continued. To mention them is enough, because the earlier series prepared the way for these which will be eagerly called for. Of this series, a leading farm journal, which circulates through the United States, calls attention of its many readers to the "Birds of the Woods in Cinematography," thereby acknowledging the value of the series and advising their use and study. School journals should not be behind in these matters. These are released by the Educational Film Corporation of New York.

The Current Films issued weekly by the Government Publicity Bureau should be followed with the regularity of their issue. They are the greatest educators of the age. W. H. J.

Rivoli Has Prerelease of Bruce Scenic.

The regular release date set for the newest Robert C. Bruce scenic, "'Tis Tough to Be Tender," is Oct. 7; but in spite of this fact the New York Rivoli succeeded in corraling it for its audiences the week of September 15. It is a characteristic Bruce picture and is released by the Educational Films Corporation of America; and it must be admitted that the poetic style to which Robert C. Bruce clings in the making of his pictures is a relief from the more conventional style of travel picture. It must also be admitted in favor of the opposite method of presentation that the Bruce scenic does not as a rule carry a quantity of information; on the contrary, the picture in question, "'Tis Tough to Be Tender," is fashioned entirely along entertainment lines. It contains much beauty, for Bruce never misses a trick in this direction: for instance waterfalls, mountains and clouds are never photographed at that particularly rare angle at which the Bruce camera focuses them. Jesse G. Sills, the photographer in this instance, is also deserving of praise for the splendid photographic work exhibited in the picture.

This picture was taken in the Yosemite Valley, while Marion H. Kohn, president of the Consolidated Film Corporation of San Francisco, and Robert C. Bruce were sojourning there. Mr. Kohn consented to be the star member of the cast, with a couple of pack mules as his support. His picture name is Softan Tender, and he is in the wilderness trying to appreciate the poetry of nature. Finally the call of the wild becomes a weak whisper and he retraces his steps with the vision of the peaceful city streets luring him from afar.

Picture to Aid in Recruiting Labor.

According to the September issue of the Bulletin of the Affiliated Committees for Better Films, a Citizen Committee in Stamford, Conn., to cooperate with the branch of the U. S. Employment Service in that city in recruiting labor for the patriotic task of backing up the soldiers by working in the munition factories, has had a short motion picture made as a part of the campaign. It is the story of a husband and wife who disagreed over the desire of the latter to do "her bit." It shows the wife visiting the U. S. Employment office, learning something about the kinds of work which women can do, thus releasing men for tasks which women can not do. She finds her opportunity

and her husband comes around to her way of thinking. The picture was acted by local people. It was exhibited in the local theatre with great effectiveness, the exhibitors doing their part by putting the picture on the screen free. It has attracted much attention.

Paris Celebrates Bastile Day.

Pathe presents a film illustration of how Paris celebrated Bastile Day under the title of "All for Liberty." It pictures President Poincaire and many prominent Frenchmen of civil and army life. The chief feature is devoted to the parade of all Allied troops through the Paris streets, including the French, British, Scotch, Belgian, Servian, Polish, Portuguese and the "Yanks." The marching feature is excellent.

"Solving the Farm Problem" (Pathe).

This "Winning the War" number is full of great interest, particularly for agricultural communities. It pictures the organization of the U. S. Boys' Working Reserve since we entered the war and shows the way youths have been trained and fitted to carry on the important work of growing crops for the Allies. More than 300,000 of these boys are in uniforms today, carrying on farm labors, and this film will accordingly have wide appeal.

"Saba, the Astonishing" (Outing-Chester).

The 12th number of the Outing-Chester travel pictures which are being released by the Mutual Film Corporation brings to our notice one of the most curious of the world's queer places. "Saba, the Astonishing" is its title, and if we scratch our geographical bump a bit we will recollect that Saba is a little island in the Dutch West Indies. It consists principally of an extinct volcano in whose crater nestles a little town in which life goes on in much the usual way among a people of Dutch origin. These people are quaint, peace-loving, gentle individuals. They have no harbor, yet they make the staunchest of boats for the outside world, which when they are completed are let down over the rim of the volcano into the sea, where a crew proud of Saba's creations mans them. The cultivation of limes including the extracting of the juice from the fruit via the old-fashioned press method is shown. The picture contains a number of delightful surf scenes in addition to those of informational quality.

"Punting With Sugar" (Post-Pathe).

The principal industry of British Guiana, according to the Post-Pathe film on the subject exhibited at the Rialto during the week of September 8, is the sugar industry. The picture gives a detailed account of how the sugar cane is harvested and transported to the mills. A fairly accurate idea of the work entailed can be had through this film.

"A Mexican Hacienda" (Educational).

The Rivoli Theatre, New York City, exhibited during the week of September 8 a reel of interesting scenes in rural Mexico. These scenes presented the Mexican hacienda in its most strictly Spanish type. About many of these haciendas walls have been built which served as fortresses in time of revolutionary troubles. The feature of the picture is the bloodless bull fight which is conducted with as much consideration for form as if the scene had been laid in old Madrid. In addition to the bull fight proper the sports include riding the bull, and throwing the bull. This is a good number and is instructional as well as entertaining.

"Watching a Ruby Grow" (Universal).

The manufacture of the chemical ruby is shown in the Screen magazine No. 90. This is done with the aid of electricity. First we see the weighing and compounding of the chemicals, the preparing of the coloring for the ruby, and then the placing of the compound in the oxy-hydrogen furnaces where the ruby chrystalizes in space in a temperature 4,600 degrees Fahrenheit. Then comes the shaping of the rubies, the grinding and the polishing before they are acclaimed finished gems.

"Finest on Four Feet" (Outing-Chester).

As its featured educational the Strand Theatre chose for the week of Sept. 15 one of Mutual's Outing-Chester group entitled "Finest on Four Feet." This consists of an amusing collection of dogs, thoroughbred and otherwise. There are collies young and old, baby Airedales and tiny Pekinese pets. There are also splendid police dog types; and even the kindly mutt, whose greatest fault is his questionable ancestry, has a show in this entertaining bit of film. The picture has been well photographed and carefully assembled, and the subtitles play a considerable part in the comedy of the film.

"The Road to Romance" (Paramount-Bray).

In the 138th release of the Pictograph will be found some attractive and informative scenes with the Camp Fire Girls of America. The picture shows how they seek and find the beauties of nature. They are not afraid of a thirty-five mile hike once a week, nor do they flinch at sleeping in their blankets out under the stars. They also gain independence of thought and action by being thrown on their own resources. In fact, according to the pictures of the Camp Fire Girls' activities, we would judge that the organization is doing much to inspire womanliness among the girls of the nation.

"Official War Review, No. 13" (Pathe).

Further scenes from the great war. Building bridges in the mountains of Italy leads, then come views of the British and French on various fronts. America crossing the seas is a feature toward the close, and the "Victory" flag of living men will arouse enthusiasm.

Bobby Connolly Joins Garson Forces.

Bobby Connolly, one of our best child actors, and one who has carved his name and winning personality into the hearts of movie fans, left for the Coast with his mother and little sister Helen, to join the Garson forces on the Coast. Bobby will be seen in "The Unpardonable Sin," Rupert Hughes' smashing war story, in which Blanche Sweet will be starred, and which is being directed by Marshall Neilan.

Tefft Johnson Believes in Trade Paper Reviews

THE strides that have been made in the development of the motion picture play, from the series of episodes hastily basted together with long stitches, characteristic of the early days of the industry, to the closely joined, smooth running continuity of the screen drama of today, may be traced to the work of the reviewers connected with the trade publications. This is the statement of Tefft Johnson, a World director, who has just finished "The Latch String," his first picture for this company, with Madge Evans as the star.

"Instead of resenting criticism I for one," continues Mr. Johnson, "welcome it. If I have grown with my work I owe it to the men who, day after day, see pictures and view them from an impartial angle. They are fully acquainted with every trick and device of directors in their efforts to give the public something new. Knowing just how the machinery operates they are not carried away by the enthusiasm created by seeing a new wrinkle, but can sit in calm judgment and express an opinion based purely on box office values. I owe it to these men for the system I employ in directing a photoplay, which consists in viewing each scene as a distinct play and filming it as such, but bearing in mind that it also must have some connection to the scenes already made and having a relation to those that are to come.

"Reviewers see a dozen pictures where a director views one, and if through no other medium than by induction the critic is bound to acquire a profound knowledge of values. Any director that thinks he knows all there is to be learned about picture making and resents criticism will find himself in the position of the paid patron of the thetre instead of occupying the director's seat in a studio. I study the reviews as closely as I do the script."

QUARANTINED SEE PICTURES.

Considering the quarantine at Camp Upton and the possibility of the resulting necessity to cancel outside attractions in the Liberty Theatre, E. L. Hyman, Director of Pictures, War Department, Commission on Training Camp Activities, booked a feature picture week commencing Sunday, Sept. 22.

"America's Answer" was played Sunday and Monday. This is the second official government picture and was the first showing for it outside of the Geo. M. Cohan Theatre, New York. "The Desert Man" with Wm. S. Hart; Fatty Arbuckle and Mabel Normand, Tuesday; Douglas Fairbanks, in "The American," Wednesday; Geraldine Farrar, in her Goldwyn picture "The Turn of the Wheel" also Mary Zentag, violinist virtuoso, and Herbert Waterous, basso, will render solos on Thursday and Friday. Both of these soloists have donated their services through the courtesy of the New York Strand Theatre.

Publicist Joins Signal Corps.

Malcolm S. Boylan, assistant publicity director at Universal City, is now at Camp Kearny awaiting a call from the signal corps to be trained as a war photographer. Boylan was leader of the men from his draft district when they entrained for the camp.

The Motion Picture Exhibitor

EXHIBITORS' BRANCH IS INCORPORATED

Copy of Incorporation Papers That Were Filed in Accordance with the Chicago Convention Agreement

STATE OF ILLINOIS, }
COUNTY OF COOK, } ss.

To Louis L. Emmerson,
Secretary of State:

E, the undersigned, Peter J. Schaefer, Alfred Hamburger and Andrew J. Ryan, citizens of the United States, propose to form a corporation under an act of the general assembly of the State of Illinois entitled "An Act Concerning Corporations" approved April 18, 1872, and all acts amendatory thereof, and that for the purpose of such organization, we hereby state as follows, to-wit:

(1) The name of such corporation is National Association of the Motion Picture Industry, Exhibitor's Branch.

(2) The object for which it is formed is to secure a high standard of motion picture films and to maintain the same; to act in unison on all labor questions in order to secure and preserve equitable conditions whereby the interests of both employer and employe shall be properly protected; to conduct exhibitions and expositions; to gather and disseminate correct and reliable information on motion picture films in order to secure protection against adverse legislation; to secure reasonable insurance rates; to prevent breaches of contracts of whatsoever nature; to promote a feeling of good fellowship and to develop and encourage closer and more intimate business relations among members; to create and foster harmonious and concerted action on all matters pertaining to motion picture exhibitors and by co-operation to further the best interests of the public and secure just and adequate protection on all matters affecting the motion picture exhibitor's business.

(3) The management of the aforesaid association shall be invested in a board of twenty directors who are to be elected annually.

(4) The following persons are hereby selected as the directors to control and manage said corporation for the first year of its corporate existence, viz:

Frank J. Rembusch, Lee A. Ochs, I. M. Mosher, J. H. O'Donnell, A. B. Momand, D. W. Chamberlain, L. H. O'Donnell, H. Pazmazoglu, H. B. Varnar, Frank Eager, Sam Bullock, Alfred Hamburger, E. Thomas Beatty, N. C. Rice, Fred J. Herrington, Alfred S. Black, W. H. Linton, Thomas Furniss, Byron Parks, Dr. Charles Hespe.

(5) The location is in the City of Chicago, County of Cook, in the State of Illinois, and the office address of its business office is No. 336 S. State street, in said City of Chicago.

(Signed) Peter J. Schaefer, Alfred Hamburger, Andrew Ryan.

STATE OF ILLINOIS, }
COUNTY OF COOK, } ss:

I, E. J. Sandeen, a notary public in and for the County of Cook and State aforesaid, do hereby certify that on this 13th day of September, A. D. 1918, personally appeared Peter J. Schaefer, Alfred Hamburger and Andrew J. Ryan, to me personally known to be the same persons who executed the foregoing certificate and severally acknowledged that they executed the same for the purpose therein set forth.

In Witness Whereof, I have hereunto set my hand and seal the day and year first above written.

E. J. SANDEEN,
Notary Public.

All Cleveland First-Run Exhibitors Join League

WHAT amounts to almost a miracle has happened in the ranks of the Cleveland exhibitors. All the first-run theatre owners have joined the league and are attending the meetings regularly.

This has been brought about by the consistent work of the league's president, Henry H. Lustig. When he took office he pledged to build up the league and make it worth while, and evidently he has made good, for the results are there.

In appreciation of his work, the league members gave Lustig a banquet at the Statler Hotel, September 9. It was announced previously that the affair was for Meyer Fine, who leaves soon for the army. This was camouflage, so as to make it a surprise on Lustig.

There was a large gathering and suddenly Chairman Max Schachtel, in his characteristic manner, made a speech and presented a gold watch to Lustig. Secretary Sam Bullock was also presented with a gold pen knife, while Mr. Fine was not forgotten, the committee having a present ready which he no doubt will find very useful after going away from home.

Canadian Exhibitors Face Increased Taxation

MANY hope that the Canadian Government would grant relief to the rural exhibitors of the Dominion from the fifteen cents per day per reel war tax in the near future was dispelled when G. W. Taylor, of Ottawa, Assistant Deputy Minister of Finance, announced that as the special tax was imposed by Parliament under an amendment to "The Special War Revenue Act," thus making the tax part of the federal statutes, it would be impossible for a department of the Government to make any alterations thereto or to vary the conditions under which the tax should be collected.

Formal complaint regarding the unfairness of the reel tax for small-town exhibitors was made to the Collector of Inland Revenue at Ottawa by exhibitor organizations in Canada. In the protest it was pointed out that at least double the present revenue through the reel tax could be obtained by simply arranging a sliding scale so that the large city theatres could pay something like their just share of the assessment. It was urged that the present tax places an unnecessary restriction upon the moving picture business, and that one result of the tax had been to close a number of small theatres. Examples of the injustice done to the smaller houses were given, and the claim was made that the application of the tax was defeating the very purpose for which it was intended —namely, to secure more revenue.

The honor of sending the official letter to the Ottawa authorities goes to R. Kershaw, of Winnipeg, Man., president of the Moving Picture Exhibitors' Association of Manitoba.

Brooklyn Exhibitors Boost the Exposition

At a meeting of Brooklyn exhibitors, held Saturday evening, September 21, at the Triangle Theatre, the following resolutions were unanimously adopted:

WHEREAS, The Government has shown its approval of the Motion Picture Exposition, to be held at Madison Square Garden, October 5 to 13, by co-operating with the industry and placing at its disposal various exhibits from many of the Government departments; and

WHEREAS, We believe this is an opportune time for us to show our appreciation to President Wilson and the members of his cabinet for having declared that our industry is essential; therefore be it

RESOLVED, That the Exhibitors' League of Brooklyn pledge its heartfest support to the forthcoming motion picture exposition, and, moreover, that we call upon the other branches of the industry to show the same support and patronge, and to urgently request that they join with us in making this exposition a great financial success.

Resolution of Thanks to Wm. A. Brady.

At the same meeting this resolution was also adopted unanimously:

WHEREAS, Under the able, efficient and courageous leadership of William A. Brady the motion picture industry, co-operating with our Government in carrying on its war activities, has proven itself an essential industry; and

WHEREAS, We, the association of

the Motion Picture Exhibitors' League of Brooklyn and Long Island, feel grateful to William A. Brady for his many efforts in our behalf; therefore be it

RESOLVED, That in body assembled on the twenty-first day of September, 1918, we unanimously tendered our thanks and appreciation to William A. Brady, our friend and our champion.

Atlanta Forms Local Exhibitors' Association

ON Monday, September 16, at a meeting attended by representatives of every theatre in Atlanta, the Atlanta Theatre Managers' Association was organized. This co-operative action evidences harmony among strongly competitive factions.

In the vaudeville field the condition applies to the Jake Wells, B. F. Keith and the Marcus Loew interests, and in exhibitors' circles to the Jake Wells, John Evins, the Sig and Adolph Samuels and independent enterprises. It was stated that the object of the organization was to co-operate in better serving the country, the state and the city in promoting civic and patriotic projects.

The officers elected were Hugh L. Cardoza, general manager of the Wells Amusement Enterprises, president; Willard C. Patterson, manager of the Criterion Theatre, and president of the Georgia Exhibitors' League, secretary and treasurer; members of the executive board: E. A. Schiller, general manager of Loew's Southern circuit; Lewis Haase, manager of the Atlanta Theatre; John G. Evins, manager of the Strand-Vaudette Amusement Company, and George T. Schmidt, manager of the Alamo Theatre No. 2.

The theatres represented in the association are the Atlanta, Auditorium, Alamo One, Alamo Two, Alpha, Bailey's, Bonita, Criterion, Forsyth, Lyric, Grand, Rialto, Regent, Royal, Strand, Savoy, Tudor and Vaudette.

WORLD PICTURES IN EXPOSITION.

World Pictures has just contracted for a large space in the Motion Picture Exposition which will be held in New York City from October 5 to 13. The space is prominently located near the main entrance to Madison Square Garden, where the exposition will be held, and it will be elaborately decorated for the event. The World is planning to have some of its stars at the space each evening during the progress of the exposition to greet the crowds of people who are interested in World actors and actresses and World productions.

Brooklyn Is "Moved" by Loew.

Brooklyn at last has come into its own. As the poet hath it, "there was a sound of revelry by night," the "night" being September 16, and the occasion the opening of the Marcus Loew Metropolitan Theatre in Brooklyn. As this house seats over 4,000 people, it is believed to be the largest theatre of its kind in America. It is sumptuous in all its appointments and in its arrangements all up-to-date knowledge necessary for a motion picture-vaudeville house has been utilized.

The house is both broad and deep with three entrances on as many streets. One enormous balcony reaches from the middle to the rear of the house, a row of boxes encircling the front with the usual proscenium boxes. Seats are large and comfortable with plenty of aisle space. Ladies' and gentlemen's retiring rooms, telephone booths, etc., make for comfort and convenience.

The projection room is of concrete, large and roomy. It is located at the rear of the balcony. The throw is about 165 feet and the angle is not acute. Very favorable comment was made of the projection which is accomplished by 2 Power's 6 B Cameragraphs.

The opening took on the aspect of a house party. Speeches and songs were rendered by Carlyle Blackwell, Sergeant Irving Berlin, Virginia Pearson, Sheldon Lewis, Harry Morey and others, with bows from Alice Joyce, the Lee sisters, Doris Kenyon, Carl Laemmle, Adolph Zukor and others; and the house was charmingly dedicated by Anna Case, the Metropolitan Opera House star.

Flowers were there in profusion and a large orchestra, supplemented by a big pipe organ, discoursed sweet music. It was a great success. To clinch it, a speech was made by the boss, Marcus Loew.

September 22 Attractions at the New York Theatres

RIVOLI.—Will Rogers made his screen debut at the Rialto the week of September 22 in "Laughing Bill Hyde," a Goldwyn picture, written by Rex Beach. Hobart Henley was the director. The Animated Pictorial, the Official Allied War Review, a Mexican scenic and a Biograph reissue, "When the Fire Bells Ring," were also shown. The Rialto Male Quartette and Leeta Corda were the vocalists.

RIALTO.—Marguerite Clark in the Paramount picture, "Out of a Clear Sky," taken from a novel by Maria Thompson Davies, was the leading screen attraction at the Rialto. Thomas Meighan and E. J. Radcliffe are in the cast. The Rialto Magazine, "Through the Fjords of Norway," and a Mack Sennett, entitled "Sleuths," were also on the program. Eldora Standford and Lorrie Grimaldi were the soloists.

STRAND.—Shirley Mason and Ernest Truex in a John Emerson and Anita Loos production, released by Paramount, were the headliners at the Strand. The picture is full of fun. A Burlingham Travel Scenic, the Allied War Review, a Christie comedy and the Strand Topical Review completed the screen attractions. A silhouette production of the garden scene from "Faust" and Maxine Pilcer in Russian songs were on the musical program.

EIGHTY-FIRST STREET.—First half, Enid Bennett in "The Marriage Ring"; latter half, Mildred Harris in "For Husbands Only."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World."

BROADWAY.—"The Geezer of Berlin" and "The Craving."

NEW YORK STATE EXHIBITORS TO MEET.

A meeting of the motion picture exhibitors of the State of New York has been called to meet at Albany, N. Y., on Thursday, September 26, at the Hotel Ten Eyck. Matters relating to taxation and Sunday laws will be discussed. An effort will also be made to arouse interest in the trade exposition at Madison Square Garden, New York, October 5 to 13. A large attendance is desired.

A Laundry at Como.

A Street in Hong Kong.

Scenes from the Elmendorf Pictures Released by The Educational Film Corporation.

Rambles Round Filmtown

With WALTER K. HILL.

When "Meller" Went to "Heller."

Artistic and Distinctive Atmosphere Glorifies Elementary Heller.—Wid's Headline.

—f l l—

"What the Picture Did for Me."

"A Good Loser," with Peggy Pearce—was a good loser.—C. D. Wells, Iris Theatre, Cedar Rapids, Iowa.—Exhibitors' Herald.

—f l l—

"The only thing we can use of your publicity," said the editor to the new press agent, "is the paper clip you have fastened it with."

—f l l—

Hedda's Hound Tackles Big Bear.

Hedda Nova, according to Vitagraph publicity, is enjoying a vacation at Big Bear, Cal., where she has taken her Russian wolf hound.

—f l l—

Baring Some Secrets of the Clan and Proving It Pays to Advertise

IN the September issue of The Meccan, a house organ devoted to releases distributed by Nobles of the Mystic Shrine, we have discovered the handiwork of Epes W. Sargent, and present herewith what we venture is among the cleverest reminders of bills payable that has ever been circulated. We quote:

"Every year during the summer we send out a hint to those who forget to remit their dues. Then if they still remain forgetful the gobbleuns get 'em sooner or later, but it is plain forgetfulness with most of them, and all they need is a reminder. This year the notice that was sent out read:

"MOHAMMAD HAD FIFTEEN WIVES and when he died Omar Ibn Al Hareth declares that he left behind 'not a golden dinar nor a silver dirhem, nor a slave, nor a slave girl, nor anything but his grey mule, a few pots and pans, and his prayer rug.' That's what he got for trying to keep up fifteen different establishments.

"YOU HAVE BUT ONE WIFE, WE HOPE and it is to be supposed that you have golden dinars and silver dirhems, not to mention greenbacks, Liberty Bonds and chicken feed, yet though

"YOU ARE BETTER OFF THAN MOHAMMAD WAS

we discover with pained surprise that you've forgotten the dirhems you owe for dues until there is now recorded against you the sum of $.....

"WE DON'T WANT TO WARN YOUR WIFE

that we are afraid that perhaps you may be supporting fourteen more, and we don't want to drop you from the rolls of *Mecca Temple;* we like you too much for that, yet the Imperial Council law says we *must,* unless—

"YOU CAN SEE THE PREDICAMENT WE ARE IN.

Won't you please do something about it (preferably in a check line) and

"DO IT NOW—RIGHT NOW.

"And almost the first crack out of the box came the prompt confession from Noble—but never mind his name. He writes in part:

"'Being a sailor, I have only visited in ten ports, and as a sailor has a wife in every port I am still in hopes of catching up with our friend Mohammad, but do be a regular brother and Mason and don't repeat this, for it would make my New York wives very sore'."

Some Regular Film Titles.

"The Goat" (Artcraft).

"The Grouch" (World).

Long have we had "The Ghost" as well as the "goat" in pictures.

—f l l—

Fritzi Brunette, star of the Universal productions, is arranging to drop her nickname and resume her real one—"Florence."

She has just discovered the teutonic character of "Fritzi," the feminine form of Fritz, a name for the German soldiers.

O! Boche!

—f l l—

P. F. Collier & Son ask: "Have you ever heard of the dramatic career of Yani Sandanski, who once kidnapped an American missionary and held her for ransom?"

Not alone have we, but we've seen the guy hoofing in vaudeville.

—f l l—

Our Philadelphia scout sends this clipping from a Quaker city publication that reports society events in screenland:

"Miss Clara Blanchard, assistant manager of Campbell's Theatre, Hazleton, spent her vacation with friends in New York. She reports that the bathing in the Harlem River was fine."

It's Even Thicker Under the Palisades.

—f l l—

What the Evening Mail doesn't know about moving picture celebrities and the industry in general is set forth daily in a special department captioned "Stage and Screen Queries."

—f l l—

IT IS INDEED A GREAT LIFE.

A Sketch Taken From Real Reel Life.

Scene: Manager's Office, Bee-Hive Exchange.

Characters: Manager of Exchange and Exhibitor.

Time: Present.

Enter exhibitor, flashily dressed, big diamond in tie and on finger.

(Manager very busy, trying to wait on fifteen people at one time.)

Exhibitor sprawls out in **only** unoccupied chair. Stops wheels of commerce.

Manager: What can I do for you, sir?

Exhibitor: What sort o' stuff do you handle here?

Manager: Two-reel Billy West comedies.

Exhibitor: How much?

Manager: So much!

Exhibitor: Can't use 'em at that figure. What else you got?

Manager: Two-reel Jester comedies.

Exhibitor: How much?

Manager: So much!

Exhibitor: Sorry, but I don't think you and I'll be able to get together. That's all you handle, eh?

Manager: Well, I am also distributing the Ford Educational Weekly. Those are one-reelers and are free of charge to the theatres——

Exhibitor: Good! Book them to me for every Tuesday starting next week. (Gets up and shakes hands warmly with manager.) Mighty happy, old man, that I was able to give you some business after all.

Manager: (Handing good cigar to exhibitor) Much obliged!!!

Exits exhibitor. Manager (with far-away look in his eyes) goes back to his daily task of earning an honest living.

Slow Curtain.

—Julius Singer.

The Scenario of Charles Sarver's Tragic Motor Tour to Meadville.

CHARLES SARVER, scenario editor of World Pictures, recently bought an automobile and decided to take a two weeks' vacation motoring. Here is the record of his first trip, as faithfully recorded in his diary:

Sept. 9—I have bought a car. It looks like it will run.

Sept. 10—The company has delivered the car to my house. With it came a book "Every Man His Own Chauffeur."

Sept. 11—I start for Meadville, Pa.

Sept. 12—I arrive at Yonkers. Lucky I met a fellow who towed me from Van Cortland Park.

Sept. 13—I spend the night in a garage. I am charged $10 for general inspection of my car. The expert says it will run if I will follow the book's instructions.

Sept. 14—I did twenty-four miles to-day. I could have done more but I ran out of gas. I forgot to close a stop-cock and the gas all leaked out.

Sept. 15.—Something is the matter with the ignition, or the transmission, or the carburetor. The car runs all right down hill, but there are some up-grades, and I find the car has intermittent energy.

Sept. 16—I reach Poughkeepsie. Four of the cylinders won't work. Stay at garage. Man in charge gives car complete overhauling. Seven dollars.

Sept. 17—I have changed my mind. I return to New York. Car O. K. Have a chauffeur. He seems to understand how to run car. Made trip back in less hours than it took me days to go.

Sept. 18—Have decided to spend rest of my vacation in auto school.

—f l l—

War Title Films Overlooked.

"The Kaiser Be Damned," reported to be the work of Sidney Toler, the stock actor, with a route laid out through New England by O. E. Wee, opens Sept. 14.—Variety.

—f l l—

Before sailing from an Atlantic port to see what seventeen Reichenbachs are doing with the Allies, Harry, of that clan, remarked:

"Bill Rudolph is the best advance agent in the business. He should apply for the position of advance agent on all retreats."

—f l l—

Monkeying with His Luck.

Picking up a Los Angeles paper where "Smashing Through to Berlin" was advertised, Harry Carey remarked:

"Those Universal and Jewel folks seem to like the word 'through' in titles. First it was 'Come Through,' then 'Smashing Through,' and now it's 'Crashing Through to Berlin.'

"I hope they don't ever ask me to play a star part in a drama of real life and call it 'You're Through.'"

—f l l—

All "Teed Up" at the Ritz.

Last Wednesday, Madame Olga Petrova and Frederick L. Collins, president of the Petrova Picture Company, celebrated the anniversary of the formation of the Petrova Picture Company, just one year ago this month, by a little informal tea party at the Hotel Ritz-Carleton.

Mme. Petrova was accompanied by her personal representative, Beulah Livingstone, who assures us "a pleasant time was had by all."

—f l l—

Sounding Sentiment in Lawrence.

Should you ask Joe Lee:

"Why is a slacker like a custard pie?"

He would answer; he would tell you.

Here's what he read in the Leader, of Lawrence, his old home town:

"Because he's yellow all through, and hasn't the crust to go over the top."

Incidentally Lawrence, Mass., is justly proud of Josephus.

But "What Does Lawrence, Kansas, Care?"

IT had it's own and only Jerry Beatty.

"The Waterfall of Influence"
Scenario by One Gerald Duffy

A MAN must be serious to be funny. There is no one more serious than LeRoy Stone, film editor for Bill Hart.

He sits through the day and sometimes into the night running film through his fingers and trying to imagine he is before a screen. He sees only what others have done, his work is working over the work of others, his mind is always concentrated on what the minds of others have turned out.

It must be difficult for one in such a position to retain one's perspective—it must be almost impossible for such a one to be original—to think of things, deep things, that no one else has thought before him.

Yet Roy Stone has not been washed away by the waterfall of influence.

He was discussing with me this morning the future of himself and others in the industry.

Perhaps it was because today is Friday and the 13th all in one swipe; perhaps it was because he was speaking for publicity; perhaps it was merely because he is so serious.

Whatever the cause, he said it. It will be hard to believe, but he did.

"Do you know," his eyes, looking off into the black recesses of the future, shone with the keen fire of those of a wolf penetrating through the darkness of the night—and also, like the orbits of the wolf, they might have been seen by the future from deep in the doubtful darkness, and the future might have been afraid.

"Do you know—the motion picture, Jerry, is still in its infancy"!

—f l l—

More and Moore for the Liberty Loan.

Goldwyn's kale producer for the Fourth Liberty Loan entitled "Stake Uncle Sam to Play Your Hand" carries in its cast the names of Tom, Matt, Mabel and Carlyle Moore.

Alice Joyce and Mary Pickford also have kale-diggers for the same cause in which they star.

—f l l—

Bits of Bunk in Press Copy.

* * * "hurry up down."
* * * "January first last."
* * * "back of the front."
* * * "never behind before."

—f l l—

Mouse Answers to Name of Horace.

The tale of Betty Blythe's pet mouse has gone abroad.

(Proving how widely this space-killing is read.)

From as far as Bayside letters have come to Betty asking for little ones of the trick family.

Betty had begun listing the names and addresses of applicants, and promising basso, tenor, soprano or just plain squealers, according to choice, when an important discovery was made, to wit:

Miss Blythe's publicist couldn't deliver the goods.

—f l l—

Elsie Ferguson's Loan Synopsis
Tale of "Sacrifice Until It Hurts."

THE picture opens with a scene showing Miss Ferguson reading a letter from her soldier, who makes a fervent appeal for the purchase of Liberty Bonds by those who remain at home. In a scene vivid with realism she sees the American soldiers charging across no-man's land, gladly sacrificing their all for their country.

She determines to make **even greater sacrifices** to help the soldiers "over there." She releases her maid for service in the Red Cross and her chauffeur for the army. She disposes of her luxurious car and the next day **rides to the studio in a taxi.**

There she meets her **maid in her Red Cross uniform** ready for service overseas, and her **chauffeur, who has entered the army** as a mechanician.—Publicity.

Rambles Round Filmtown

Recalling Film Activities
Only Five Short Years Ago

(Compiled from the Moving Picture World.)

"Moths," according to Thanhouser, would live in celluloid. They live despite camphor pellets—but in pictures they are imperishable.

"30 Famous Features a Year" was the F.-P. promise five years ago. Goodness, how they've grown!

General Film was advertising exclusive service with General, Biograph, Cines, Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig and Vitagraph. Some changes in the W. K. Industry since then, eh, wot?

The United States District Court of Buffalo ruled that Eastman Kodak Company had infringed on rights of Rev. Hannibal Goodwin, deceased. After eleven years of litigation it was determined that the Rev. Goodwin discovered and patented the same basic ingredients that Eastman had used in preparing film for moving, still, kodak, vacation, family-group and other movable and immovable pictures. Several dollars and fifty cents were involved in the settlement.

Watterson R. Rothacker's picture appeared as the chief attraction in a department headed "Flickers." "What do you think of his looks? He's a pretty nifty looking fellow, isn't he?" is quoted from the text surrounding the electrotype of the Chicago irrepressible. Sounds like what has later appeared under the weekly wheeze, "What Kind of a Cluck Is—Old Doc. Muck?" printed in another publication devoted to exploiting the Film Industry's Handsomest Men. But, all seriousness put to the one side, this Rothacker guy lives up to his billing even unto this day.

There was then coming along a 700-seat theatre in Passaic by H. K. Hecht—by Heck! Mebby it's finished and occupied by this time.

Oh, look! Here's Joseph Conoly—serious. He's the same "Smiling Joe" who has carried a cut-trunk into every one-night stand in North America for the Shuberts, et al. Joseph was heralded five years ago as general manager and sales agent for Beverly B. Dobbs, who was then getting the lumber hauled onto a lot near Seattle with which to build a "picter" studio. Before that "Smiling Joe" had been president of the United States—Film Company. No wonder Joe looked serious when he sat for his photo.

—f l l—

Chaplin's Loan Film Must Be Advertised as Pure Propaganda.—Trade Paper Headline.

And what, we may make bold to ask, are the other loan films?

—f l l—

Here's a Picture of Four Peaches.

One of them owns the vines on which the others grew.

The scene was shot on Olga Petrova's farm, Great Neck, L. I.

The real peachy peach is standing amid the group of vines.

After the three peaches have been eaten out of hand the kernels will go to Uncle Sam's Gas Mask Co. for immediate release.

Page Seventeen of the Questionnaire.

DEFERRED CLASSES: Class II, Paragraph X.—Necessary skilled industrial laborer in necessary industrial enterprise.

Pete Schmid: Has from 18 to 45 mimeographs dependent upon him.

Paul Gulick: Doing essential service to posterity in marrying off his stenographers.

Nat Rothstein: Doing eight men's work and thus releasing proportionate manpower to essential industry.

Tom North: Promoting spirit of victory by inspiring will to win diplomatic contest between salesmen and exhibitors.

Charles W. Barrell: Foregoing his American rights to make pictures of Leon Trotzky.

Hopp Hadley: Advancing cause of religion by observing church holidays. He was away from business Monday, September 16.

Gerald Duffy: Keeping Bill Hart's firearms clean and ready.

H. H. Van Loan: Composer of the slogan—"Stand by the President."

Jack Meador: Publicising "To Hell With the Kaiser."

—f l l—

President Wilson has adjourned politics, and so has the Evening Telegram.

The office of President and Vice President is vacant on that staff.

—f l l—

Tough Luck Item.

Jerome N. Wilson, patriot, journalist, actor and publicist, is nursing a grouch. Roy Summerville wrote a picture to exploit Jerry as a film star, put him through his paces in the character of the Kaiser—and then cut out all of Jerome N's scenes.

And Jerry is the living image of newsweekly pictures of "Black Jack" Pershing—and has the heart of a Revolutionary Minute Man!

—f l l—

Arthur McHugh had the right idea on Lafayette Day. While a flock of aeroplanes was circling above Longacre square dropping messages to the people Li'l Arthur got a bunch of heralds on one of his boss's latest productions, climbed to the roof of the building and let them sail down into the eager hands of the multitude.

The publicist for "Lafayette, We Come" overlooked an opportunity.

—f l l—

Jersey canners can't can the tomato crop.

Can housekeepers eat all they can and can what they can't?

If They Can't the Film Can.

—f l l—

Arthur Brisbane's "Growing Circulation Corporation" proves the effect too much beer will have on a man's appearance.

Many large "corporations" have been built by the brew—but it looks now that they will stop growing shortly after December 1.

—f l l—

Bennie Zeidman, according to Los Angeles report, was the only superstitious person to observe Friday the Thirteenth.

He declined to turn over the engine in his automobile.

"It has cost me enough already," said Benjamin, "so why tempt fate."

—f l l—

Dorothy DeVore, the pretty miss whom Eddie Lyons and Lee Moran always try to kiss in their Star Comedies, has three brothers in the service, all of them aviators.

Whenever Dorothy autographs a photo for a male admirer she writes:

"I hope you get as many Germans as my brothers are going to get."

We Hope She Gets Her Hopes.

—f l l—

As per Thomas A. Edison's suggestion:
Yours for the Fourth Liberty Loan,
THE RAMBLER.

FOX TO EXPAND EUROPEAN BUSINESS

Field Carmichael, Former Detroit Manager, Going to Europe to Open New Branch Offices on Continent

TO SUPERVISE the establishment of several new branch offices abroad, made necessary by the growth of the Fox Film Corporation's business in Great Britain and on the Continent, Field Carmichael, for the last two years manager of the Detroit William Fox branch office, will sail next week for London, where he will be the American representative of the Fox Film Corporation in Europe.

The appointment of Mr. Carmichael as foreign representative is the outcome of the amazing popularity of Fox films in Great Britain and elsewhere on the continent. The growth of this popularity has been particularly marked in the last two years, with the result that an extension of the present facilities for handling Fox films in Europe is made necessary.

Although Mr. Carmichael's headquarters will be at 74 Old Compton Street, W. London, his territory will embrace practically all of Europe outside the Central Empires. Fox Films have long been established in Great Britain, where they form the staple fare for motion picture lovers, and in France, and Italy their popularity has been growing with leaps and bounds.

Up to this time the Fox business in France, Spain and Italy has been conducted through agencies, but it is understood to be the intention immediately to establish branch offices in all of these countries. Mr. Carmichael will arrange for such offices in Paris, Madrid, Marseilles, Rome, Venice, Naples and other cities, and inaugurate direct service with Continental exhibitors who are not already receiving it.

William Fox has long appreciated the possibilities for the development of Europe as territory for the extension of his films. In the last two years or more this territory has grown in importance. Recently United States Government export bulletins show that from a comparatively few feet of film sent to Europe at the beginning of the war, the film exports of this country have mounted steadily and with amazing rapidity until to-day virtually the only films being shown in Europe are of American origin. It is the general opinion among the trade that this growth will be greatly accelerated as the war goes on, so that when victory comes American films will be impregnably entrenched.

In Great Britain the Fox Film Company, Ltd., already has ten exchanges These, scattered through England, Ireland and Scotland, were able for a while to care for all the business in the United Kingdom, but the necessity for an extension of booking facilities has been increasingly apparent for some time. This growth in business has several times caused additions to be made to the main office in Old Compton Street, London, until now this office is rapidly approaching the size of the home office in New York City.

The promotion of Mr. Carmichael to

Field Carmichael.

the post of European representative is a natural development of his career. He is one of the oldest branch managers, in point of service, in the Fox organization, having been continually with William Fox ever since he opened the Fox branch office in Denver several years ago. Mr. Carmichael's whole life has been devoted to the amusement business in one form or another. Indeed, he began his career when he was twelve years old as a "candy butcher" for the Gentry Brothers dog and pony show. For four years he was press agent for the Sells-Floto circus, and has occupied other responsible positions in the amusement field.

He became affiliated with the film industry seven years ago when he organized a picture concern in Denver. When William Fox opened his Denver office, Mr. Carmichael went with him as a branch manager. He occupied this position for nearly two years, when he was transferred to Los Angeles, as Fox branch manager in that territory. He remained in Los Angeles for two years and made so many friends among exhibitors on the Pacific Coast that when he was notified that he had been transferred to Detroit hundreds of his friends organized a parade and with a brass band escorted him to the departing train.

Under his management, the Fox business in Detroit has grown nearly three times as great as it was when he took charge.

"Stunt" Performer at Seventy-one.

Ponce de Leon searched and searched, but he couldn't find the Fountain of Youth. Andrew Waldron, who is appearing in the Universal serial of the big top, "The Lure of the Circus," hasn't even started to look for it. He doesn't have to!

Waldron is going to celebrate his seventy-first birthday, which falls in the latter part of September, by fighting six men from the McGowan company single-handed. Director J. P. McGowan has arranged his work so that the pugilistic encounter will take place on this day.

Despite his years Waldron is credited with being one of the best "stunt men" in the motion picture business, and never balks at such trifles as falls from moving trains, stopping runaway teams or rescuing the heroine from a burning building, if the script calls for such deeds of daring.

Mulhall Back to Paramount.

Jack Mulhall, who will be recalled by Paramount patrons for his work in "Wild Youth," opposite Louise Huff, has been re-engaged by the Famous Players-Lasky Corporation, and will probably support Lila Lee in a forthcoming Paramount film. Mulhall has spent several months as one of Universal's leading men.

Raoul Junet, Pathe Sales Controller.

Raoul Junet, for several years manager of Pathe's New Orleans office, has been appointed sales controller by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Mr. Junet will be located at the home office in New York.

"Swat the Spy." **"Salome."** **"On the Jump."**

Miniature Stills from Three Fox Features.

Carlyle Blackwell and Evelyn Greeley in "The Road to France" (World).

Actor Reads Novels to Get Right Idea

IN preparing for his work in "Three Mounted Men," the Universal special attraction, which is released October 7, Harry Carey read a lot of famous literature. He brought his mind to focus on a particular emotional angle that rarely occurs in real life, but of which the musty novels offer many examples.

The twist was that of a man suddenly receiving a pardon after long confinement in a solitary cell. There was some misgiving in the player's mind that such a piece of fate possessed realism enough to get over on the screen. These fears vanished when he found that fiction is full of such occurrences and that prison records contain many of them.

It was disclosed that Frank Stielow, a condemned prisoner in the death house at Sing Sing, was pardoned by a telephone within a half hour of the time set for his electrocution. Then Carey found dozens of other instances.

He read that in the old days the prison officials had a physician on hand to let the prisoner's blood before telling him of his sudden good fortune in order to prevent his death from the sudden joy of the shock. In "Three Mounted Men," Carey, as Cheyenne Harry, receives a pardon and the order to go out and get the man who caused his imprisonment. He captures the man, then is confronted by the necessity of rescuing him from the same officials to whom he has surrendered the captive.

Nazimova to New England Coast for Marine Scenes

MME. NAZIMOVA and twenty-five members of her company in "'Ception Shoals," the Nazimova superfeature now in process of production at the Metro studio, have gone to the Massachusetts coast to take important scenes in the play, which is a picture version of the H. Austin Adams drama, originally done on the speaking stage by the same actress. Mme. Nazimova will be presented in this seven-act picture by Richard A. Rowland and Maxwell Karger.

The party included the star, her director, Albert Capellani; his associate, Henry Kolker; assistant, Robert E. Stevens; technical director, Henri Menessier; leading man, Charles Bryant, and other players, including Henry Harmon, Tom Blake, Nancy Palmer, Marie Grant, Charles A. Smiley, Ada Scovill, J. O'Connor, T. Morse Koupal, William Jeffrey, Amelia Burleon, Harry Weiss, Lydia Wellmore, the boss cameraman; Eugene Gaudio, assistant cameraman; William Tuers, photographer; Eugene Morin, property man; Charles Devens, and a working crew, consisting of Daniel Carey, Charles Quinlan, Louis Onzevrdo and Frank Kirshner.

"'Ception Shoals" is first and foremost a drama of the sea and seafaring people, and most of its scenes are coast scenes. The action centers around the lighthouse tended by old Job Coffin (played by Henry Harmon). The Government has consented to the use of one of the coast lighthouses, with certain restrictions and stipulations, and the conditions will be rigidly adhered to by the Nazimova organization. David M. Thompson, Metro's expert on Government matters, made a speal trip to Washington for the purpose of obtaining permission for the use of the lighthouse. A real revolving lens, used to warn vessels of dangerous reefs, will be "shot" in action.

Mme. Nazimova plays two characters in "'Ception Shoals," and the lighthouse is the home of both. She first appears as Faith, the young mother, and then as Eve, who is orphaned when a tiny baby and brought up ignorant of life and its mysteries by her crabbed old uncle, Job Coffin. The lighthouse plays a vital part in the lives of both, for the young mother leaps from its top and meets her death, and the daughter, to escape its dreary confines, swims three miles out to sea to the yacht of Captain Blake, the character played by Charles Bryant.

The star has been practicing swimming at her country home at Port Chester, N. Y., and while the purposes of the picture would scarcely require that she actually swim the whole three miles, Director Capellani promises that there will be some genuinely dramatic "shots" of her battling with the waves. Mme. Nazimova looks forward to the adventure with pleasure.

A foggy day at sea is one of the photographic effects which Eugene Gaudio, boss cameraman, will record in connection with the Nazimova production. Some of the most important action in "'Ception Shoals" takes place on just such a day, when the dense pall refuses to lift.

Another striking effect which the Nazimova feature will contain will be the washing ashore of wreckage at night, with the waves riding high and the moon coming out from behind racks of wind-torn clouds. As this effect is necessary for the production, the company will wait until the weather is right before taking this scene. "Billy" Tuers will operate a second camera, as two sets of scenes will be taken simultaneously, to do the work on "'Ception Shoals" as quickly as possible in order to begin the production of the next Nazimova superfeature, "The Red Lantern."

Headquarters of the Nazimova working organization are for the time being removed to a small town on the Massachusetts coast, and within a radius of a few miles from this town all the sea scenes of "'Ception Shoals" will be photographed.

Lytell Starts Work on "The Spender."

Bert Lytell has started work on "The Spender," his sixth picture as a Metro star, at Metro's West Coast studios in Hollywood. "The Spender" is from Frederick Orin Bartlett's original story which appeared in the Saturday Evening Post, and was adapted for the screen by George D. Baker, Metro's Western manager of production, and Albert G. Kenyon, of the scenario staff.

In accord with the war-time craving for cheerful stories, "The Spender" is wholesome comedy. Its chief purpose is to add to the gayety of audiences. It recounts the adventures of young Dick Bisbee, nephew of old "Tightwad" Bisbee, septuagenarian boss of the Bisbee Tanneries and a millionaire. Dick is "fired" when he propounds the revolutionary theory to his uncle that it is more blessed to spend than to hoard.

Clara Morris will play opposite Lytell in the role of Helen Stetson. The cast also includes Thomas Jefferson, son of the late Joseph Jefferson, as old man Bisbee; William V. Mong, and Clarence Burton. Charles Swickard is directing, with Robert B. Kurrle operating the camera.

Marion Davies in "The Belle of New York."

Bought at a price which is said to break all records, and in face of the most spirited competition ever known for screen rights, that most famous of all musical comedies, "The Belle of New York," has been secured for Marion Davies. The world renowned Casino success will furnish Miss Davies' next Select picture. It was first produced on September 28, 1897, at the Casino Theatre, New York, where it ran for two solid years. Following this engagement the original cast was taken to the Shaftesbury Theatre, London, where it ran for another year.

"Hobbs in a Hurry." "Rosemary Climbs the Heights." "Hobbs in a Hurry."

Scenes from Two Forthcoming American Productions.

FAMOUS PLAYERS-LASKY OCTOBER LINE

Imposing List of Features Introducing Caruso, Peat, Dorothy Gish and Washburn—Billie Burke Also Comes Back

THE Famous Players-Lasky Corporation has just completed its schedule of releases for October, presenting a pretentious line-up of big box office attractions. Four new celebrities will make their first appearance as Paramount and Artcraft stars next month. They are Enrico Caruso, the famous opera star; Harold R. Peat, the well known soldier-author, better known as "Private Peat"; Dorothy Gish, prominently identified with D. W. Griffith productions, and Bryant Washburn, the popular screen idol. Others who will be seen in new Paramount and Artcraft pictures are William S. Hart, Wallace Reid, Enid Bennett, Lila Lee, Billie Burke, Ethel Clayton, Pauline Frederick and Vivian Martin.

\ Hart on October 6.

The initial films of the month scheduled for October 6 release are William S. Hart in "The Border Wireless," Wallace Reid in "The Man from Funeral Range," and Dorothy Gish in her initial Paramount vehicle, "Battling Jane."

Wallace Reid's new Paramount picture was taken from the story by W. E. Wilkes, scenario by Monte Katterjohn, and produced under the direction of Walter Edwards. Ann Little again plays the leading feminine part opposite the star, who appears in the role of a mining prospector. The film is said to be replete with thrills and dramatic action, presenting on the whole one of Mr. Reid's most successful vehicles.

"Battling Jane," which serves as Dorothy Gish's introduction as a Paramount star, was written by Arnold Bernot and directed by Elmer Clifton. The story is one of deep heart interest, and allows Miss Gish particular opportunity to assert her talents.

"Private Peat" Appears October 13.

October 13 marks the release of the big Paramount-Artcraft special, "Private Peat," Enid Bennett in the Ince production, "When Do We Eat?" and Lila Lee in "Such a Little Pirate." Enid Bennett's new vehicle, produced by Fred Niblo under the supervision of Thomas H. Ince, portrays a story of a barn-storming actress who is stranded in a small town, evades the sheriff, and finds much excitement generally in a rural community. Al Ray plays the lead to the star.

As the second Paramount-Artcraft special of the year, Adolph Zukor presents "Private Peat," a photodrama based on Peat's own book and produced by arrangement with the Bobbs-Merrill Company, publishers. The scenario was prepared by Charles Whittaker, and Edward Jose, the noted French producer, staged the film.

Lila Lee's second Paramount picture, "Such a Little Pirate," was adapted by Monte M. Katterjohn from the story by James Oliver Curwood. The film offers a comedy-drama, with comedy predominant, but maintaining a romantic and whimsical atmosphere, together with the spirit of adventure. A notable characterization is said to be presented in this film by Theodore Roberts as the old "salt," Harrison Ford being entrusted with the lead to the star.

Caruso on October 20.

Enrico Caruson, in "My Cousin," makes his bow as an Artcraft star on October 20, the Paramount releases for this date being Billie Burke in "The Make-Believe Wife" and Bryant Washburn in "The Gypsy Trail," the last mentioned serving as Mr. Washburn's first Paramount vehicle.

"My Cousin," it is promised, will afford a great surprise to those skeptics who have never seen Caruso act. In this photoplay the famous star of the opera portrays two parts. The producers are highly enthusiastic over this photoplay, and predict a wonderful success for the popular Caruso as a film star. Carolina White, also of opera fame, makes her first appearance on the screen in this picture opposite the star. Edward Jose staged this film, an original story specially written for Caruso by Margaret Turnbull.

By arrangement with F. Ziegfeld, Jr., Billie Burke again appears under the Paramount banner. "The Make-Believe Wife" is from the story by Edward Childs Carpenter, scenario by Adrian Gil-Spear, and staged under the direction of John S. Robertston. David Powell plays the chief supporting role to the star.

Bryant Washburn's first appearance as a Paramount star in "The Gypsy Trail," the popular stage hit, it is felt, will give this well known favorite an auspicious start. The story by Robert Housum was adapted to the screen by Julia Crawford Ivers, and staged under the direction of Walter Edwards. Wanda Hawley is leading lady.

Vivian Martin in "Mirandy Smiles" Oct. 27.

The last releases of the month on October 27 are Ethel Clayton in "Women's Weapons," Pauline Frederick in "A Daughter of the Old South," and Vivian Martin in "Mirandy Smiles."

Ethel Clayton's second Paramount vehicle, "Women's Weapons," is a novel subject by Beulah Marie Dix. Robert G. Vignola directed the photoplay, and Elliott Dexter appears opposite the star in the leading support.

In "A Daughter of the Old South," Pauline Frederick appears as a young and beautiful Creole girl. The story is by Alicia Ramsay and Rudolph de Cordova, scenario by Margaret Turnbull and direction by Emile Chautard, who is responsible for various recent Paramount screen triumphs.

Vivian Martin plays the role of a little scrub-girl in a small town "opry" house in "Mirandy Smiles," her newest Paramount picture. The story contains much heart interest material, together with a quaint humor that makes it a delightful vehicle for the charming little Paramount star. Edith Kennedy is responsible for the scenario, and William C. DeMille for the direction. Douglas MacLean plays the chief supporting part.

Hutchinson Enthusiastic Over Success of Stars

THE almost simultaneous appearance of new productions by the American Film Company, featuring their three stars, Fisher, Minter and Russell, has met an unprecedented reception from the exhibitors all over the country, is the word that comes from the American Film Company. Russell is better than ever; Margarita Fisher has perhaps never had a better vehicle than "Money Isn't Everything," and Miss Minter in "The Eyes of Julia Deep" has been given wider latitude and has risen to a higher altitude than ever before. From two-day to four-week runs have been booked by the leading theatres on both coasts and in the big central cities, and among the big circuits that have signed up for these new subjects are Marcus Loew, Turner & Dahnkin, Goebel, Ruben and Finkelstein, and other leading exhibitors of discernment and business insight.

"Without exaggeration," says President S. S. Hutchinson, "the Russell picture, 'Hobbs in a Hurry' comes as close as any picture to filling the requirements of a mixed audience. There is a good story, plenty of light comedy, an abundance of athletics, and not one of the great stunts in the story seem to be forced or illogical to the narrative.

"In 'Money Isn't Everything,' Miss Fisher is especially brilliant, and as soon as the projector begins to turn in the Minter subject, 'The Eyes of Julia Deep,' the onlooker knows that he is going to see an unusually interesting and entertaining screen performance.'

"'Rosemary Climbs the Heights,' the second Minter subject, is a corking yarn, with both the spiritual and physical mastery of this young actress manifested to a high degree.

"Following these four subjects, Russell is coming out in a picture called 'All the World to Nothing,' the story of a superfriend, the suffering of super-man, where heart-stirring drama premeates throughout the picture, which superficially appears to be a comedy.

"Despite his all-pervading vivacity, Russell recreates the humane being on the screen, as he stands by the side of his dead pal to whose rank he has been reduced from a life of affluence and wealth. The American Film Company's pictures are improving in the same ratio as the public grows hypercritical."

There's Reason for May Allison's Trousers

MAY ALLISON wears trousers in "Kate of Kentucky," her newest Metro production, which is nearing completion at Metro's West Coast studios. Miss Allison wears 'em for a short while only, and has a worthy motive for doing so—to save her sweetheart from tar and feathers at the hands of some Kentucky moonshiners.

That is the only way that Kate Kendall (played by Miss Allison) can gain access to the secret conclaves of the mountain clansmen. So she impersonates one of them, and at the critical moment is able to turn their attention from her sweetheart to a wild scramble to save their own skins. Hence the trousers on Miss Allison.

This is one of the many amusing incidents in "Kate of Kentucky," which is an original melodrama of blue grass and white lights, written and adapted by George D. Baker and Tom J. Geraghty. The newest Allison vehicle promises to be sumptuous in lovely natural settings. It abounds in exteriors for which some of the most noted beauty spots of southern California were used as locations. These included the rugged woodlands in the heart of Topango Canyon, near Santa Monica, and the magnificent peaks of the San Bernardino Mountains, at Pine Crest, where the Allison company spent more than a week, getting some superb "shots."

Robert T. Thornby, recently of the Fox forces, is Miss Allison's director, and her camera man is William L. Fildew.

October O. Henry Subjects.

The October program of Broadway Star Features produced by the Vitagraph Company for distribution by General Film Company contains two O. Henry Stories and two Alfred Henry Lewis Wolfville Tales. The release dates are October 5, "The Rose of Wolfville"; October 12, "A Ramble in Aphasia" (O. Henry); October 19, "The Canyon Hold-Up" (Wolfville), and October 26, "The Ghost of a Chance" (O. Henry).

The featured players in the O. Henry Stories are Edward Earle and Agnes Ayres, while Patricia Palmer, the little Western ingenue, is again the lead in the Wolfville subjects. The clever characterizations required to interpret the whimsical plots of both the noted short story authors are thoroughly taken care of by excellent casts and some of the most successful of directors.

Hollander Represents American.

William H. Hollander, formerly president of the Brooklyn Exhibitors' League, now first vice-president of the old Post Office Theatre, accepted a new position as Brooklyn representative for the American Film Company, which is releasing Mary Miles Minter, Margarita Fisher and William Russel features through the Pathe Exchange, Inc. Mr. Hollander is closing up the majority of better class theatres throughout Brooklyn and is making a splendid representation for the American Film Co. in his territory.

Rosemary Thebe in Emotion Roles.

The first showing of Rosemary Thebe's picture, "Love's Pay Day," at the Triangle exhibition room demonstrated that this talented actress can portray emotional roles with more than ordinary success. It was at the earnest solicitation of her director in this picture, E. Mason Hopper, that Miss Thebe came to play the leading role in this production of Newfoundland fisher folk. With consummate skill she enacts the role of a simple fisher girl whose heart hungers for the gay life of the big city. E. Mason Hopper introduced some delightful touches in this production. The calm life of the fisher folk, the narrow streets with the boarded shacks, the unique types and unusual scenic effects all show the results of careful planning. The story is very spirited.

Clever Poster Scheme on "Lafayette, We Come"

SECRETARY-TREASURER William J. Clark of the Affiliated Distributors Corporation lately arrived in New York from Grand Rapids, Mich. The final details in connection with the deal with the Mutual Film Corporation, whereby the latter has been given the shipping contract and the physical distribution of Affiliated productions, have all been justified and ironed out.

During Mr. Clark's stay in the New York office of the Affiliated, contracts for the purchase of a number of productions to be released immediately following "Lafayette, We Come!" will be closed. Immediate release of "Lafayette, We Come!" to the first run houses is contemplated.

Included in the list of accessories for this feature is an item that may be uniquely applied toward advertising the production. Exhibitors will be furnished with a highly decorated pictorial one-sheet mentioning the title without any reference to the production whatsoever.

These one-sheets may be used by the exhibitor in conjunction with any national or local patriotic movement, and will afford the exhibitor an opportunity to post on spaces ordinarily barred to motion picture advertising. In this way the exhibitor can conduct a teaser campaign prior to his actual announcement of his securing the production. This stunt has proved itself in New York City when the Affiliated home office issued bulletins which were posted on the subway kiosks and entrances, and were also adopted by the American and French aviators and posted on Lafayette Day.

Carmel Myers' Next Bluebird.

"The Beautiful Mongrel" is the title of Carmel Myers' next play, which will be put into immediate production under the direction of Paul Powell at the Bluebird studios. Miss Myers has been enjoying a brief vacation after completing "One Bright Idea," also made under Powell's direction. M. Rodolpho de Valentina is again to be her leading man.

Interesting Pathe Subjects for Week of September 29

PATHE'S program for the week of September 29 presents Ruth Roland in the seventh episode of the swift-moving Western serial, "Hands Up." It is called "Tossed Into the Torrent," and the spectator is sure to marvel at the chances a popular serial star takes from time to time so that the story shall "go over." In this episode the heroine is thrown from a high embankment into the waters of a giant flume many feet below. Later she is in a runaway stage coach, which is wrecked in crossing a mountain stream, but emerges uninjured only to fall into the power of the Inca Regent.

Helene Chadwick is seen to advantage in a two-reel comedy-drama called "'Get-away' Kate." It was produced by Astra, and it is a brisk-moving story marked by sympathetic touches which are sure to gain the star many new friends.

Harold Lloyd, who is in the third-speed of popularity, is shown in a farce entitled "Swing Your Partner." That fairly explains it, for it has so much swing that, at some time or other, each of the comedians is up in the air. Harold's strenuous hilarious comedy is far better than his trick of punning, when he says, "I am just Rolin along."

The Poster Travel Picture, "St. Kitts—Mother Colony," has a timely interest now that we are at war and are harking back into history, for this spot in the West Indies is intimately related to subsequent events in this country. St. Kitts and its dependency, Nevis, which are separated by a strait only two miles in width, have been associated with English names that have figured prominently in American and English annals. In the latter island the American stateman, Alexander Hamilton, was born, and here the great seaman, Lord Nelson, met and married the charming Widow Nesbit. St. Kitts is honored as being the mother of the British colonies in the West Indies, and, in the early years of its history, was the centre of many conflicts between the French and English. Brimstone Hill still contains the ruins of what once was one of the greatest fortresses of the world, and today the ruins of this ancient citadel form one of the most interesting sights in the West Indies.

The Official War Review No. 14, released by Pathe the week beginning September 29, shows as one of its high points of interest "Ypres of Today"—the point that has figured so much in the news—the spot where the tide of battle has swirled back and forth, and where thousands of Britain's heroes have bravely fought and died. It is an impressive view, and one sees the fighting men of the Allies as they cooly wait to stand the shock of the Hun assault, and others grimly awaiting the signal to advance. To see the repair men, unperturbed by gun fire and deftly doing their work as cooly as if they were in shops at home, fills the beholder with admiration, and shows him what a thoroughgoing proposition the business of war is—the war whose sweep leads you, comfortably seated, through the ruins of France, where the Hun has left his trail.

In this group of pictures is also shown the Americans who have left home and office to live in trench and camp that a world ideal may be obtained; President Poincare, with General Humbert, bestowing rewards on brave, determined men; Italy's heroes battling in the mountain fastnesses, and the most remarkable picture of men, grouped in giant letters, ever shown on the screen taken at the Great Lakes Naval Training Station, where thousands of eager Jackies united in a monster spectacular tribute to a brave Ally. Each week brings additional bookings of the Official War Review, and the Pathe purpose does not seem far from realization that soon it will be shown in every theatre and moving picture house in the country.

Famous Stage Name Gets Into Pictures

CLARA MORRIS has been engaged by George D. Baker, Metro's western manager of productions, to play opposite Bert Lytell in "The Spender," the young star's next picture. "The Spender," adapted by Baker and A. G. Kenyon from the Saturday Evening Post story by Frederick Orin Bartlett, will be Lytell's sixth starring vehicle produced on the West Coast. Miss Morris, despite her name, is not related to the Clara Morris of stage fame.

She is a Western girl who at the age of nineteen has already served an apprenticeship of three years in motion pictures. Miss Morris but recently entered the charmed circle of leading woman. Her rise was due as much to sheer hard work as to her striking beauty. She is an adept horsewoman and dancer.

Before going into motion pictures Miss Morris was a fashion model for an exclusive Los Angeles modiste. She recently did minor acting parts in "No Man's Land," with Bert Lytell, and "The Return of Mary," with May Allison. Her work on these occasions made an impression and she was engaged to play opposite Lytell immediately after she had finished a lead at Triangle.

David Wark Griffith gave Miss Morris her start in pictures.

Burlesque Queens as Strike Breakers.

"The Strike Breakers" is the title of the comedy Eddie Lyons and Lee Moran have lately completed. Eddie and Lee are henpecked husbands. Their wives decide to strike and live at the club and the husbands send for housekeepers. A burlesque show has become stranded and two "queens" are employed as strike breakers. The only clothes they have are their costumes.

"The Law of the North." "A Woman of Impulse." "Sleuths."

Scenes from a Trio of Paramount Productions.

"Wilson or the Kaiser" a Forthcoming Screen Classic

PRELIMINARY scenes have already been photographed in connection with "Wilson or the Kaiser?" Screen Classics, Inc.'s next propaganda picture. The work will be placed in immediate production under the direction of Charles Miller at the Metro Studio. Maxwell Karger is the author of "Wilson or the Kaiser?" which has been scenarioized by Albert Shelby Le Vino, and the picture will be specially released and distributed by Metro.

"Wilson or the Kaiser?" is unique in that it will deal not only with the world struggle, but with the work of reconstruction and restoration. As the title would indicate, both President Wilson and Wilhelm of Hohenzollern are represented in the picture, the ideals of both being strongly contrasted, but the hero of the romantic drama around which the story centers will be a young Alsatian, who is forced at the outbreak of the war to fight for Germany.

Creighton Hale has been engaged to play the leads. Mr. Hale recently played opposite Emmy Wehlen in "His Bonded Wife," which will have early release. He was one of the first players ever engaged by Metro, appearing in the cast of the firm's second feature production, "The Three of Us," a screen version of the play.

Mr. Hale's ability as an aviator will be called into requisition in "Wilson or the Kaiser?" The player-aviator can overhaul and repair an aeroplane, as well as fly it. He is a member of the Aero Club of America.

Salient events in the world-war will be reproduced. In the Sarajeco assassination scene great pains have been taken to depict events faithfully. An Alsatian village will be reproduced in the picture, and the buildings will be erected under the supervision of Technical Director E. J. Shulter, only to be bombed and destroyed.

Charles Miller, into whose hands the producers have placed the direction of "Wilson or the Kaiser?" is rated among the ablest men in the industry. Associated with Mr. Miller in the production of "Wilson or the Kaiser?" will be Leander de Cordova and Edward Lawrence. George K. Hollister, who photographed "To Hell With the Kaiser," has been chosen as the boss cameraman. All scenes directly connected with trench warfare and conditions at the front will be supervised by a military adviser.

The martyrdom of Edith Cavell will be included among the scenes of "Wilson or the Kaiser?" The actress chosen to impersonate the brave Englishwoman is Margaret Aston James, who has been selected especially for her resemblance to Nurse Cavell. Miss James has been seen in a number of photodramas, but this will be her Metro debut. Charles Edwards plays Rev. Joseph Wilson, the father of the President. Mr. Edwards will also be seen in Hale Hamilton's forthcoming Metro starring vehicle, "Five Thousand an Hour."

Maggie Weston has been selected to play the part of the Empress, mother of the Kaiser, who was an Englishwoman by birth. An odd coincidence is that Miss Weston was born opposite Buckingham Palace. When the Queen Mother, Alexandra, was Princess of Wales, Miss Weston's mother was overseer of Marlborough House, and as a child Maggie Weston had the happy distinction of frequently being picked up and patted by the Princess herself.

Tank "Britannia" in Blackton Film.

A notable feature of J. Stuart Blackton's "The Common Cause," the eight-part special he is now completing for release next month through the Vitagraph Company's distributing organization, is the appearance therein of the famous British tank, "Britannia."

Through the co-operation of the British-Canadian Recruiting Mission, under whose auspices "The Common Cause" is being produced, Commodore Blackton was given the privilege of not only filming the "Britannia" alone in action for several scenes, but also using it in various trench scenes in which Allied soldiers are seen going "over the top," preceded by this invincible instrument of modern warfare. Other scenes show the "Britannia" near by with her ever-ready crew, while Herbert Rawlinson as "Captain Palmer," leads a graphic attack on an enemy trench which nets a few typical prisoners of war. Captain Richard Haig of the British Army, who was in service with the "Britannia" "over there," and his able crew, operated the famous tank, while Commodore Blackton filmed these scenes.

Belasco Player Makes His Screen Debut.

Gilbert Douglas will make his screen debut in "Five Thousand An Hour," the forthcoming Metro production, which will introduce Hale Hamilton as an individual star. Mr. Douglas has the part of the arch-villain, Paul Gresham, who makes it his special business to try to ruin Johnny Gamble (Mr. Hamilton) financially.

For the past two years Mr. Douglas has been playing the part of Preston De Witt in David Belasco's production, "The Boomerang." Preston De Witt, also, is a sort of "villain" part.

Poster Display for "Wolves of Kultur."

On the billboards of hundreds of towns of from only two or three thousand population up, the twenty-four sheet of "Wolves of Kultur" is now being posted. It is believed that the billboard campagin on this serial will reach more persons than any previous motion picture advertising.

Nor are the larger cities neglected. The campaign has been so planned that a traveler starting from the state of Maine on a trip to the coast, whether by train or automobile, wherever he goes, could never be far from a twenty-four sheet on "Wolves of Kultur," at any time, North, South, East and West, is literally being plastered with the paper on this serial. Certain cities, also, have been singled out for newspaper advertising.

That this extensive advertising is having its effect is evidenced by the advance bookings. They are most encouraging despite the fact that the record-breaking "Hands Up" has virtually only just started and the release date of "Wolves of Kultur" is still several weeks off—October 13.

Film Star Really Aids Red Cross.

Every time Monroe Salisbury goes on location it means a substantial donation for "the greatest mother in the world." When Salisbury and his company were at Huntington Lake for scenes in "That Devil, 'Bateese,'" the Bluebird players, headed by Monroe the Magnificent, staged a show for the Red Cross and raised $200. Salisbury beat that record by $100 on his recent trip to Bear Valley for the final scenes of "Hugon, the Mighty."

At the benefit Salisbury read palms; Margery Bennett, his leading woman, sang; George Holt recited, and the property man and the stage carpenter staged a wrestling match. In addition Chief Dark Cloud and White Eagle and some lesser Redskin lights staged a real-honest-to-goodness war dance, feathers, tomahawks and everything.

Ruth Clifford's Next "The Lure of Luxury"

"THE LURE OF LUXURY," the Bluebird feature formerly entitled "The Bargain True," featuring Ruth Clifford, has been definitely scheduled for release October 7. The picture was adapted by Fred Myton from a story by Nalbro Bartley that appeared recently in the Saturday Evening Post. It was directed by Elsie Jane Wilson.

Miss Clifford plays the role of Dale Aldis, a convent bred girl, who has been left alone in the world by her mother, with romance and mystery surrounding the latter's memory. When Dale leaves the convent to take up her home at World's End, her mother's estate, she finds that a barrier of suspicion and unfriendliness has been raised among the townspeople by the snobbish conduct of the family servants, and the aloofness of Mirza Aldis, the mother now long dead.

Dale falls in love with John Coventry, a country youth, who has proved virtually her only friend. Philip Leswing, a wealthy friend of Lord Aldis, the girl's father, strives to ween Dale from this love and win her for himself by dazzling the girl with the lure of luxury. This provides interesting situations.

Scenes from "The Lure of Luxury," a Bluebird Production, Featuring Ruth Clifford.

Alice Brady Week in Greater New York.

Alice Brady, the famous Select Pictures star, whose brilliant work on the stage and screen has placed her among the nation's foremost screen celebrities, will become a modern Arabian Nights Genii for the coming week. Almost continuously during the entire week Miss Brady will appear in more than a score of places, all at the same time, in different costumes and in different roles.

During the entire week, as usual, Miss Brady will appear in her new stage starring vehicle, "Forever After," at the Central Theatre. At the same time her three Select attractions, "The Ordeal of Rosetta," "The Whirlpool" and "The Death Dance" will be shown almost continuously in more than thirty theatres in New York and its suburbs. The above named photoplays preceded Miss Brady's latest Select picture, "The Better Half," which is now being distributed throughout the country.

Film Star Fattens Her Cook Book.

Mary MacLaren, always anxious to help exhibitors showing her pictures make a success of them, staged a novel stunt in connection with the showing of "Bread," her latest Universal special attraction, when it was shown at the Symphony Theatre, Los Angeles, recently. She offered a prize for the best recipe for Victory Bread, and presented the gift in person to the housewife who sent in the formula for the most wheatless loaf.

The contest created much comment, and the house was jammed on a "lightless" Tuesday night when "the American beauty of the screen" made the presentation. More than 500 recipes were turned in by Los Angeles cooks, the chef of the Hotel Alexandria, Los Angeles' largest hostelry, even turning in a formula.

Clear the Track for "Hoosier Romance."

Excellent reports from exhibitors are coming in to Mutual on "A Hoosier Romance," the Selig production released through the Mutual exchanges August 18, featuring Colleen Moore, Thomas Jefferson and Harry McCoy.

A. S. Kirkpatrick, assistant general manager of Mutual, received the following telegram from the Star Theatre, Portland, Ore.:

"'A Hoosier Romance' opened at the Star Theatre for week's run September 14, with crowds packed to the car track all day Saturday and Sunday, and from the looks of the way they eat it up the 'Hoosier Romance' will keep them on the car track all week."

Billie Burke in "Good Gracious, Annabel."

The screen rights to Clara Kummer's play, "Good Gracious, Annabel," have been purchased by the Famous Players-Lasky Corporation, and it will be used as Billie Burke's next Paramount starring vehicle following "The Make-Believe Wife," which Miss Burke recently completed at the Fort Lee studio.

Metro Director Works on Three Productions at Once

ALBERT CAPELLANI, who is directing Mme. Nazimova in the Screen Classic productions presented by Richard A. Rowland and Maxwell Karger, is probably the busiest director in the industry at the present time, for he is doing three separate and distinct things.

He is engaged in cutting and assembling the film of Nazimova's recently completed production, "Eye for Eye," a picturization of the three-act play "L'Occident," by the Belgian dramatist, Henry Kistemaeckers; directing Nazimova and her company in the screen version of her recent stage success, "'Ception Shoals," by H. Austin Adams, and preparing his scenario for his next production, "The Red Lantern," the novel by Edith Wherry, published by The Bodley Head. In addition Mr. Capellani recently directed the star in the Liberty Loan picture, "A Woman of France," written by herself, one of Metro's four contributions to the Fourth Loan campaign.

This program of activities could not have been accomplished except by means of the most rigid system and perfect co-operation on the part of the star. Mr. Capellani speaks in the highest terms of the players with whom he is associated, and declares that never since his arrival in America has he enjoyed such happy co-operation as at the Metro studio.

The daylight hours Mr. Capellani has been giving to the actual camera work in connection with "'Ception Shoals." Before the rest of his company reports for duty in the morning, and during the lunch period, the director busies himself in the cutting of "Eye for Eye," and after his duties on these two productions are finished for the day he devotes the evening to the script of "The Red Lantern." To produce the Liberty Loan picture he and Mme. Nazimova, together with their working staff, and such whole-hearted players as Frank Currier, Tom Blake and others, took two days off to devote to this patriotic service. Star and director, with their entire producing force, expect to leave as soon as scenes of "'Ception Shoals" are completed on the Atlantic coast, for California, where "The Red Lantern" will be produced. In this production Mme. Nazimova will play the part of the Eurasian girl, Mahlee, in whose veins are united the conflicting elements of European and Asiatic civilizations.

Transforming Theatre Into Ten-Garden.

The Strand Theatre, Milwaukee, Wis., has decided to make a special house display in connection with the showing of "His Birthright," the first Haworth production starring the Japanese actor, Sessue Hayakawa, released through Mutual exchanges. Manager Gelrup has booked "His Birthright" for four days, September 29, 30, October 1 and 2.

The interior of the theatre will be decorated in genuine Japanese style, while the stage and orchestra pit will be banked with potted plants and flowers, the entire effect being a realistic replica in Oriental splendor of a Japanese tea-garden. The girl ushers will be garbed as Geisha girls, while a selected chorus of Japanese girls will sing selections from "Madame Butterfly." The special musical setting made by Mutual for "His Birthright" will be rendered by the orchestra.

First Vangie Valentine Feature in Production

Harold J. Binney, who is presenting as well as personally directing Vangie Valentine in a series of eight strong feature comedy-dramas, all of which will be released in the coming twelve months by the William L. Sherry Service, announces that work on the first of the series has been started and that the picture is scheduled for release November 4. The story is from an original writing by George Edwardes Hall, who also prepared the scenario. Mr. Hall is one of the best known photoplay writers in the field today because of his many great successes while associated with Herbert Brenon for whom he prepared, either the original story or the working continuity, practically everything that Mr. Brennon ever did. He predicts that the Vangie Valentine pictures are going over with a big "Bang" because he feels that with her great beauty and talent and with Mr. Binney's direction, nothing is left to be desired, but good stories and a good cast to support the star. As Mr. Binney has entrusted the latter two items to Mr. Hall's selection there is no question, but what the very best obtainable will be used. Full particulars regarding the story and cast will be forthcoming within the week, in the mean time production is continuing most satisfactorily.

"Wolves of Kultur" Trade Showing Oct. 1.

A special showing of "Wolves of Kultur," produced by American Photoplays, and released through Pathe, will be made on the New York Roof on Tuesday, October 1 at 2 o'clock in the afternoon. This patriotic serial, featuring Leah Baird with Sheldon Lewis, is based upon many actual happenings of German spies working in this country and with the exhibitors who are invited are included Government officials and representatives of the principal patriotic societies. The first three episodes will be shown and these sound the keynote and pitch the occasion of what is said to be a remarkable well-sustained story, full of breathless climaxes.

"Western Atmospher" is the ttile of Eddie Lyons and Lee Moran's latest Star Comedy, a burlesque of the activities of such western stars as Harry Carey, Bill Hart and Tom Mix. Dorothy De Vore has the leading feminine role.

"The Return of Mary." "Little Miss Money Bags." "Lady Frederick."

Scenes from Three Metro Productions.

Mabel Normand Returns to Her Diving Days in "A Perfect 36"

IN "A PERFECT 36," her next Goldwyn picture, released October 21, Mabel Normand returns to her old love, the sea. Having made a safe return to the realm of rollicking comedy in "Peck's Bad Girl," the vivacious Goldwyn star has intrigued Father Neptune into taking her back. And the alliance is celebrated with much fun in the new comedy.

Her newest play is more than a comedy, and the star's exploits do not only suggest her former familiarity with the ways of the water, but "A Perfect 36" actually shows her in a one-piece bathing suit in the sea's embrace—and glad to be there.

Mabel Normand indulges in all her usual pranks—the sort of comedy no other star can approach—and supplements her fun-making with high dives, running jumps from extra springy springboards and any number of stunts while in the water.

This episode in "A Perfect 36," while having a direct bearing on the amusing plot, is cleverly introduced to give Mabel Normand every chance to return to aquatics with whole-hearted abandon. It is a prankful interlude, and she takes full advantage of it. Supposed to be a boarding house slavey who is induced to become a traveling saleswoman, she pauses in her tour of the small town to enjoy a dip in the ocean. Of course it becomes more than a dip.

She is not without companions, and the party is joined by others, as well as scores of onlookers, who participate in the interesting climax of the bathing episode when the heroine finds her clothes missing and starts to search for them. What this leads to gives the play a surprising and novel twist, full advantage of which has been taken by Director Charles Giblyn and the supporting players.

Pathescope Company Has Novel Generating Outfit

THE illustration shows a novel but very simple hand operated electric generating unit for use with the New Premier Pathescope, where existing electric current is not available. On account of the novel and extremely ingenious illuminating system, which has always distinguished the Pathescope from other portable projectors, that instrument is capable of producing brighter screen illumination with a current consumption of about 40 Watts than is obtainable with the ordinary system, using four 300 to 500 Watts.

On this account their instrument has always been a favorite with storage battery equipment on account of the very light current consumption, amounting to only a trifle over 2 amperes at 14 to 16 volts. Where storage batteries can be given intelligent attention and promptly recharged when exhausted, they make an ideal source of lighting current for the Pathescope, but the makers have found that in remote localities the storage battery is not only subject to breakage in transit, but difficulties in recharging cause the batteries to be neglected until they are ruined by sulphating. On that account they have developed for remote localities, and particularly for export business, the hand operated generator, as illustrated. As shown, a high grade direct current generator is used directly driven by a belt from a fly wheel equipped with two cranks.

The generator gives sufficient current to properly illuminate an 8x10 foot screen at the very moderate speed of 1,500 r. p. m. The generator may also be placed at any distance from the projector, to which it is connected by a suitable current wiring.

The Pathescope Company can furnish either the complete self-contained generating unit, as shown, or the generator only, and it is obvious that the generator can be driven in any other way such as by a tiny gasoline motor or a windmill or water power. Only about 1/15 h. p. is required to operate the generator.

For light weight and portability, this outfit is certainly a big step in advance of anything hitherto developed. The projector, as illustrated, is only 17 pounds

Pathescope Hand Generating Unit.

and packs in a case 16x13½x8 inches. The generator weighs only 12 pounds. The driving mechanism, including the stand and telescoping legs, weighs 68 pounds.

Cavalieri in "A Woman of Impulse."

"A Woman of Impulse," the new Paramount photoplay starring Mme. Lina Cavalieri, the famous diva known as "the most beautiful woman in Europe, is a picturization by Eve Unsell of the famous stage play of the same name written by Louis K. Anspacher and produced with signal success at the Hudson Theatre, New York, in 1909. The picture, which will be released Sept. 29, is said to furnish Mme. Cavalieri with a vehicle which will take rank with her two previous Paramount successes, "The Eternal Temptress" and "Love's Conquest."

Mutual Gets Behind Loan Film.

"Banzai," the short drama written by Sessue Hayakawa, and in which the great Japanese actor appears in the interest of the Liberty Loan drive, will have the big distributing organization of Mutual distribute to the exhibitor. This film story is one of thirty-five made by the most prominent film actors in the country to help Uncle Sam in his big drive for the Fourth Liberty Loan.

When the Government is ready to release these films every Mutual branch will be supplied with prints, and the entire force of the Mutual organization will be utilized in placing "Banzai" in every theatre in the country. The story of "Banzai" itself is wonderfully interesting, and the patriotic Japanese star has given of his best in order to "do his bit."

Story of "Lafayette, We Come!" to Be Syndicated.

By special arrangement with the Press Service Bureau, the Affiliated Distributors' Corporation has succeeded in placing the story of their first release, "Lafayette, We Come!" with the aforementioned syndicate for publication in newspapers throughout the country.

The novelization of the story, which was written by Robert W. Sneddon, was submitted to the Press Service Bureau, and, in spite of the latter's disinclination to accept motion picture material for publication, the story of "Lafayette, We Come!" was accepted by them because of its excellent appeal and timeliness. It has been further arranged, in view of the fact that Affiliated has waived payment for the syndication rights, that the Press Service Bureau will concentrate the publication of the story so as to appear simultaneously and in the same territories with the first-run showings of the film. Theatres in certain localities who book the production where the syndicate has no newspaper representation will be furnished mats of each installment of the novelization, accompanied by instructions enabling the exhibitor to place the story for publication in his local newspaper direct.

Support for Miss Marsh in "Hidden Fires"

MAE MARSH is given noteworthy support in her newest Goldwyn picture, "Hidden Fires," and the star's first production of Goldwyn's second year's output. She is surrounded by several players who have already made their mark in Goldwyn Pictures. "Hidden Fires" is noteworthy in that it gives Miss Marsh a dual role for the first time in her long and brilliant career. Miss Marsh's leading man is Rod La Rocque, whose splendid performance opposite Mabel Normand in "The Venus Model" made him a Goldwyn fixture. Florida Kingsley makes her second appearance with Mae Marsh in Goldwyn Pictures.

After a summer's rest Alec B. Francis, one of the ablest of screen players, returns to work in "Hidden Fires." Another Goldwyn favorite in "Hidden Fires" is Jere Austin, whose work with Mae Marsh in "All Woman" contributed not a little to the success of that Goldwyn production.

New Warren Kerrigan Productions.

Jesse D. Hampton, in his new studio in Los Angeles is busy putting the finishing touches on the newest J. Warren Kerrigan picture entitled "Three X Gordon." Following "Three X Gordon," Kerrigan will appear in another story by Kenneth Clarke, "The Unfinished Story," with most of the scenes in Alaska. It is an altogether unusual story, and, for the greater part, is played in a cabin that is occupied by three mining adventurers. From Alaska the scene shifts to Hartford, Conn.

As soon as "The Unfinished Story" is filmed Mr. Hampton will jump his star into "Come Again Smith," a screen adaptation of the comedy of the same name by John H. Blackwood. In this Kerrigan will be seen as Joe Smith, the son of a California oil millionaire.

"Of No Use to Germany," Red Cross Subject.

The latest American Red Cross film release is called with splendid irony "Of No Use to Germany," showing, as it does, the stream of very young children and very old adults that is received at the Red Cross station of Evian-Les-Bains on the Swiss-French border as they come out of Germany from the captured areas of Belgium and France. "Of No Use to Germany" is the third of the single-reel subjects issued by W. E. Waddell, director of the Bureau of Pictures of the American Red Cross, with the cooperation of General Film Company as distributor.

Newest Capitol, "Bill Camps Out."

Though Capitol Comedies are limited to two reels, "Smiling Bill" Parsons, star and creator of them, always introduces some novelty in each of his productions—mechanical devices and tricks of photography that would do credit to a feature picture. A visualization of alibis is a novel touch in his newest productions, "Bill Camps Out," distributed by Goldwyn.

Stuart Holmes Draws Loan Lithograph.

Stuart Holmes, who is prominent in the support of Francis X. Bushman and Beverly Bayne in their forthcoming Metro production, "Little Miss Moneybags," has completed a poster for the Fourth Liberty Loan drive upon which he has been working all summer. The drawing shows all the countries representing a face, with Germany illustrated by an ulcer. Uncle Sam, dressed as a surgeon, is shown cauterizing poisoned Germany.

Since boyhood Mr. Holmes has been much interested in art, and when fifteen he studied at the Art Institute in Chicago, working under Milligan and Lorado Taft. His first big piece of work was done in the modeling of the eagles which are now atop the post office in the Windy City. Much of the wood carving on the Potter Palmer estate was his, giving proof that his talent does not lie alone in the casting or with the brush.

Frank Griffin Now Directing L-Ko's.

Frank Griffin, the comedy director, long associated with Lubin and later with Keystone and Sennett for many years, is now with the L-Ko. He has just completed his first picture with the L-Ko entitled "The Chef," featuring Harry Gribbon, with Billy Armstrong, Mae Emory, Babe Hardy, Eva Novak and Rose Gore. Griffin's next picture will probably feature Babe Hardy, who was one of the stars in Griffin's old Lubin comedies.

Hodkinson Service Opens New Pantheon, Chicago.

"The White Lie," the latest Paralta production starring Bessie Barriscale, was chosen to open the Pantheon, the new million-dollar theatre of the Lubliner & Trinz Circuit, in Chicago, on Thursday, September 11. A triumph of beauty and simplicity, the Pantheon, with a seating capacity of 3,000, is one of the finest samples of the new style of architecture in motion picture theatres.

"Heart of Rachael" Takes Place of Glaum Release.

Owing to the difficulties attending the production of "The Goddess of Lost Lake," a Robert Brunton production, starring Louise Glaum, and scheduled for release by the W. W. Hodkinson Corporation on October 30, which have resulted in a delay, a Bessie Barriscale feature, "The Heart of Rachael," completed for several weeks, will be released in its place.

"Hidden," a story by Evelyn Campbell, author of "A Soul For Sale," a recent Dorothy Phillips success, and "Bread," Mary MacLaren's newest Universal special attraction, has been bought by Universal to be made into Mary MacLaren's next starring vehicle. Rupert Julian, who created "The Kaiser, the Beast of Berlin," will handle the megaphone on this newest MacLaren attraction.

"Temple of Dusk," with Sessue Hayakawa, Will Be Ready in October

SESSUE HAYAKAWA'S newest picture, "The Temple of Dusk," made by the Haworth Pictures Corporation, will be pre-released on Oct. 13. This is the second in the series of Hayakawa specials which will be released through the Mutual. In producing the picture, James Young, the director, is declared to have added materially to the strength of the story by his effective lightings and beautiful stagings.

The scenes of the Japanese gardens with their pergolas, flower beds, blossoming trees, playing fountains and winding walks were his selection. It was his effort throughout the production to secure lightings that would add to the interpretation of the parts.

Hayakawa is given a role in this production somewhat different than the part he has been playing. His characterization is one that is enveloped in ideals, honor and love. The story was written by Frances Marion, who has furnished Hayakawa with material in the past. She was the author of his "The City of Dim Faces." Other successful plays which came from her pen are "The Foundling" and "Rebecca of Sunnybrook Farm."

The interest of the story centers about the character of Akira which is played by Sessue Hayakawa. This young Japanese poet loves an American girl who has been placed in the care of his father. When she dies, a few years after her marriage to an American millionaire, the care of the child is entrusted to Akira.

A splendid cast was gathered in support of Hayakawa in this production. Jane Novak, who has appeared in some of the recent successes, and Sylvia Bremer, whose name and work is also well known in the picture world, interprets the leading female parts. Lewis Willoughby has an important role in the part of Edward Markham. Henry Barrows and Mary Jane Irving complete the important leads.

Mutual's New Montreal Manager.

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal succeeding Basil Horsfall. Mr. Peck comes to Mutual from the Canadian Moving Picture Digest, of which paper he has been editor. Previous to entering the motion picture business Mr. Peck was associated with daily papers in the United States and Canada.

His first experience in the picture business was with the Universal Film Company as director of publicity in Canada. He is widely known by the exhibitors throughout the Dominion and through his motion picture associations has gained an intimate knowledge of the business.

Homesick Herbert Rawlinson.

Herbert Rawlinson, who is featured with Sylvia Breamer in J. Stuart Blackton's special, "The Common Cause," frankly admits that he is homesick. He doesn't tragically cry, "Give me California or give me death!" but he is holding strong hopes that winter weather, a coal shortage or some other calamity, will make Commodore Blacton hear the call of the West soon again and journey to the coast for at least some scenes of one of the other specials which he has underlined for production.

Rawlinson has been guilty of saying that for "The Battle Cry of Liberty," which is to follow "The Common Cause," more appropriate atmosphere, in keeping with the title of the play, may be found in California than within a five to twenty-five-cent fare of Broadway.

Australian Manager Visits Hollywood.

Alec. B. Hellmrich, general manager of the Co-operative Film Exchange, Ltd., of Australia, distributor of Metro pictures in the antipodes, was a recent visitor to Metro's studios in Hollywood. Mr. Hellmrich spent a few days in Los Angeles en route from New York to Melbourne by way of San Francisco.

He declared business conditions to be thriving in Australia notwithstanding the war, and said Metro stars and productions were rapidly gaining in favor throughout the British dominion. Before his departure for San Francisco, where he boarded a Pacific liner for home, Hellmrich armed himself with a bundle of the newest photographs of May Allison and Bert Lytell.

Emmy Wehlen's New Leading Man.

W. I. Percival, who has been engaged by Metro to play the part of Jack Bradley opposite Emmy Wehlen, in "Sylvia on a Spree," has spent the past eight years in one unbroken stretch on Broadway. When not actually appearing in stage productions, he has lived on his Connecticut estate, where he has seventeen head of registered Jersey cows, in addition to the rest of his blooded stock.

Mr. Percival did his first work before the camera with Ethel Barrymore in "Our Mrs. McChesney," a Metro production. He had the part of "Beauty" Blair.

Sheldon Story for Louise Huff.

Harry S. Sheldon, the famous dramatist, best known for his authorship of "The Havoc," in which Henry Miller successfully starred, has sold to World Pictures an original story which bears the title of "The Little Intruder." A number of more important producing companies bid for this story, but World Pictures made such inducements to Mr. Sheldon that he gave this company the preference. It is the intention of World Pictures to use it as a vehicle for Louise Huff, who has scored a hit in her latest release, "T'other Dear Charmer."

"Bill Camps Out." **"Bonds That Tie."** **"Hidden Fires."**

Scenes from Three Notable Goldwyns.

State Rights Department

Conducted by C. S. SEWELL

Hall Uses Both General and State Right Exchanges

FOLLOWING the announcement contained in our last issue to the effect that the special production of the Producers' Distributing Corporation would be distributed in the West and South through the General Film Company, Frank Hall announces that "Her Mistake," starring Evelyn Nesbit, and the remainder of the features will be distributed in the East through independent exchanges.

In New York and Northern New Jersey the franchise is held by the Liberty Distributing Corporation, while the American Feature Film Company is headquarters for New England, Solee Film Exchange for Illinois, Quaker City Feature Film Company for Eastern Pennsylvania, Day Film Company for Western Pennsylvania, and Success Film Company for Ohio.

In speaking of this arrangement, Mr. Hall states: "We have tried to apply the same sound business principles to the material distribution of our productions that were applied in the outlining of our policy, which pledges us to supply theatres with high class pictures with special advertising angles at fixed rental prices of ten, twenty and thirty dollars a day. Quick action in booking, and sure and efficient service to the exhibitors had to be absolutely assured in every territory. The demand for special and timely subjects is of such a nature that they must be supplied to the largest number of theatres in the shortest space of time. An exceptionally large number of prints with all of the accessories and special advertising helps must therefore be quickly and efficiently handled in every exchange, and each theatre must be served with the same careful attention to its needs. I feel that the exchanges through which our pictures are now being booked are especially well qualified to meet the conditions peculiar to their respective territories."

Jester Comedy Sales

WILLIAM STEINER, president of the Jester Comedy Company, announces the sale of the following territorial rights to Jester Comedies featuring Twede-Dan: To Standard Film Service, Cleveland, for Ohio, Kentucky and Michigan; to Equitable Film Corporation, 928 Main street, Kansas City, for Kansas and Western Missouri; to Unity Photoplays Company, Chicago, who have enlarged their present territory, consisting of Northern Illinois and Southern Wisconsin, by securing the entire state of Indiana; to Interstate Films, Inc., of which Milton Cohen is president, located at 729 Seventh avenue, New York, for New York City and Northern New Jersey.

New York Rights Sold on "Huns Within Our Gates"

THE right to exhibit "Huns Within Our Gates" in Greater New York and Northern New Jersey has been purchased by Hugo Frank, of the Mothers of Liberty Co., 145 West 45th street, New York, through the Arrow Film Corporation.

This feature is in six parts, and, while it is said to be a war picture of sensational turn, there are no battle scenes, and there is not one uniform present in the picture, which deals with the operation of dangerous enemy aliens in America who, while enjoying its institutions, seek to undermine the Government.

The story revolves about an invention of a young American which will act as substitute for gasoline in the operation of aeroplanes. The enemy alien schemes to obtain the formula. He uses the young sweetheart of the inventor as a cat's paw, and the manner of her overcoming him in his insidious work is said to form a gripping chain of events.

Nathan Hirsh—Pioneer

THE most prominent figure in connection with the successful exploitation of the feature photoplay, "Wives of Men," at the Casino Theatre on Broadway, New York, is Nathan Hirsh, president of the Pioneer Film Corporation, which is now offering this production on the state rights market.

Mr. Hirsh's rise in the film industry has been consistent and rapid. In 1912 he

Nathan Hirsh,
President of Pioneer Film Corporation.

bought the Cosmos Film Corporation, including the productions, "The Little Girl That He Forgot," "Lena Rivers," "Three Musketeers." Later he purchased the New York state rights to productions of the Great Northern Film Corporation. He then decided to enter the production field, and his first offering was "The Soul of a Child," featuring little Miss Gorman. He then formed a company and purchased the New York state rights to "Civilization" for a large sum. This company was afterwards reorganized as the Pioneer Film Corporation, which has since secured New York state rights to the following features: "Redemption," "The Mad Lover," "The Submarine Eye," "Today," "The Cold Deck," "The Garden of Allah," "Carmen of the Klondike, "The Struggle Everlasting," "The Still Alarm," "The Accidental Honeymoon" and "Wives of Men."

The present policy of the company is to buy negatives of features and sell foreign and state rights. The first picture so disposed of was "The Still Alarm," and the present picture, "Wives of Men," will be handled along the same lines.

War Pictures Featured in Gaumont News Reels

GAUMONT NEWS NO. 26 shows how the course in automobile engineering at Tuft's College is teaching United States soldiers to fight with tools instead of guns. A Gaumont cameraman also visits the summer camp of the Noyes School of Rhythmic Expression, and follows these nimble nymphs from sunrise to sunset. Other interesting subjects include the aviators at the St. Paul flying field engaged in clearing a twenty-acre tract for their own use. California celebrates her sixty-eighth birthday in San Francisco, and in Bangor, Maine, a thirty-two foot sail boat finishes a trip from Seattle, which took three years. The Allied War Exposition opens in Chicago. Italian journalists visit Mare Island, Cal. The Union Station Plaza at Washington, D. C., is shown transformed into residence halls for war workers. The Koppel Plant, enemy property at Pittsburgh, Pa., is sold at auction, and the proceeds buy Liberty Bonds.

Gaumont Graphic No. 26 contains interesting scenes from France. Our boys are shown being rushed to the front in motors. The camouflaged station of the commander of Battery B, 12th Field Artillery, and Hun prisoners captured at Chateau Thierry. There is also a scene at Aix-Les-Bains, a famous watering place, where our boys rest while on furlough. Other interesting pictures are the Peacocks of the navy on review at Great Lakes, Ill.; enormous wheat crop marooned on the river bottom when Sacramento River reaches lowest ebb in history. In Chicago patriotic women sew buttons on soldiers' uniforms while they wait. On the Pacific the "sub" chasers show their efficiency and give an idea of what they will do to the Kaiser's skunks.

John Lopez to Direct New B. S. Moss Feature

JOHN S. LOPEZ, who has completed the adaptation and direction of Harry Rapf's latest production, "The Sins of the Children," begins next week the direction of an elaborate six-reel feature for B. S. Moss.

The new production has not yet been titled, but it is announced that it is not a war drama.

Work on the new feature will begin Monday in the Esstee Studios on West 125th street, and Director Lopez announces that the patrons of the silent drama have a surprise in store for them in the person of a new star, a young girl, an extra, who appeared in "The Sins of the Children," but who was given a chance owing to the non-appearance of the actress cast for the part.

Madison Handling Gaumont Serial.

The Gaumont Company announces that it has sold the rights to its twenty-reel serial, "The Hand of Vengeance," to the Madison Film Exchange, of Detroit, for all of Michigan, except the upper peninsula.

Artcraft to Release Tourneur's "Sporting Life"

WITH the successful premiere of Maurice Tourneur's initial production under his own management, "Sporting Life," at the Rivoli Theatre, New York, Hiller and Wilk announce the completion of arrangements by which the United States and Canadian rights to this production have been secured by the Famous Players-Lasky Company, and that it will be released as an Artcraft picture. This is said to be the first time that a production made by an outside company for the independent market has been released under this brand.

Considerable foreign territory has also been disposed of on "Sporting Life," but the following territory is still open, although negotiations are pending covering them: Panama, South America, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

Mr. Tourneur announces that his second production, the title and nature of which has been kept a secret, will unfold a radically newer form of screen story presentation not only in the nature of the theme, but in the actual method of presentation on the screen, and states that it will be at least a step from the physical to the mental motion picture.

"Having produced a melodrama," says Mr. Tourneur, "I decided to do something as widely different as possible, so I went into a drama in which the superficial action is the result of the exposition of an idea. I aimed not only to delve deep into human character, but to present these reflections so that they will drive home my central idea. To me the theme of this new production is absorbing, going deeply not only into psychology, but into racial development, into the varying phases and problems of sex."

Secrecy is still maintained regarding the actual subject of this production, and the title has not yet been definitely decided upon. It will be interpreted by an excellent cast, including Flora Revalles, singer and dancer of the Bakst Ballet Russe; Ethel Hallor, of the Century Roof Garden; Diana Allen, of the Zeigfeld Follies; Fair Binney, who appeared successfully in "Sporting Life"; Gloria Goodwin, vaudeville and musical comedy dancer. Among the men are Paul Clerget, the French actor, who appeared as Pierrot Sr., in "Pierrot, the Prodigal"; Escamillo Fernandez, who appeared as Pierre in "Heart of the Wilds"; Chester Barnett, Warner Richmond, who appeared in "Sporting Life, and Henry West.

Schomer Tells Plans for Foreign Sales Campaign

THE Schomer Photo-Play Producing Company announce that immediately following the trade showing of "Ruling Passions" plans which have been formulated for handling this picture and succeeding productions in allied and neutral countries of Europe and South America will be put into effect.

"At the request of representatives of foreign purchasing companies," says Mr. Schomer, "who wish to see the photoplay before making offers we have refrained from putting into effect our plans. If, however, their offers are not satisfactory, or what is more important, their plans for making the picture known throughout the lands for which they purchase are not up to what we have set as a standard, the Schomer Company will take the initiative, sending its representatives to foreign countries just as soon as passports can be secured. If foreign buyers are willing to do the right thing, to properly exploit and to show their audiences good pictures, I am content to work with them. If, however, they are not ready to do that, I am determined that my own representatives shall work effectively without them.

"While there is room for improvement," continued Mr. Schomer, "I have always believed and am still of the opinion that the American photoplay has been the best in quality afforded by the world's market. The war has brought the opportunity of proving this fact, and it is the duty of American manufacturers to make the present great demand a permanent and continually increasing one.

Creighton Hale in Cast of "Woman the Germans Shot"

CREIGHTON HALE will appear in the cast of Plunkett and Carroll's feature production, "The Woman the Germans Shot," based on the shooting of the British Red Cross nurse, Edith Cavell, and written by Anthony Paul Kelly. He will be seen in the important part of an English boy captured by the Germans during the invasion of Belgium.

Mr. Hale is well known to motion picture audiences, who have applauded him many times in exciting serials, and his part in this picture is said to offer him exceedingly fine opportunities.

Director John G. Adolfi is now working on the finishing touches of the picture, and he has surrounded Julia Arthur and Creighton Hale with a cast which includes Jack Johnson, Paul Panzer, Giorgo Majoni, Martin Faust and Fred Kohlgrin.

New State Rights Company Operating in Southwest

A NEW state rights concern has been formed in the Southwest, with headquarters at 1815½ Main street, Dallas. It is the S. & S. Film Corporation, chartered with $20,000 capital stock, $15,000 of which is announced as paid up, and will operate in the states of Texas, Oklahoma, Arkansas and Louisiana.

The officials of this company are Joseph Shwarts, president, and Trice Sneed, secretary and manager, and the following feature productions are being offered to exhibitors: "God's Man," "Witching Hour," "Just Out of College," "End of the World," "Lonesome Trail," "Wife Who Wouldn't Tell" and "Redemption." In addition this company is also handling a number of two-reel William S. Hart, and Ella Wheeler Wilcox dramas, and Midget comedies.

Sales of the Week

GAUMONT COMPANY announces the sale of "The Hand of Vengeance" for Michigan, except the upper peninsula, to the Madison Film Exchange, of Detroit, and New York, north of Rockland and Westchester counties, to the Gardiner Syndicate, of Buffalo.

* * *

It is now announced that New York rights to "The Hun Within Our Gates" have been secured by Hugo Frank, of Mothers of Liberty Film Company, through Arrow Film Corporation.

* * *

Announcement of territory sales on Jester Comedies is made by the Jester Comedy Company in another article in this issue.

* * *

Topics of the Day Film Company announce the sale of territory on "Topics of the Day" to Kaufman Specials and Modern Feature Film Company in another article in this department.

Wit Battles with Wit in "The Hand of Vengeance"

JUST such a crime investigator as was made famous by Emile Gaboriau and Conan Doyle, to say nothing of those heroes of our boyish imagination, "Old Sleuth" and "Old Cap Collier," is pictured in the brainy detective who is so industrious in his attempts to bring the guilty to justice in the Gaumont photoserial, "The Hand of Vengeance," which is now running at a large number of the best theatres in the United States and Canada. But even cleverer is the mysterious "Ultus," and who eludes the detective so successfully.

The enjoyment of the picture-goer is said to be enhanced by the knowledge that Ultus is not really a criminal, but a wronged man impatient of the law's delays. By spectacular means he revenges himself on the villain who robbed him of his fortune. Then he champions others, and in avenging their wrongs leads the detective an exciting if not a merry life.

Everything comes out all right in the end, and Ultus is honored by his country, but not before he has gone through many thrilling dangers shared by romantic and beautiful maidens, and escaped only by clever and ingenious methods.

The Gaumont Company is distributing this serial in ten episodes of two-reels each through state rights exchanges.

Romayne Now Producing a Seven-Reel Spectacle

H. E. ROMAYNE, president of the Romayne Superfilm Company, Los Angeles, announces that arrangements have been completed whereby the patriotic production made by this company, "Me Und Gott," will be distributed in Southern California and Arizona by the Liberty Film Exchange, and Northern California, Hawaii and Nevada by Turner and Dahnken, and that this picture is now being presented successfully at Miller's Alhambra Theatre, Los Angeles.

Mr. Romayne also reports that work has already commenced on his company's second production, which will be a spectacular seven-reel picture treating a burning question, national in scope, and of vital interest to the American people.

The Creation Filmed for First Carlton Production

ALTHOUGH it is a far cry from the days of the Garden of Eden and the creation of the earth to the present time, yet, in "Mother, I Need You," Lloyd Carlton Productions have dealt with both eras.

The picture is in six reels, with a biblical prologue which the producers claim to be one of the notable achievements of film craft, showing as it does the creation of land from the waters of the sea, the beginning of vegetation, the birth of man, the temptation and expulsion from the Garden.

Then follows the modern story dealing with the heritage of Eve as exemplified in the life of a girl of the present day whose mother is too absorbed in uplift work to hear the cry of the daughter at her side.

"Mother, I Need You," is the first offering of the Lloyd Carlton Productions, and it is interpreted by an excellent cast, including Enid Markey, Edward Coxen, G. Raymond Nye, Clarissa Selwynne and Eugenie Besserer.

More Sales Announced on "Topics of the Day"

TOPICS OF THE DAY FILM COMPANY announces that arrangements have been completed by which their weekly "Topics" will be distributed in New York State and Northern New Jersey by the Modern Feature Film Company, F. Y. Langtry remaining as special representative, but working through the Modern Feature Film Company, and the states of Tennessee, Arkansas and Mississippi will be handled by Kaufman Specials, Nashville, Tenn.

Gardiner Gets "Hand of Vengeance."

The Gardiner Syndicate, 47 W. Swan street, Buffalo, have secured from the Gaumont Company territorial rights to "The Hand of Vengeance," the twenty-reel serial, for New York State, north of the counties of Rockland and Westchester.

Trade News Brevities

MOVES HEADQUARTERS TO KANSAS CITY

Main Offices of A. H. Blank Enterprises of Omaha Now Located at 317 Gloyd Building

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

GENERAL MANAGER C. E. HOLAH, of the A. H. Blank Enterprises, was a recent visitor in Kansas City. During his brief stay, Mr. Holah made extensive plans for establishing the headquarters of the A. H. Blank Enterprises in Kansas City instead of Omaha, Neb. The entire territory will be handled from the company's offices at 317 Gloyd Building, of which S. Goldfiam will have charge. Mr. Holah commented at length upon the big success which the company's releases had met with generally, and particularly upon the increasing volume done in small cities and towns on the strongest pictures, such as "Pershing's Crusaders" and "Four Years in Germany."

Italian Societies to See War Film.

A meeting of the Allied Italian Societies, of Kansas City, was held September 15 for the purpose of arranging for a committee to view the Kleine-Edison war release, "Behind the Lines in Italy." The advisability of using this film for the benefit of the Italian Red Cross and the channels through which it should be handled are under consideration. Mr. Donici, owner of the Palace Theatre at Tenth and Main, is president of the organization.

Books All Goldwyn Star Series.

The Doric Theatre has booked the entire list of Goldwyn star series releases for the first run in Kansas City, and has just completed a most successful week on Geraldine Farrar in "The Turn of the Wheel" as the first of the Goldwyn productions. Mr. Curtis, manager of the Doric, is using some original lobby displays and methods of "putting over" features. His lobby display of Mabel Normand in "Peck's Bad Girl" consists in the main of cards in the form of a board fence on which the attraction is announced in the topsy-turvy lettering of Peck's Bad Girl herself.

Kansas City Briefs.

The Garden Theatre is now closed for the purpose of undergoing complete interior remodeling and redecorating. The date for reopening will be announced shortly.

Mr. Riddle, auditor for the General Film Company, New York, is in Kansas City paying a visit to the local branch.

The Equitable Film Corporation has purchased the rights on the "Shorty" Hamilton series for Western Missouri from the Standard Film Corporation. The first run will be at the Elliott Theatre the week of September 15.

Among the Picture Theatres.

Pittsburg, Kan.—The Pittsburg Amusement Company is remodeling the Grand Theatre.

Picher, Okla.—J. W. Cotter is remodeling the Picher Theatre.

Robinson, Kan.—The Electric Theatre, owned by Harry Neptune, is now under the management of Harry Bearg.

Eufala, Okla.—Mrs. May Creason, of Pryor, Okla., has purchased the Princess Theatre from Mr. Faulkner.

Tipton, Okla.—L. A. Harrell, of Frederick, Okla., will open a moving picture theatre in Tipton.

Davenport, Iowa.—The Liberty Amusement Company has leased the Lyric Theatre on Perry street.

Waxahachie, Texas.—The Dixie Theatre has been remodeled and redecorated throughout, and is again open for business.

Effingham, Kan.—The Electric Theatre was opened September 7 under the new management of Earl Overstreet.

Charles Flanders and S. A. Weidman, Ellsworth, Kan., have leased picture houses at Holyrood, Claflin, Wilson, Kanopolis and Russell, and will conduct as a system. Mr. Flanders has also taken over the show house at Hays.

Junction City, Kan.—The Cozy Picture Theatre has been remodeled and is again open for business.

Mildred, Kan.—An electric light plant is being installed in the Mildred Picture Theatre.

Arnolds Park, Ia.—The Benit & Jenkins Amusement Company has been chartered with $25,000 capital stock by C. P. Benit, G. Benit and T. C. Jenkins.

Lawrence, Kan.—The Bowersock Theatre opened September 2 after being closed for two months.

Topeka, Kan.—The Majestic Theatre reopened September 2 with new scenery and lighting effects.

Wichita, Kan.—The new Wichita Theatre will open November 1. C. C. McCollister will manage the new house.

Carthage, Mo.—A. L. Caulkins, owner and manager of the Sho-To-All Theatre, has purchased the Blake Theatre in Webb City.

Ord, Neb.—The Gem Theatre has changed hands, passing from the management of the Mansfields to Miss Goodhand and Miss Helzer.

Columbus, Tex.—The new moving picture theatre in the Williamson Building opened September 2.

Eagle Pass, Tex.—The Star Theatre has been purchased by Messrs. Luis, Gonzales, Trevino and brothers.

EXHIBITORS GET HONOR CERTIFICATES

Cincinnati Managers Rewarded by Government for Co-operation Extended to Four Minute Speakers

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

CINCINNATI theatres that have given the fullest possible co-operation to the work of the Four-Minute Men as a patriotic matter were honored by specific recognition of their aid on the part of the Government. At all of the theatres the managers were called forward at one of the crowded evening performances by the Four-Minute speaker assigned and each was formally presented, in the name of the United States Government, with a certificate of theatre membership in the organization. It is understood that the idea of making the theatres themselves members of the Four-Minute organization which numbers 40,000 speakers, was that of President Wilson himself; and there is no question but that the loyal co-operation of the exhibitors, which has been given to every aspect of war work in which they could aid, will be enlisted even more fully hereafter, if possible, through this graceful and timely recognition of their assistance.

Cincinnatians Flock to See Griffith's Film.

The engagement of "Hearts of the World" at the Grand Opera House, Cincinnati, at prices ranging from 25 cents minimum to $1.50 maximum at the evening performances has been greeted with capacity audiences right along, the great Griffith production meeting with enthusiastic approval on the part of the public. Many people have been turned away at each of the several daily performances. A big orchestra added to the merit of the attraction with appropriate music.

Walnut Betters Its Musical Programs.

The Walnut Theatre has the distinction of being one of the first of Cincinnati's big moving picture houses to feature music of the better sort as an added attraction to the public. The Walnut Symphony Orchestra, under Musical Director Menges, was recently installed as a permanent feature at the theatre, and Mr. Menges gives his whole attention to the preparation of musical programs which fit in with the pictures being run. Results have been distinctly worth while in the added pleasure shown by the big houses at the Walnut, and increasing attendance is also noted.

Shows Metro Comedies at Club Meeting.

W. C. Bachmeyer, the popular Metro exchange manager at Cincinnati, who is the film member of the Kiwanis Club, contributed handsomely to the success of the first fall meeting of that organization by showing a pair of his best comedies.

Plans to Erect Big Picture Theatre.

The American Amusement Company, of Steubenville, O., which has been incorporated with a capital stock of $25,000 by John Peters, A. G. Constant, Harry L. May and others, is planning the construction of a big moving picture theatre.

Texas Brevities.

W. F. Sonneman's new Waco motion picture theatre is expected to open before the end of September. In a contest staged by Mr. Sonneman among Waco film fans the new theatre was christened the Victory.

Vuba and Kleinberg have opened their new Orpheum Theatre at Lawton, Okla., with a General program.

ALLENS ENTERTAIN CANADIAN SOLDIERS

Sends Operators, Projectors and Orchestra with "Hearts of the World" to Camps and Hospitals

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

SOLDIERS in three different localities in Canada have had the pleasure of seeing "Hearts of the World" as the guests of Jule and J. J. Allen, of Toronto, who control the Griffith spectacle for the Dominion. Several weeks ago the soldiers at the Whitby Military Hospital were treated to a presentation of the feature with full orchestral accompaniment, the event being the objective of an automobile outing of Allan Theatre staff and employes at Toronto. On Wednesday, Thursday and Friday evenings, Sept. 11-13, the feature was presented free of charge in the Y. M. C. A. tent at Niagara Camp, Niagara-on-the-Lake, Ontario, through an arrangement between the Allens, E. Elliott, in charge of the Y. M. C. A. facilities, and the military officers of the camp. One half of the rank and file saw the picture on each of the two first nights and the officers, with their friends, witnessed the presentation on the Friday evening.

The proper showing of the feature was possible through the sending of extra operators, an extra projection machine and the musical score from Toronto to the camp by the Allens.

At the Tuxedo Military Hospital in Manitoba, "Hearts of the World" was also shown to 1,200 invalided Canadian soldiers through the kindness of the Allens. The orchestra of the Dominion Theatre, numbering twenty pieces, under the leadership of Nicola Del Negro, played the accompaniment for this performance. The auditorium at the hospital had to be fitted up with music stands, special wiring and other equipment for this show. The soldiers at two other hospitals, the General Hospital and the Deer Lodge Home, were brought to the Tuxedo institution for the event.

The Allens deserve considerable credit for the manner in which they have been looking after the entertainment of soldiers in Canada. They have been supplying considerable films to the various hospitals throughout Ontario and they have put on special shows at a number of places for the soldiers. Several times they have provided the whole entertainment at the Davisville Military Hospital.

It is interesting to note, in this connection, that Jule and J. J. Allen have promised the first Canadian run of "The Better 'Ole," the English feature adapted from the cartoons of Captain Bruce Bairnsfather, to the Whitby Military Hospital. The Canadian rights for this picture have been secured by the Allens.

National Closes Temporarily.

The National Theatre, Ottawa, has been closed temporarily. It will be reopened under new management. The National has a seating capacity of 800. Two Ottawa theatres have raised their admission prices a five cent notch. They are the Family and Casino theatres.

Photographs Relatives of Soldiers.

The Rotary Club of Calgary, Alberta, put on a fine stunt on Sept. 18, when the immediate relatives of Calgary's soldiers, now in the trenches or in England, were rounded up for the taking of moving pictures which will be shown as soon as possible in the military theatres behind the firing line. The automobile owners of the city, to the number of several hundred, co-operated in the event by calling for the families of the soldiers and parading from Mewata Park to St. George's Island Park, the route extending over Seventh avenue.

At the park the relatives were marshaled into various groups for special pictures. One interesting group consisted of young babies, whose fathers had never seen them, the children having been born subsequent to the departure of the paternal guardian. The event was under the management of E. L. Richardson, representing the Rotary Club.

Robson Gives Children's Matinees.

With the adoption of a new policy for the Strand Theatre, Toronto, starting Sept. 30, Manager Clarence Robson adopted an unusual procedure when he arranged for special children's performances during the showing of Marguerite Clark's "Uncle Tom's Cabin" for three days. Children's matinees were scheduled for Thursday and Friday afternoon at 3.45 while a third special performance for the children was arranged for 11 A. M. Saturday morning. The admission price for the youngsters was 10 cents. For two weeks in advance of the showing special programs were distributed in the theatre. These programs outlined the new policy of the house and also drew attention to the forthcoming children's matinees.

Imperial Did Not Raise Admission.

Although announcement was made that the Imperial Theatre, one of Montreal's largest moving picture theatres, had joined with nine other local houses in raising admission prices from 20 cents to 25 cents on Sept. 15, Manager Howard Conover of that theatre has denied that such is the case. He declares that no change is contemplated in either matinee or evening prices. His scale of prices is as follows: Matinees, 10 cents for any part of the house; evenings: 10 cents and 15 cents, with box seats 25 cents. War tax is charged extra.

Winnipeg Enjoying Prosperous Times.

An indication of the prosperous conditions now prevalent in Winnipeg, Man., is found in the announcement by the City of Winnipeg that six theatre licenses were granted during the month of August.

One of the new theatres is the Majestic on Portage avenue, near Carlton street. The Majestic is not new in every respect, but it has been reopened under new auspices and now presents a very different appearance. When the structure was built eight years ago, the theatre was the largest and finest moving picture theatre in Winnipeg and was really the first of a series of brilliant downtown enterprises. It enjoyed varying fortunes, however, during the past year or two and was finally closed altogether.

The new Majestic is under the management of Henry A. Morton, who has been a prominent exhibitor in Winnipeg for a number of years. Under his direction, the theatre will cater to the best patronage. Programs will be changed twice weekly, except for special presentations. The Majestic opens each day at 12.30 and up to 7 P. M. the general admission is 15 cents. After 7 P. M. the general admission is 20 cents. The first attraction was Alice Joyce in "The Song of the Soul."

A. F. BRENTLINGER OPENS THE LIBERTY

Newest Picture House in Terre Haute Has Largest Pipe Organ of Any Theatre in Indiana—Seats 1,300

By Indiana Trade News Service, 69 Layman Ave., Indianapolis, Ind.

ALL roads led to the corner of Wabash avenue and Eighth street between the hours of 1 and 2 o'clock Thursday afternoon, September 12, the time of the opening of Terre Haute's beautiful new Liberty Theatre. Long before the opening hour the lobby of the theatre as well as the sidewalk in front of the building was lined with people. In fact the crowds were so great that many were unable to gain admission.

The theatre is a beautiful piece of work and the appointments and equipment are in keeping with the determination of the owners to obtain the best for their patrons. While some few details in the permanent arrangement of the rest rooms for men and women have not yet been decided on, this item for the comfort of the theatre-goers has not been overlooked and already the lounging and rest rooms are open, convenient to the main and gallery entrances.

The new theatre has a seating capacity of 1,300 seats, with 1,000 of these situated on the first floor. It has one of the largest pipe organs installed in any motion picture theatre in the state and the operating room is large and equipped with the latest kind of projection machines, spot and flood lights. The beauty of the house, the decorations and furnishings, are of the simplest nature and of a military tone, carrying out the idea of the name Liberty.

The theatre is under the management of of A. F. Brentlinger, vice-president of the Terre Haute Theatres Company, owners of the theatre, and also vice-president of the Peoples Theatres Company, at Richmond, and the Bankers' and Merchants' Theatre Company, of Fort Wayne. The new house will feature motion pictures and vaudeville.

Mr. Brentlinger was pleasantly surprised at the opening by the unexpected arrival of a number of his friends from Fort Wayne. His employes at the Orpheum in Fort Wayne and the Murray and Muratte in Richmond sent him large bouquets with their wishes for the success of his new venture, as did also the Fox Film Company, of New York, which sent a large horseshoe design.

Theatre Manager Called to Colors.

A call to the colors, which Maurice A. Fox, manager of the Orpheum Theatre, Terre Haute, has been expecting for some time, came this week and about three hours after its arrival the youngest of the city's theatre managers left for Ft. Benjamin Harrison, at Indianapolis, to be inducted into Uncle Sam's service. Young Fox has for nearly two years had full charge of the Orpheum, the owners of the theatre, his father and E. W. Keating, giving him a free hand in directing the policy of the house.

Reopens on First Anniversary.

The Castle Theatre, South Bend's attractive photoplay house on South Michigan avenue, which was closed for a few weeks to permit interior decorators to make a few changes in the place, was reopened last Friday on its first anniversary under the present management. The past year has been a very successful one for the Crystal and the new fall season has started out with every evidence of continued success.

Washington Has New Theatre Opening.

The Liberty Theatre, Washington's new motion picture house, on Main street, near Meridian street, will open its doors next Monday evening for the first time. The Liberty, which is under the management of A. E. DeVoe, is one of the most attractive and best arranged theatres in any city of this size in the state.

Collects $98.83 in Admission Taxes.

The Gaiety Theatre Company, operating the Gaiety Theatre, Bluffton, remitted $98.83 to the Government for admission tax collected at the theatre during the month of August. A large jar, placed in the lobby of the theatre by the local chapter of the Red Cross, netted $6 during the month just ended, the management reported.

BUSINESS IN CALIFORNIA IMPROVING

End of Warm Spell Brings Opening of Many Theatres Closed for Summer—Many New Houses Being Built

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—Conditions in the territory served by local film exchanges have shown a marked improvement of late and many houses that have been closed for the summer season are being reopened, while others are getting back to winter schedules. Warm weather is about at an end in the interior, the harvesting of crops is about over and schools are reopening, all of which point to a better attendance at moving picture shows.

While new theatres are not as common as in the past there are several in this territory that are nearing completion, and contracts have been awarded for the erection of several others. The largest of these new houses is the Coliseum Theatre, being erected in the Richmond district of this city by S. H. Levin. This theatre, which will have a seating capacity of about 2,000, and which will be ready in November, is a handsome one and ranks in beauty and convenience of arrangement with the best. The new theatre of A. A. Richards, at Lado, Cal., will be opened in September and will give that city a house of which it may well be proud. It has a seating capacity of 1,400 and will be devoted to moving pictures and road shows. The New Garden Theatre of A. B. Archibald at Burlingame, a suburb of San Francisco, will also be opened this month. This is likewise a handsome house with a seating capacity of 1,200.

Power Shortage Serious.

The heavy rain which swept California during the second week of September encouraged exhibitors to express the belief that the power shortage would be relieved at an early date, but this hope is not shared by State Power Administrator H. G. Butler. His "lightless night" order, which forbids the illumination of signs and store fronts, and which does away with all unnecessary street illumination, expires this month, but he has intimated that it will be extended. All power companies have been ordered to prepare a list of their customers, the class of work performed, the amount of power consumed and the percentage of work classed as a war essential.

"America's Answer" Off to Great Start.

While no intensive booking campaign has as yet been inaugurated on "America's Answer" by the Film Division of the California State Council of Defense, many exhibitors have already made arrangements for showing this picture. Practically every exhibitor in this territory booked the first official war feature, "Pershing's Crusaders," and this proved such a splendid box office attraction and had such a patriotic appeal that the release of the second one has been eagerly looked forward to. A pre-view of "America's Answer" is to be held at the Palace Hotel before the regular engagement at the Rialto Theatre and more than five hundred state and county officials and leaders in war work have been invited to attend this. The Rialto management has secured this production for a two weeks' run, with an option on a third week, paying more for it than for any other attraction booked at the house.

Edmonds Hooks Up with Hodkinson.

W. O. Edmonds, well known in this territory, has returned to Film Row, and is now acting as manager of the Hodkinson Service, with headquarters at the General Film branch. The appointment was made by P. N. Brink, manager of the division west of the Mississippi, who has been covering the territory, installing managers at all of the branches maintained by the General Film Company. Mr. Edmonds came here a little more than two years ago to open an office for George Kleine, resigning to take charge of the Majestic Theatre at Reno, Nev. He recently gave up this position and was preparing to make an Eastern trip when the proposition to join the Hodkinson Service was advanced.

Improvements at Rialto.

Extensive improvements are under way at the Rialto Theatre, and when these are completed some interesting innovations in the presentation of moving pictures are promised. The changes will permit the use of the big stage, and J. H. Walraven, who now has charge of the presentation of shows, is arranging a series of prologues, designing special settings for special productions, and lining up talent with the idea of giving the moving picture public something new. Maurice Lawrence has been placed in charge of the orchestra, which has been doubled in size, and music will be made more of an attraction than ever.

Brehany Goes to Chicago.

J. A. Brehany, general manager for Sol L. Lesser, of the district covering eleven Middle Western states rights to "Hearts of the World," has left for the Chicago office for a stay of a few weeks and while there will organize ten new companies and outfit them with film, managers, music and properties. As soon as they are all on the road he will return to San Francisco, the headquarters of the Lesser activities. The engagement of "Hearts of the World" at the Alcazar Theatre has been continued beyond the time originally set for it and has entered upon its fourteenth week.

With the Moving Picture Stars.

Lila Lee, the new Paramount star, appeared in person at the Imperial Theatre for three days recently.

Miss Bessie Bird, who recently starred in the film, "The Life of General Pershing," soon to be released, came from New York to unveil the statute and tablet at the United States School of military aeronautics at the University of California on Pershing's birthday, September 13. The statute was presented to the school by the graduating class of airmen.

Miss Sutherland Griffith, formerly a moving picture star, but now engaged in Y. W. C. A. work, was a recent visitor here, coming to California from Bremerton, Wash., to take part in a moving picture entitled, "The Second Line of Defense," which is to depict the war activities of this organization. The scenario has been written by Wilbur Hall, the photographic work will be done by Ralph Radnor Earle, of San Francisco, and the art features will be under the direction of Maynard Dixon, one of the best known Western artists.

Mrs. Chester M. Franklin, also known as Ruth Darling, a former moving picture actress, was killed in this city on September 11 in an automobile collision. She was married to Chester M. Franklin, a moving picture director of Los Angeles, five months ago, and when he joined the army and was sent to this city she came here to be near him. At the time of the accident she was on her way downtown to purchase a birthday gift for him.

Loses Triangle Re-Issues.

The Sunset Film Corporation, which recently moved to new quarters at 94 Golden Gate avenue, has returned its Triangle re-issues to the Western Triangle Distributing Corporation. J. L. Lazarus, president of this concern, is making a business trip to New York.

Walter Rand Visits Town.

Walter S. Rand, division manager for the General Film Company in the territory west of Denver, arrived here recently from his Los Angeles headquarters and will resume his trip north after a brief stay. While here he assumed the duties of Manager Harry Schmidt for a few days, to enable the latter to make a trip into the Sacramento Valley.

William Farnum at Rialto Theatre.

San Francisco moving picture fans always flock to see a popular screen star, but it is seldom that such crowds gather as was the case recently when William Farnum appeared at the Rialto Theatre. The film attraction during his visit was one of his own productions, "Riders of the Purple Sage," and as a ballyhoo an old Wells-Fargo stage was pressed into service. The accompanying illustration gives a good idea of the holdout crowd.

Crowd waiting to get into the Rialto Theatre, San Francisco, to hear William Farnum Speak.

San Francisco Briefs.

Major Meyer J. Cohen, manager of the George Kleine System interests here, has left for Chicago and the East for a business conference.

E. C. Mix, formerly manager of the Theatre St. Francis, has joined the booking staff of the Select Picture Corporation.

Gus Geicke, of the Photo Play Theatre on Twenty-fourth street, has taken over the special film delivery business of Tom Gilboy.

Edgar T. Lowman, for the past five years with the Famous Players-Lasky Corporation, is leaving this month to take up war work in France with the Knights of Columbus.

A. M. Miller has been placed in charge of the T. & D. Theatre at San Jose, succeeding Harry Oviatt.

Short Dallas Items.

Manager Harry Owens of Paramount announces that W. M. Saale, formerly with Fox, has joined the Paramount branch as chief booker. H. G. Robinson has joined the Paramount force as branch auditor.

"Hearts of the World" will make its first visit to the Southwest late in September. E. H. Husley has booked the big Griffith attraction for two weeks at the Hippodrome Theatre.

Bert King, formerly Vitagraph manager in New Orleans, and who has many friends in Dallas, has written them from New York saying that he is on his way to France with his regiment.

BELIEVE DAY OF TEN-CENT MOVIE PAST

Leading Detroit Exhibitors Contend That To Be Successful Prices Must Now Be 15 and 20 Cents

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

IT IS the contention of many of Detroit's leading exhibitors that the day of the ten-cent movie is past and that the successful house of the future must have a minimum of 15 cents, with some seats at 20 cents. There are a great many theatres that would gladly raise their prices if they could get their competitors in the same sections to do likewise. Wesley Schram, of the Schram Amusement Company, operating five houses in Detroit, says on this subject: "How any exhibitor can stick at the old prices when his own business has fallen off and his operating expenses have increased, is more than I can understand. All of us must come to the point sooner or later when 10-cent prices are abolished and placed in the class of things that are obsolete. Every piece of merchandise—everything you buy, everything you pay for, everything the exhibitor needs and buys—costs a great deal more than it did in 1916 and 1917. In the face of such conditions why should prices of our seats remain at a standstill? When the butcher, the baker and other storekeepers pay more for their merchandise, what do they do? Add their regular percentage of profit and pass it to the public, and the public pays with very little complaining. And so it would be if the exhibitors did the same. We simply cannot remain in the rut if we are to continue business. Advanced prices are a step toward progressiveness, and they enable the exhibitor to keep up the quality of his productions and the general atmosphere about his theatre. The public would take kindly to the advanced prices if action was unanimous. They could not be surprised, because they realize the situation and thoroughly understand that the theatre owner has just as much right to raise prices when his operating costs increase as has the shoe merchant, the hatter, the baker, the jeweler, the laundry owner, the cleaner and dyer, etc."

New Managers for Kunsky Houses.

John H. Kunsky announces a number of changes in his staff of managers. Fred M. Shafer, manager of the Liberty Theatre, has resigned, taking effect September 21, to manage the Academy of Music in New York for William Fox. He will be succeeded by L. H. Gardner, who will book the theatre in addition to booking and managing the Garden, Royal and Empress theatres, all of which are Kunsky houses. Russell G. Pearce, manager of the Adams Theatre, has resigned, and up to the time of writing Mr. Kunsky had made no announcement of his successor.

Combination Program at the Majestic.

For the week of September 29 Manager M. W. McGee, of the Majestic Theatre, Detroit, has booked a combination program from the George Kleine exchange. He will feature "Behind the Lines in Italy," with "In the Fog" (Raymond McKee is the star) as an added attraction. He expects to do some big things in the way of advertising and publicity to put over this combination entertainment.

Ferry Field Theatre Raises Prices.

Among the largest and finest residential theatres in Detroit is the Ferry Field Theatre at Grand River and the Boulevard, managed by Hal Smith. In view of the increased cost of operation these days and the fact that he wanted to continue giving his patrons the very best the market affords, Mr. Smith decided it was necessary to get more money at the box office for his seats. He raised the price of every seat five cents, made an intelligent and comprehensive explanation to his patrons on the screen and in his program, and the result is that since September 1, when the new schedule took effect, he has been enjoying an increased gross business, while his number of patrons has not fallen off. His prices now are 15, 25 and 30 cents. He uses a seven-piece orchestra besides the organist.

Fox Special Starts on Indefinite Run.

"The Prussian Cur," a big Fox Special, will play an indefinite engagement at the Detroit Opera House starting about the latter part of September. It is to be given an elaborate presentation, a special set of decorations are to ornament the lobby of the theatre, and the town is to be heavily billed both in the newspapers and billboards.

Will Continue to Release Griffith Film.

Lest there may be a shadow of doubt the writer is asked to mention in these columns that "The Hearts of the World," Griffith's production, will continue to be released through the Dawn Masterplay Company. This picture is practically owned for Michigan by Charles Seaman, of Grand Rapids, and Arthur S. Hyman, of Detroit. It is now in its thirteenth week at the new Campus Theatre, holding the Detroit record for long runs. Four prints are booked throughout Michigan for many weeks to come, and everywhere it is proving a big box office attraction. Manager Hyman states that following its run at the Campus Theatre bookings will be arranged with other Detroit exhibitors.

Leases the Duplex Theatre.

The Duplex Theatre, East Grand Boulevard near Woodward, Detroit, which has had a checkered career since its inception, has been leased by Clare and Graham Hoffman. These men formerly conducted the Colonial and Palace theatres—in fact, they promoted both houses. They are giving their individual attention to the Duplex, and believe they can make it a profitable proposition. The Duplex, as the name implies, has two auditoriums under the same roof. One auditorium, however, is operated on week days, the other being rented out for Christian Science meetings.

Bert Williams Resigns.

Bert Williams, for many years connected with the Woodward Theatres Company, being general manager for the past several years, has resigned to devote his entire time to the management of the Palace, a vaudeville theatre on Monroe avenue. Theodore Maxwell succeeds Mr. Williams at the Woodward Theatre Company. He has been with the firm since its inception.

Blythe to Manage a Liberty Theatre.

Dave Blythe, former manager of the Drury Lane Theatre, and recently Detroit salesman for the Fox Film Corporation, has tendered his resignation, and shortly will be leaving for one of the Liberty theatres at a southern cantonment.

Hunter Enlarges the Palace.

J. B. Hunter, of the Palace Theatre, Grand Ledge, has just completed enlarging his theatre, making extensive improvements and building a marquee over the sidewalk.

Many Bookings on "Hearts of the World."

E. C. Beatty, general manager of the Butterfield Enterprises in Michigan, has rebooked "Hearts of the World" for his entire circuit, starting the first week in October. This means it will play again in Battle Creek, Bay City, Saginaw, Flint, Jackson, Lansing and Kalamazoo.

Charles Seaman, of Grand Rapids, has rebooked "Hearts of the World" for Powers Theatre for October.

Paul Schlossman played "Hearts of the World" for three days at his Regent Theatre, Muskegon, to such enormous business that he has rebooked it.

"Five prints are working solidly on 'Hearts of the World,'" said Arthur S. Hyman, of the Dawn Masterplay Company, "and we have yet to run across a single exhibitor throughout the entire state who has not made a big profit with this Griffith production."

Orders Extra Prints of Metro's "Kaiser."

John Niebes, of the Dawn Theatre, Detroit, says he broke his house record with "To Hell With the Kaiser." This Metro special, according to Manager Stanley W. Hatch, is going so strong that extra prints have been ordered and bookings are now being made way into December and January. "It's booking stronger than any special I have ever handled," said Manager Hatch.

To Handle "Klondike" Film in Detroit.

Under a new releasing plan in Michigan "Carmen of the Klondike" is being sold in Detroit by the Triangle exchange, while outside of Detroit it has been sold to George Pulmer Pound. He is playing the picture everywhere on a percentage arrangement. Both in and out of Detroit this Triangle film has many bookings.

Signs for All Fox Releases.

Lipp & Cross, of Battle Creek, have signed a contract to take 100 per cent. of the output of the William Fox exchange. This includes the Fox Specials, Fox-Standards, Fox-Sunshine Comedies, Mutt and Jeff Cartoons, Victory and Excel brands of program pictures.

Simons Helps Swell Patriotic Funds.

Elwyn M. Simons, of Adrian, Mich., who operates the New Family and Garden Theatres, has a unique display at the Lenawee County Fair. He has a small tent theatre, seating 102 persons, and is showing Official War Pictures. He makes no admission charge, but patrons are asked or urged to contribute as they go out, the amount of their contribution depending on what they actually believe the show to have been worth. The receipts from the theatre will go to one of the patriotic funds. Mr. Simons and his assistant, Ernie Raiser, distributed many souvenirs and considerable literature regarding the Family and Garden Theatres and the coming film attractions there.

Victory Singing Successful at Regent.

Victory singing is a big success at the Regent Theatre, Detroit, where it is being conducted for several weeks under the auspices of Henry Santrey. The most popular war songs are sung, with the enpieces, the audience becomes highly entire audience singing. Led by Mr. Santrey and the Regent orchestra of thirty-five thusiastic and patriotic, and the scene at every performance is one long to be remembered by those who participate.

Detroit Brevities.

Alvin Smith has been appointed manager of the Fine Arts, Detroit. He formerly managed the Gratiot, Globe and Liberty theatres.

Harry Rapf, producer of "Today" and "The Mad Lover" was in Detroit on September 7 conferring with Joseph Horwitz, of the Foursquare Exchange, who recently bought these pictures for Michigan.

The Moving Picture World correspondent is in receipt of a letter from Harry S. Lorch in which he states he is now manager of the Liberty Theatre, Camp Pike, Ark. Mr. Lorch was for twelve months manager of the State Film Company in Detroit, and has previously been connected with the Butterfield circuit of theatres throughout the state.

Ernest H. Fobres has been appointed manager of the Detroit branch of the United Theatre Equipment Company, succeeding L. J. Gardiner, who resigned to devote his entire time to the sales of the Gardiner Velvet Gold Fibre Screen, which is sold through the various U. T. E. branches. Mr. Fobres has been with the Detroit office for the past year.

EXHIBITORS AWAIT LIBERTY LOAN FILMS

Minneapolis Theatremen Are Pleased to Hear That Pictures to Aid Next Drive Will Soon Be on Hand

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

WITH all patriotic pictures reported booking well and doing heavy business in the Northwest, the announcement of several Minneapolis exchanges that they are soon to receive new special productions to assist the Fourth Liberty Loan Drive has been received with great interest by exhibitors in this territory.

Hal Hodes, Universal publicity man from New York, who was in Minneapolis on his journey around the circuit in the interest of the latest Jewel production, "Crashing Through to Berlin," said that the "country is going wild" over timely patriotic pictures and that the pictures themselves were proving "a fine tonic for the morale of the American public."

E. R. Pearson, manager of the Minneapolis First National exchange, reports exceptionally heavy bookings on the latest First National release, "Italy's Flaming Front." Other government specials are going over big, he says.

"To Hell with the Kaiser" has broken all box office records at the Rex Theatre in Duluth, Thomas Furness, proprietor, wired A. H. Fisher, manager of the Minneapolis Metro exchange. Manager Fisher states that within a few days he will receive three Liberty Loan pictures, starring Harold Lockwood, Emily Stevens and Edith Storey.

"The Sinking of the Lusitania," Windsor McCay's pen pictures of the great sea tragedy, was introduced in the Northwest at the New Lyric of Minneapolis. Patrons of the Lyric were well pleased and the clever animation caused much comment. The Lyric advertised the one-reeler with original drawings by McCay in its lobby.

Mr. Hodes, Universal's publicity expert, came to Minneapolis from Chicago, where he made arrangements to show "Crashing Through to Berlin" at the auditorium under the auspices of the Chicago Examiner. The net receipts from this showing for the first week were more than $10,000, according to the Examiner, and Mr. Hodes reports that in New York, Boston, Philadelphia, Pittsburgh and Atlanta, where the chronological film history of the war has been shown, the feature played to big business. The picture will be given its initial showing in the Northwest at the Minneapolis Strand Theatre the week of Sept. 29, during the Fourth Liberty Loan Drive, Manager L. H. Coen of the Minneapolis Universal exchange has announced. He states that this showing will receive the biggest newspaper advertising boost that any film shown in Minneapolis has ever received.

Bickert Works for Uncle Sam.

M. C. Bickert, formerly associated with A. J. Kavanagh of Grand Forks, N. D., is now manager of motion pictures for the committee of public information division of films. He has been spending several weeks in Northwest territory.

Takes Crockton Theatre.

Theodore Hays, manager of the New Garrick, of St. Paul, has taken a lease on the Grand Theatre, of Crockton, Minn., formerly operated by A. J. Kavanagh, of Grand Forks, N. D.

New Grand Forks Theatre.

Joe Isaacs, formerly owner of the Lyceum Theatre at Moorhead, Minn., has opened a new theatre at Grand Forks, N. D., and named it "The Strand." The new showhouse has a seating capacity of 510 and has a beautiful interior.

New Park Theatre Is Enlarged.

Joe Friedman has made many new improvements and enlarged his New Park Theatre at St. Paul. The house has been entirely redecorated and is now in fine shape. Mr. Friedman has engaged a ten-piece jazz orchestra and has for its leader David Rubenoff, a clever young Russian violinist. As part of an extensive advertising campaign, Mr. Friedman is billboarding St. Paul with 150 eight-sheets which will remain on the boards for 60 days. He reports that the new changes are bringing results.

Lestico Visits Range; Reports Good Business.

W. C. Lestico, manager of the Minneapolis Triange office, after a flying trip to Duluth, Superior, and towns on the iron range, reports excellent business in that territory. He states that range exhibitors are well pleased with Triangle service.

Burgess to Minneapolis.

Bruce Burgess, formerly with the Des Moines Paramount-Artcraft office, the oldest film salesman in Iowa in point of service, has been transferred to the Minneapolis Paramount exchange.

Peavey on Honeymoon.

C. L. Peavey, manager of the Minneapolis Paramount exchange, is spending a two weeks' wedding trip with his bride at Battle Creek, Mich.

Rollo in Minneapolis.

S. J. Rollo, assistant general manager of the Mutual Film Corporation of Chicago, spent a week in Minneapolis looking into the local situation with Dan Donnellan, Minneapolis exchange manager. Mr. Rollo was enthusiastic over Mutual accomplishments and predicted exhibitors may look for bigger things from that concern.

McGowan visits Exchange.

C. H. McGowan, assistant general manager for the Universal Film Manufacturing Company of New York, spent three days in Minneapolis last week going over Universal affairs with Louis H. Coen, Minneapolis exchange manager. The film business, considering the war and other elements, is doing well, according to Mr. McGowan. Mr. McGowan was making a business trip taking him to Detroit, Chicago, Omaha, Indianapolis and Cincinnati. At the conclusion of the trip he will take a vacation in the Adirondacks.

New R. & F. Theatre.

Ruben & Finkelstein, who are among the leading exhibitors of the Northwest, added another theatre to their string on Thursday, Sept. 12, when they took over the New Garden in Minneapolis. Billy B. Watson, who has been managing the theatre for eighteen months, will continue to look after the theatre's interests, as well as to assist with the management of several other R. & F. theatres.

Northwest Brevities.

Alderman Tony Zambrocki has opened his new theatre at Winona, Minn.

J. L. Hasbrouck has leased the Opera House at Clinton, Minn.

O. D. Benjamin is the new proprietor of the moving picture theatre at Farmington, Minn.

John Chromy has made arrangements to open a moving picture theatre at Waubun, Minn.

Mrs. Phil Bibb has disposed of her interest in the Grand Theatre at Walker, Minn., to A. A. Green.

L. G. Roesner, of the Colonial Theatre at Winona, Minn., heads a company which will take over all the theatres in the city.

William J. Rezac, manager of the Lyric Theatre at Virginia, Minn., will in the near future open the Grand Theatre in that community.

M. F. Keegan has disposed of his picture theatre at Maple Lake, Minn.

Nic Linabitz has purchased the moving picture theatre at Hebron, N. D., from Professor Felton.

Editor Vernon of the Forman News has purchased the picture theatre at Forman, N. D., from Charles Wallock.

Legan Storey and Herb E. Cook, both of Minneapolis, have purchased a moving picture theatre at Marshalltown, Ia.

DISPLAY HONOR CERTIFICATES IN LOBBY

Dallas Exhibitors Place on View Evidence of Official Recognition of Aid to Four Minute Men

By Phil Fox, Times-Herald, Dallas, Texas.

PRESENTATION of honor certificates and autographed photographs of President Wilson to Dallas motion picture exhibitors who have aided the Four-Minute Men's campaigns here took place on the second Saturday in September.

William H. Atwell, former United States attorney, made the presentations at the various theatres, assuring their proprietors that their patriotism in aiding the Four-Minute speakers since the declaration of war was due signal recognition. The honor certificates, neatly framed, are now hung in the lobbies of the Old Mill, Queen, Majestic, Gaiety, Jefferson, Washington, Cliff Queen, Crystal, Ideal, Colonial and Columbia theatres in Dallas.

Makes Donation to Canteen Fund.

A benefit performance was given early in September by W. O. Williamson, of the New Theatre at San Marcos, Texas, for the San Marcos troop of national guard cavalry who are soon to go on patrol duty along the Mexican border. The net receipts of one day's exhibition of Chaplin's "Dog's Life" were donated to the troop's canteen fund.

Directs Fourth Loan Drive Publicity.

When Dallas business men wanted a live wire to direct the publicity for the Fourth Liberty Loan they snatched Douglas Hawley away from his desk at the First National Exhibitors' Circuit offices and told him to get on the job.

Hawley, who until he entered the film business was one of the best newspapermen in the South, at once formed a compact organization for boosting the bonds which will help beat the Hun. He appointed city editors of the four Dallas dailies on his committee, and is directing this part of the big campaign, in the home city of the Eleventh Federal Reserve District. His slogan; "Join the Fighting Fourth," met with an immediate response.

Kelley Now Smiles in Oak Cliff, Too.

Smiling Jimmy Kelley, of General, expects the official Italian war pictures to go big in Texas. The Jefferson Theatre will show the big war feature in Dallas, and the Queen will show it in Fort Worth. From El Paso the Italian consul wires that he wishes to arrange for a special exhibition there. Mr. Kelley has purchased a new home at Tenth and Clinton streets, Oak Cliff, and plans a house warming for his friends in the near future.

Dismiss Case Against Exhibitor Zaccara.

Andrew Zuccara, of the Queen Theatre, Fort Worth, was arrested and tried in police court early in September on charges of displaying signs on the sidewalk in the business section of town.

In order to aid the registration under the selective draft on September 12, Zuccara displayed a big canvas poster in front of his theatre reading, "All men between 18 and 45 who love their country must register." He also displayed a big picture of President Wilson and the flags of the allied nations.

"I don't care how many times they

arrest me," Zuccara told the police judge. "What is a technicality when the country is at war, and we should all do our patriotic duty. The theatres of the nation were asked by the Government to give publicity to registration day." The case was dismissed.

Staged Benefit for Dallas Soldiers.

For the benefit of the Dallas soldiers with the Rainbow Division in France, Hulsey's Hippodrome Theatre showing "The Prussian Cur" and the Jefferson Theatre showing "Smashing Through to Berlin" staged a week's benefit commencing Monday, September 15. Half of the money from ticket sales made by members of the Rainbow Motor Club, an organization composed of mothers of Rainbow Division men, went into the club's treasury.

The neat sum of money raised will be used to purchase Christmas presents to be forwarded to the soldiers of two Dallas motor truck companies with the Rainbows.

Will Run Gerard's Film During Loan Drive

Gerard's "My Four Years in Germany" will be run at the Hulsey Theatre in Texas during the Liberty Loan campaign in October to stimulate patriotism. E. H. Hulsey will invest all the money received from these exhibitions in Liberty Bonds. The Hulsey houses in Dallas, Houston, Galveston and Waco will participate in this plan.

To Handle Theatre Advertising.

Fort Worth exhibitors have employed Franklin H. McMahon, of Dallas, to handle all their advertising for them. Mr. McMahon is an advertising man well known in North Texas, and while in Dallas made quite a name for himself as a film critic. He was with the advertising department of the Times-Herald, and also at various times handled publicity and advertising for several large Dallas mercantile concerns. In Fort Worth he will write advertisements and plan features for practically every important motion picture house in the city.

Private Peat Coming to Dallas.

Private Peat, in person, is coming to Dallas to deliver a war lecture under the auspices of the Kiwanis Club. Manager Harry Owens, of Paramount, is trying to see if he can secure the release of Private Peat's big war film, so that it can be shown in Dallas at the same time the celebrated fighting man is paying his visit.

New Picture Theatre at Columbus.

Columbus, Texas., has a new theatre. It was built by Frnka & Frnka, and is called the Columbia. It will show pictures only. The senior member of the firm, J. C. Frnka, is a well known attorney. His nephew will have active charge of the show. The opening attraction of the Columbia was "Pershing's Crusaders."

Exhibitors Who Visited Dallas.

Many exhibitors visited Dallas film row in mid-September. Among them were Sam Parish, Dixie Theatre, Huntsville; J. T. Ferguson, Deport Theatre, Deport; W. A. Stuckert, Rex Theatre, Brenham; William Batsell, King Theatre, Sherman; A. L. Middleton, Queen Theatre, DeQueen, Ark.; Don Stevenson, Alamo Theatre, Waco, and Peter Jecker, Rex Theatre, Victoria.

Dallas Shorts.

Many Texas exhibitors have recently interested themselves in the newly developed oil fields in the northern part of the state. According to film row gossip two who have struck it rich lately are Joe Davenport, of Waxahachie, and P. C. Levy, of Fort Worth.

Manager Ned Depinet, of Consolidated, announces that John D. Jones, well known Texas film man, has joined his force as a special salesman.

The Jefferson Theatre Company of Dallas was recently granted the right by the state department to increase its capital stock from $7,500 to $50,000.

WANTS CONTRACT VIOLATIONS STOPPED

Cleveland Exchange Managers Board Says Pacts Between Exhibitors and Distributors Must Be Observed

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

THE Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce has notified all exhibitors in the territory served by the Cleveland exchanges that in the future they will require every contract made to be fully lived up to.

The board also warns all exhibitors to know thoroughly what is contained in each contract they sign so that there can be no misunderstandings afterward.

The notice says:

Due to the fact that exchanges do not use a uniform contract, we urge you to be fully conversant with the terms and conditions of each and every contract you sign. The practice of signing contracts by exhibitors and then ignoring those contracts is fundamentally unsound and must be discontinued at once.

You are hereby notified that this Board will require the fulfillment by the exchange as well as the exhibitor of every signed and approved contract. Every violation by an exchange or an exhibitor is to be reported to the secretary of this Board with the assurance of prompt and definite action. This proposition covers not only infringement by one exhibitor on the contract of another exhibitor, but also the booking and paying for pictures in accordance with the terms of the contract. Furthermore, the failure of an exhibitor to give an exchange proper cancellation notice—in other words, the complete fulfillment of the contract—will be given special attention by this Board.

If all exhibitors will acquaint themselves with the terms and conditions of the contracts which they sign, we are positive that many acrimonious discussions between the contracting parties will be avoided. That being the case we will have, in a measure, accomplished the second purpose of this Board, which is as follows:

"To bring about a more harmonious and thorough understanding between the various factors of the motion picture business, particularly exhibitors and exchanges."

This letter is being sent to you by registered mail, so that there will be absolutely no excuse for an exhibitor's saying that he had no knowledge of the intentions of the Board relative to contracts.

In conclusion, we will remind you that the approved contract will in all cases govern the exhibitor and the exchange. This means that verbal agreements will at no time be recognized.

Unique Lobby Display for Artcraft Film.

For "Bound in Morocco," an Artcraft picture, the Mall Theatre, Cleveland, had a very clever lobby display. Manager Carroll fashioned a big frame to represent a book about 5 by 7 feet, and had it covered with a paper imitation of morocco. In the centre he had a head of Doug Fairbanks. The book, properly lettered and Doug's face on it with a winsome grin, caught the eyes of everybody.

Phelos Leaves for Camp Sherman.

Melton Phelos, theatre manager of Elyria, has gone to Camp Sherman, Ohio, where he now is being directed by Uncle Sam in the greatest drama in the history of the world.

Armstrong Sells His Nemo Theatre.

The Select Amusement Company has purchased the Nemo Theatre, Cleveland, from G. W. Armstrong. This is the third theatre recently acquired by the Select. Mr. Armstrong expects to enter the service of Uncle Sam.

Advertising Metro's "Kaiser" Film.

How George Schade, of the Schade Theatre, Sandusky, Ohio, put over "To Hell with the Kaiser," a Metro feature, is clearly shown by the accompanying photograph. This big front display attracted enormous attention and brought big business.

Schade made this display by stuffing costumes of the Kaiser and the Devil with sawdust and mounting them on a platform; he fastened it to the top of the markee. The cut-out, showing the two Yanks holding the Kaiser, was made from

How George Schade advertised "To Hell with the Kaiser."

a poster, while in front of the theatre at the curb he arranged three graves, labeled with headstones; one for the "Clown Prince," another for "Hindenbug," and the third for the "Kaiser."

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East Rochester, N. Y.

Takes Advantages of Mormon Campaign.

ROCHESTER.—Just now one of the biggest issues in this section is the Mormon Church. Mormon missionaries having quietly conducted a campaign of proselyting in Western and Central New York, the forces opposed to Mormonism are thoroughly aroused and are organizing for a giant campaign. Taking advantage of the situation and with the true instincts of showmanship, Albert A. Fennyvessey, president and general manager of the Theatres Operating Company, has secured control of "The Mormon Maid" and plans to feature the film in several of his local theatres. The picture is being shown at the Rialto all this week. The picture being calculated to show Mormonism in a poor light, the membership of the Rochester Ministerial League was invited to attend the preliminary screening at the Strand Theatre, and since have been urging their congregations from the pulpit to see the picture.

Four Stars in Cridler's Service Flag.

Manager E. B. Cridler, of the picture palace in the village of Dansville, near here, has hung out a service flag with four stars on it for former employees of his house. The men who have joined the colors are: Charles Friedel, Howard Morse, George Rechtenwald and Harold Sorg.

Assigned to Assist Films Director.

Thomas Martell, captain of the local protectives and assistant to Edgar F. Edwards, secretary and manager of the Rochester Exposition Association, has tendered his resignation to accept a position with the commission on training camp activities. He has been assigned to assist the director of the division of films.

JERNBERG REOPENS PROVINCE THEATRE

After Undergoing Thorough Overhauling Big Winnipeg Picture House Blazes Forth in New Dress

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

THE big Province Theatre, Winnipeg, Manitoba, was re-opened on Monday, September 16, with the presentation of "Revelation." The house had been dark for six weeks, during which time it had been completely done over. The seating capacity has been increased by three hundred through the construction of a balcony which also accommodates the new projection room. The latter has a film box set into the wall while the film rewinder is also enclosed. In a second room is to be found the equipment other than the projection machines proper. A novel arrangement has been effected with the switchboard for the house lights. This has been placed so that the switches may be handled from either the inside or the outside of the projection room.

On the third floor are two large and airy offices for Manager Jernberg and his assistants, while a third room is used for advertising matter. On the South side of this floor is found the large motor which operates all the lighting and projection equipment. Close by is the main ventilating fan. Four large exhaust "registers" have been placed in the orchestra floor and two more have been placed in each wall, so that the foul air in all parts of the building is quickly discharged. The pipe to each of these registers is independently controlled.

The lobby walls have been covered with marble panels, the large slabs reaching to within three inches of the ceiling. In the centre is a commodious box office with accommodation for two cashiers. Three new illuminating fixtures cast a warm glow around the entrance and lobby.

The auditorium itself presents a beautiful appearance with the new decorative effect which consists of a color scheme combining cream, old ivory, green and gold. At the rear of the main floor are a dozen loges with a seating capacity of one hundred and two.

The Province Theatre will now accommodate about 1,200 persons. A handsome marquee has been erected over the main entrance and a fine electric sign has also been placed in position.

Specialty Takes On New Managers.

The Specialty Film Import, Limited, Canadian distributors of Pathe releases, are now represented in Western Canada by two new managers. G. S. Scoullar, until recently a boot and shoe merchant, became Vancouver branch manager for the company and made good, with the result that he is now in general charge of the Western business of the company.

Announcement is also made by L. E. Ouimet, of Montreal, president and general manager of the Specialty Company, that Thomas Watson comes from Calgary and takes the place of Ralph Miller, who is now manager of the Starland Theatre, Winnipeg. Mr. Ouimet was recently a visitor in Winnipeg.

Avenue Theatre Being Remodeled.

Although only one year old, the Avenue Theatre, Winnipeg, Manitoba, is being remodeled. The front has been torn out and a confectionary store is being made into a rest room for patrons. The furnishing of the room will be quite elaborate, it is promised by Manager George Graham, who also announces that the future policy of the theatre will be to change programs twice weekly instead of three times each week. Special illuminating effects will be obtained on the new front, the electrical display restrictions not affecting Winnipeg as in other Eastern cities.

Nine Theatres Raise Admissions.

No less than nine of Montreal's prominent moving picture theatres raised their admission prices on Sunday, Sept. 15, following the holding of a series of conferences among the various managers. The theatres affected include the New Grand, Tivoli, Strand, Regent, Holman, Fairyland, Canada, Dominion and Connaught Theatres. The general admission price has been raised from 20 cents to 25 cents, but the new prices will include war tax so that the real difference will be three cents.

Allens Open Their Twentieth House.

The new Allen Theatre at 5038 Sherbrooke street, West Montreal, opened on Monday evening, September 16, with the first presentation of "Hearts of the World" in Montreal under the temporary management of B. J. Cronk, general manager of the Allen Theatre Enterprises. The company, which erected the theatre, consists of a number of business men in the West End of the city, who saw the need for an attractive theatre in their locality. The company was formed two years ago and before its completion was taken over by Jule and J. J. Allen of Toronto under a long lease. The new house has 1,200 seats and there are no balconies, the interior being in the form of an amphitheatre.

After the run of "Hearts of the World," which is scheduled to cover a period of two weeks at least, the theatre will go on its regular policy of three program changes each week. The regular price of admission to be adopted will be 20 cents, with 35 cents for loge seats.

General Manager Cronk has been in Montreal for six or seven weeks in order to give the house a good start. One of the features was the big advertising campaign. Half-page space was used in several local papers and other advertising has appeared on bill boards and street cars.

The Allens are now actually operating some twenty theatres from Edmonton to Montreal and other theatres are being built.

STRIKE HINDERS DELIVERY OF FILMS

Refusal of Express Employes to Work Handicaps Shipments of Maritime Provinces Exchanges

By Alice Fairweather, care of Standard, St. John, N. B.

THE strike of the Dominion Express employes created for a time an awkward situation in the film business of the Provinces. As has been frequently stated, pictures are closely booked in this part of the territory and the loss of a day or even a few hours makes a mix-up in the booking. The strike began on Tuesday, Sept. 10, and ended the following Friday. The Canadian Express Company go to practically the same points except the places on the shore line like St. Stephan, St. Andrews and towns above Fredericton, but they found it difficult to handle all the business. All the film delivered in St. John on Tuesday had to be taken from the station by the exchanges themselves, and as the teamsters were sympathetic it meant carrying by hand usually.

The Specialty Film Import hired an automobile which conveyed its films from Digby to Windsor, N. S., and from Moncton to Campbellton until the pictures were shipped from Montreal by trains. No reports of darkened houses on account of the strike were heard, but there were some anxious moments regarding serials and specially advertised features.

Women's Council Indorses Artcraft Picture.

The Women's Council of St. John at a recent meeting by a standing vote strongly indorsed the Artcraft picture "The Blue Bird" as a fine example of a good motion picture and a splendid influence for good. The matter was brought to the notice of the Council by Miss Fairweather, who spoke of the fact that last year in the agitation for a woman censor there had been much adverse criticism of the kind of pictures shown on St. John screens, and it was pointed out that with the showing of such a picture as "The Blue Bird" an opportunity was given the women of St. John to show their appreciation of a good picture. The presiding officer at the meeting, Miss Grace Leavitt, spoke of the beauty of the film, and Mrs. A. C. D. Wilson, a well known authority on matters theatrical and herself a producer of plays, seconded the motion and made a speech in favor of the motion which was moved by Mrs. E. Flewelling. This was published in all the papers.

May Move Exchanges from St. John.

G. A. Margetts, of the Canadian Universal, has returned from a trip to Montreal and Toronto. While in Toronto, Mr. Margetts, who is president of the Exchange Managers' Association, had a conference with the heads of the trade in that city, and the decision arrived at in regard to the moving of the exchanges from St. John is that it will be necessary unless some arrangement is made with the civic authorities in regard to the lessening of the taxes. The managers state that it is impossible to do business in St. John at the present rate of taxation except at a distinct loss.

Another matter taken up was the desired change in the censorship system. It is hoped to have this system changed to that of Nova Scotia, whereby films will have to be censored only when they have been condemned in other Provinces, thus doing away with much loss of time and some expense. This will betaken up with the Government and it is hoped by the exchanges that they may be brought to see the reasonableness of the request. In Montreal Mr. Margetts met Joseph Brandt, the New York representative; Claire Hague, the Canadian general manager, and Phil Hazza, manager of the Montreal office. Mr. Brandt outlined the policy for the coming season and discussed plans for next year.

Letters have been received by the newspapers from the Department of Soldier's Civil Re-establishment of Ottawa, asking that the press here give publicity to items regarding the showing in St. John of the five-reel feature "Canada's Work for Wounded Soldiers," which will shortly be booked in this city. The newspapers are asked to use cuts illustrating the film in the motion picture department of the paper the Saturday previous to the release of the picture.

Spencer Makes Theatre Purchases.

A late development in St. John is the purchase by F. G. Spencer of the property on Charlotte street, the site of the Unique Theatre; Mr. Spencer has been operating this theatre for ten years and the site is unquestionably one of the finest in the city for theatrical purposes. The lot extends almost through to the next block with right of way to Germaon street. Mr. Spencer has also taken over the Strand Theatre in Truro formerly owned by K. Keltie and will run it in conjunction with the Princess, the two houses varying their policy.

Mr. Spencer is spending some time this week in Toronto, Ontario, on business in connection with his State Right picture, "Damaged Goods," which he has purchased

for that Province and Quebec. The ban has not yet been removed by the censors in either of these Provinces, but in every other part of Canada the picture has been successfully exploited.

Will Celebrate Fifth Anniversary.

The Imperial is making preparations for the showing of "The Blue Bird," an Artcraft picture, the last three days of the week. This coming week marks the fifth anniversary of the opening of the Imperial Theatre. Mary Pickford in M'liss is chosen for the first three days of the celebration with "The Blue Birds" to follow, and already the windows are filled with realistic blue birds in flight. The Imperial along with other theatres allowed collecting to be done in the theatre on the day of September 5, when a tag day was held for The Navy League.

Canadian Theatre Notes.

The Gaiety Theatre in Fairville with T. J. O'Rourke manager has been reopened after being closed some ten days for repairs.

H. H. McArthur of the Lyceum Theatre, Charlottetown, was in town Friday of this week and states that he has closed his theatre there for a few weeks as he hopes to move into more centrally located quarters.

G. L. Smith of the Opera House, Campbellton; W. R. McLaren of Grand Falls, and W. W. O. Fenety of the Gaiety, Fredericton, were in town this week arranging for fall program.

Louis Connor of Black's Harbor has reopened his theatre at the Harbor and is running Mutual pictures.

Utica News

By Clifford A. Carroll, Utica Observer, Utica, N. Y.

Leo Buskey Enters the Navy.

LEO BUSKEY, an operator, left last week for the Naval Training Station at Pelham Bay. His employer, A. Van Natta, manager of the Rialto, presented him with a wrist watch upon his departure. More than half of the members of the operators local in this city are now in the service.

DeLuxe Theatre Has Newspaper Matinee.

A newspaper matinee was one of the stunts used by the enterprising management of the DeLuxe Theatre during the past school vacation period with excellent results. On a certain day in the week every child that brought ten old newspapers and one cent war tax were admitted. The theatre was more than crowded each week of the stunt and the advertising possibilities derived were great.

Perhaps more comment was created as a result of the Wild Flower Matinee than the previous one. This scheme was used just before school began. Every child that brought a bouquet of wild flowers to the DeLuxe on a certain afternoon, were admitted only upon the payment of one cent war tax. The child bringing the best one and the child bringing the largest one were awarded suitable prizes. After the house had filled up for the afternoon the flowers were distributed among the various hospitals here. Manager Hatheway of the DeLuxe is a livewire and is constantly springing new stunts upon his patrons that pack his house every day.

Park Theatre Has New Manager.

Charles E. Faust, formerly road man for Paramount and Artcraft in New England, will be the manager of the Park Theatre, Utica, now operated by the Goldstein Brothers Amusement Company of Springfield, Mass. Vaudeville and pictures will be the policy and the opening will take place Monday, Sept. 23. Clifford A. Carroll, who was with the Park last year, is press agent for the theatre.

Gerard's Film in Utica for Third Time.

"My Four Years in Germany," Gerard's picture, played the New Orpheum last Friday for the third time in this city, and capacity business was the rule all day.

W. S. S. RALLY AT BALTIMORE'S GARDEN

Secure Pledges for $250,000 of Thrift Stamps of Which $192,000 Was Subscribed to by Clubs

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

THROUGH the efforts of Louis A. DeHoff, the indefatigable manager of the New Theatre, a gigantic patriotic rally was held at the Garden Theatre, Lexington street at Park avenue, of which Charles E. Whitehurst is the president, and pledges amounting to $250,000 for War Savings Stamps were made on Sunday night, September 15.

A fine program of music and pictures was given, and the chief attraction of the event was the personal appearance of June Caprice, the pretty Fox Film Company star, who not only appeared on the stage and stated that it gave her pleasure to stay over in Baltimore for the event to aid the good cause, but personally subscribed to $1,000 worth of stamps herself, challenging the men in the audience to match her. One did. She appeared very radiant with a huge bouquet of roses as she was presented to the audience.

The affair was held under the auspices of the United Social Service Clubs, Inc., made up of eight clubs of the organization, which subscribed to $192,000 of the total amount pledged. Several forceful patriotic addresses were made.

Victoria Manager in Service.

Among the three hundred limited service men from Baltimore who recently went to Camp Humphreys was Abe Seligman, formerly manager of Nixon's Victoria Theatre, 415 East Baltimore street. Mr. Seligman has been connected with the Nixon-Nirdlinger interests for several years. Before becoming manager of the Victoria, he acted as treasurer of that theatre, and later, after having been associated with theatres in Pittsburgh and Philadelphia on the Nixon-Nirdlinger circuit, he returned to the Victoria as manager.

DeHoff Arranges Shows for Soldiers.

In order to give the soldier lads who come to Baltimore to spend the weekends at the United Service Hotel, at Lexington and Holliday streets, an enjoyable Sunday, Manager L. A. DeHoff, of the New Theatre, 210 West Lexington street, has installed a screen and a projection machine in a large room of this hotel, so that two shows can be given each Sunday. He has made arrangements so that the program of pictures used at the New Theatre the previous week can be used for the two Sunday shows. On taking the matter up with the Operator's Union, Local No. 181, and the Musical Union of Baltimore, both consented to lend operators and musicians, without charge, for the performances given to the soldiers. Thus by the combined efforts of Mr. De Hoff and the two unions, the khaki boys are assured two pleasant programs of music and pictures on Sundays.

Griffith Film at Ford's.

D. W. Griffith's "Hearts of the World" received a tremendous ovation at Ford's Opera House, where it was booked by Charles E. and John T. Ford, co-proprietors, during the week of September 16. It is estimated that the audience numbered 2,300 on the first night and hundreds were turned away.

Depkin Aids Service Club.

Bernard Depkin, Jr., supervising manager of the Parkway interests, is always ready to give a helping hand to aid the soldiers. He gladly co-operated with the United Service Club of Baltimore in arranging benefit performances which were given at the Parkway, Strand and Wizard theatres, the most popular on the Parkway circuit, on Thursday and Friday, September 12 and 13. Mrs. Charles Lewis, of the Service Club, had charge of the affair. The event was a complete success and 5,000 tickets were sold. The purpose of the benefit was to buy blankets for the cots at the United Service Club, which wants to raise $2,000 for the purpose.

Shubert Visits Baltimore.

For the purpose of making an inspection of the Auditorium Theatre, of which Leonard McLaughlin is the manager, Lee Shubert came to Baltimore on Monday and went over the house with Mr. McLaughlin. He is said to have been pleased with the playhouse and is optimistic regarding the present season. The Auditorium is on the Shubert circuit.

Ford Commended for Gallant Action.

For bravery in action, Frank M. Ford, son of John T. Ford, co-proprietor of Ford's Opera House, has been commended by General Pershing, according to word received in Baltimore. He has been awarded the distinguished service cross. He enlisted in April, 1917.

Price Sent to Officers' Training School.

The same spirit of efficiency is being shown by Edward R. Price, who formerly acted as the live wire representative of several film companies in Baltimore, since he joined the army as he displayed while selling films. He went to Camp Meade on June 24. He is now a first sergeant and has now been sent to the officers' training school at Camp Gordon, Atlanta, Ga. Arthur B. Price, manager of several Baltimore theatres, and Frank Price, also connected with the film industry in Baltimore, who are themselves hustlers, have reason to be proud of their brother "Eddie."

Bell Becomes American Film Representative.

Louis H. Bell, who is well known as a publicity man in Philadelphia, having acted in that capacity for the Metro and Paramount-Artcraft Film Companies and the Nixon-Nirdlinger theatrical interests in that city, is now associated with the American Film Company as their representative for Maryland, Virginia, the District of Columbia and Baltimore territory.

Personals of Baltimore.

The marriage of Miss Elsie Cupero, daughter of Prof. E. V. Cupero, leader of the orchestra at the New Theatre, to Carlin Milburn, has been announced. The ceremony took place on Sunday, September 15.

Harry E. Kahn, who has had eight years' experience in the film business and has managed several theatres in Boston, Mass., has taken over the management of the Waverly Theatre, 3211 Greenmount avenue.

Walter Pacey, who has managed the Garden Theatre, Charles and Cross streets, for a number of years, will now book the pictures for the Hampden Theatre, 911 West 36th street, which is owned by C. A. Hicks.

The Pathe Film Exchange, 210 North Calvert street, of which Nat Glasser is the manager, was visited by Tom North, Pathe District Manager, and Mr. Champion, manager of the Washington Pathe exchange, on Thursday, September 19.

Frank A. Hornig, president of the Maryland Exhibitors' League and proprietor of the Horn and Royal theatres, took an automobile trip to Washington, Pa., last week, with his family. L. A. DeHoff, manager of the New Theatre, looked after his theatres while Mr. Hornig was away.

THREE SEATTLE THEATRES RAISE PRICES

Clemmer Adds the War Tax; the Coliseum and Levy's Orpheum Advance Rate to Twenty-five Cents

By S. J. Anderson, 424 Seaboard Building, Seattle, Wash.

THREE of Seattle's leading motion picture theatres have recently raised their admission prices from the twenty-cent regular admission price that has been the rule among the downtown houses for the last year. The Clemmer was the first to take the step, adding only the war tax to the regular prices already in force. The Coliseum, which had its orchestra augmented to thirty pieces two months ago, has raised to twenty-five cents, with loges at forty cents. The same prices as the Coliseum were established last week at Levy's Orpheum on the opening of the Essanay-Chaplin comedy, "Triple Trouble." The Liberty, the Strand, and the Mission are the only first-run houses in the city now charging only twenty cents.

Film Trade Board Discusses New Laws.

At this week's meeting of the Northwest Film Board of Trade, Melvin G. Winstock gave an interpretation of the new revenue law as applied to the motion picture industry, and upon a motion by him it was voted that the attorney for the organization wire to Washington for a complete copy of the law. Discussion as to the probable modification of the law affecting the style of cans to be used in the shipment of films was also brought up during the meeting.

Seattle Men Return from Conventions.

Ed. J. Fisher, official representative of the Washington Theatre Managers' Association, returned this week from a trip to the East, during which he attended the convention in Boston and also the one in Chicago. J. G. von Herberg, of the firm of Jensen & von Herberg, also attended the Chicago convention. On his return journey from that city Mr. von Herberg traveled with Sid Chaplin, who is spending a few days in Seattle before proceeding on to Los Angeles. Another delegate to the Chicago convention from the Pacific Northwest was Herman Brown, of Boise, head of the Idaho organization of exhibitors.

Will Devote Time to Griffith Film.

Mike Rosenberg, who has recently acquired the Northwest rights to "Nine-Tenths of the Law" and "How Stars Shine Away from the Studio," will devote all of his personal attention for the remainder of this season to "Hearts of the World," the Griffith spectacle which he is handling as a road show. He has engaged C. M. Thall to manage his De Luxe Feature Film Company in Seattle during this time. H. B. Dobbs, formerly manager of the Select office, is sales manager.

Mark Thall, Second, Arrives.

C. M. Thall, manager of the De Luxe Feature Film Company and also the manager of the Cassady and McKee Amusement Company, which operates the Victory Theatre at Camp Lewis, was presented by Mrs. Thall on September 5 with a Mark Thall, Second, whom his proud father declares will become as well known in the amusement business as the infant's grandfather, Mark Thall, First, manager of the famous old Alcazar in San Francisco.

Schlaifer Adds to List of Attractions.

Three new pictures have been added to the list of the L. J. Schlaifer Attractions. They are "The Traitor Within the Gates," "Babbling Tongues," and a new Jester comedy, "The Fly Balls," L. J. Schlaifer, who spent the summer in the training camp for marines at Mare Island, has been transferred to the navy yard at Bremerton.

Major Estabrook Now in France.

Major E. P. Eastabrook, who served for two years as chaplain for the Coast Artillery Corps stationed at Fort Worden and Port Townsend and who furnished the boys of the post with motion pictures during his entire stay, is now in France with the field artillery. Major Eastabrook did a great service for the boys in giving them entertainment, and the film men who aided him by either giving their pictures outright, or simply charging him enough to cover expenses of handling them, have a great admiration for him. Many of the rented pictures were paid for with his own money.

Blames Autos for Poor Business.

W. W. Kriegel, of Anacortes, says that his business has not increased in proportion to the prosperity of the town and attributes the slackness to the great number of automobiles owned by the working people. These being a new toy for this class of people are being used more for entertainment than their old standby, the motion picture theatre.

Now Owns All Theatres in Baker.

J. P. Cotter, who has been operating the Empress and the Orpheum theatres, in Baker, Ore., has taken over the Baker Theatre, that city, and after remodeling it, opened it as a home for high class vaudeville and motion picture road shows. He has placed girl ushers in all his houses and, as an appropriate costume for war times, has provided them blue skirts, white middies, and white shoes and stockings. Mr. Cotter now controls all the theatres in Baker.

Service Spelled with All Caps.

Seattle exchanges are always emphasizing their service, and once in a while they have a chance to show it. Last week when "The Bargain" failed to arrive at the Weir Theatre, Bellingham, on the proper train, Mike Rosenberg, president of the De Luxe Feature Film Company, who is handling the picture, drove the 130 miles in his automobile and just arrived with the film as the comedy was finished. Ed Dolan, manager of the theatre, was standing out on the street waiting, and Mike says that the look of relief which came over Ed's face when he drove was enough to compensate him for the long drive.

A slightly different case was that of a Tacoma exhibitor who telephoned over to the office of the L. J. Schlaifer Attractions, saying that he had booked a picture for that day and it had not arrived. On looking up this picture on their booking sheet they found that the exhibitor had not booked it, as he seemed to think he had, but they sent a man with the picture over to Tacoma in order that he might not be without a show.

Atlanta News Letter

By Linton K. Starr, The Atlanta Journal, Atlanta, Ga.

Griffith Film Still Smashing Records.

GRIFFITH'S film, "Hearts of the World," which smashed all house records at the Atlanta Theatre, the city's legitimate house, during its first week's presentation here, concluded the second week of its local engagement with scarcely any diminishment in the patronage accorded the spectacle. While no definite figures were made public concerning the attendance for the last half of the run it is understood that the film proved one of the biggest "clean-ups" ever recorded in Atlanta's screen history.

The management of the Liberty Theatre, at Fort McPherson, a nearby cantonment, has announced that the attraction will be presented there the latter part of September.

Musicians' Demand Not Yet Granted.

Whether a recent demand by the local musicians' union for a twenty per cent. increase in the salaries of theatre orchestra members figured as a reason for the formation of the Atlanta Theatre Managers' Association is not yet known. The various managements were notified of the increase two weeks ago, and it is understood that without exception the raise has not been granted. While stating that the matter was under consideration, a number of exhibitors have expressed themselves as being strongly disinclined to paying the advance.

The present picture house scale pays $25 per man with $37.50 to the leader. The new basis would mean $30 per man and $45 for the leader.

Corley Now Naval Petty Officer.

J. Walter Corley, for several years proprietor of the Alsha Theatre, a neighborhood house, visited film row last week in the uniform of a naval petty officer. Mr. Corley volunteered in the naval reserve early this year, and has been in active service at the Charleston, S. C., station for several months.

Strand Uses Twenty-four Sheet Stands.

The Strand has been acquiring twenty-four sheet stands throughout the business and residential districts recently, and now proclaims its weekly or bi-weekly change of program from a dozen or more desirable locations. The house features Goldwyn and Fox service.

Tax on Five-Cent Rate Hits Eight Houses.

Four downtown and four suburban houses will be hit by the new tax applying to five-cent admission. The first group are the Alamo No. 1, Savoy, Alpha and Vaudette; the others are the Bellwood, West End, Park and Fulton. It appears likely that most of the managers will add the tax to the present charge.

Jackson's Advertising Wins Praise.

Manager James J. Jackson, of the Tudor, is winning much commendation for his forceful newspaper publicity. In exploiting his Universal specials, Manager Jackson employs the dailies extensively, using prepared lay-outs for his displays that are not only artistic and original, but also undeniable business-getters.

Iowa Brevities

By Joe Esler, Quincy, Ill.

Three Operators from Strand in Service.

The Strand Theatre, Grinnell, Iowa, under the management of G. W. and W. H. Mart, has given three of its operators to the service. Dawson Kline is stationed at Boston with the Naval Reserves, Carl Zirbel is with the 109th Ammunition Train, and Zeke Von Draska, is with the Y. M. C. A. in France. Business has been rather quiet during the summer months, but is due for an awakening as soon as the Grinnell College opens in October. Several hundred men will be trained there for the Government, and this will give the theatres a fertile field from which to draw patronage. W. H. Mart has won his fight for Sunday opening of the theatres, and the fine of $50 that was assessed against him last fall has been held up by an injunction granted by Judge Talbot.

Appointed Major in Red Cross Service.

J. H. Blanchard, of Davenport, Iowa, well known theatrical manager, has been appointed a major in the Red Cross Service for overseas duty. He leaves at once for France where he will be stationed in the Red Cross work. Mr. Blanchard's rise in the theatrical world has been meteoric. Starting several years ago with a small picture theatre, he has pushed forward until today he is president of nine prosperous corporations scattered from New York to Davenport.

Files Incorporation Papers.

Articles of incorporation were filed Saturday with the county recorder by the Liberty Amusement Company, of Davenport, with a capital stock of $100,000. The purpose of the company is to erect a motion picture house on East Third street, near Perry. The officers are: H. H. Treffer, president; T. B. Funk, vice-president; E. W. Lewis, secretary; J. F. Gorman, treasurer.

Critical Reviews and Comments

Concerning Current Productions

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"MONEY ISN'T EVERYTHING."

Margarita Fisher's First Appearance on Pathe Program Fails to Substantiate Comedy Effort.

Reviewed by Margaret I. MacDonald.

THE first of the Margarita Fisher productions appearing on the program of the Pathe Exchange, Inc., by arrangement with the American Film Company is a comedy-drama entitled "Money Isn't Everything." This is an adaptation of a story "Beauty to Let" by Fred Jackson, and has been directed by Edward Sloman. The production is considerably lacking in the comedy element, and as straight comedy-drama falls short of the "punch" which is usually expected in this class of picture. Whether it is the story that is at fault or the method of presentation, which is unconvincing, is a matter rather difficult of analysis. Margarita Fisher has done better work. The remainder of the cast, including Jack Mower, J. Norris Foster, Wedgwood Nowell and Kate Price, sustain well the characterizations allotted them.

The story follows the career of a poor young lawyer and a young woman of unusual beauty, also penniless. The woman applying to the young lawyer for advice as to how to better her financial position is drawn into a scheme whereby she rents her beauty and her time to persons wishing a pretty partner to attend dances, dinners, teas and theatricals. The result is a financial boom for both parties. A millionaire wishing to propose to her is obliged to confide his desire to her partner, because the contract under which she is working prohibits her speaking to anyone. The result is that in the adjustment of a romance which has been working between them they discover their love for each other. The girl also recovers a large sum of money which her partner has been swindled out of.

"COME ON IN."

Shirley Mason and Ernest Truex in Novel and Amusing Paramount Production.

Reviewed by Edward Weitzel.

IN its amusing and entertaining side "Come On In," the Paramount picture written by John Emerson and Anita Loos, and introducing Shirley Mason and Ernest Truex as Paramount stars, is one of the most novel and refreshing releases of the year. It starts off with a verbal drive at the Huns and develops into a witty satire of the Kaiser and all things German that is as keen and cutting as a razor blade. It also permits Ernest Truex to impersonate a particularly likable type of patriotic young American, and show that it is the spirit of a man and not his weight or inches that pushes him forward in the army.

Shirley Mason, as a stenographer who tries to capture a nest of German spies, has not been given as favorable an opportunity to win the esteem of the spectator. The character of the girl is weakened by not giving her enough insight to see through the German spy who is one of her suitors and whom she just escapes marrying. Her individual work is up to its previous standard, and she is as good to look at and as clever artistically as ever. Ernest Truex's impersonation has none of the marks of the usual screen debut. As Eddie Short, the light weight young office man who enlists at the first call for soldiers, he is finished, of a most engaging personality, and takes to his new branch of acting with surprising ease.

The plot in its bare outline is neither new nor impressive, but it has been enriched by so many deft touches and the production has been so intelligently directed by John Emerson that the entire picture seems quite out of the ordinary. A German spy plot at this late day is a test for any dramatist's skill. "Come On In" gets by with flying colors, and any one who takes the advice conveyed in the title will be on good terms with himself.

The cast is excellent all through. One of the best characterizations is Joseph Burke's acting of Prof. G. Wottan Orphul-Schmell. Others on the honor list are Charles DePlanta as Count von Bumstuff, Renault Tourneur as A. Schlobb, Bernard Randall as Otto B. Schott, Blanche Craig as Mrs. Schrieder, Meyer Berenson as the office boy, Richie Ling as The Colonel, and Louis Hendrick as a German spy.

"PALS FIRST."

Metro Screen Classic Features Harold Lockwood in Strong Story.

Reviewed by Robert C. McElravy.

THERE is a pleasing air of suspense that keeps growing and growing as this story progresses. The yarn gets a very leisurely start, picturing the hero and his friend, "Dominie," as two knights of the road, strolling along apparently without funds or without friends. They turn into a fine country place, of the old colonial style, where two negro servants welcome the hero, Danny Rowland, as the missing son of the house, Dick Castleman.

The two hoboes make themselves at home, and Danny, seeing the way the land lies, decides to take the place of the missing son and heir. There is of course the question of succession to the property, the elder Castleman having just died, and there is a girl in the case, Jean Logan, with whom Dick was in love. Then, for a villain, there is a rascally cousin who keeps trouble stirring.

The story, which was adapted by Lee Wilson Dodd from a novel by Francis Perry Elliott, begins getting a firm hold on the interest after the first preliminary scenes and works up to a strong climax. The plot is far from obvious and the mystery of the hero's actual identity is kept till the very end. The subject is six reels in length.

Harold Lockwood is an agreeable figure as the hero and James Lackaye develops a most infectious humor as Dominie. Ruby de Remer has the role of the heroine, and others in the cast are Frank De Vernon, Richard R. Neill, Anthony Byrd, Pauline Dempsey, Walter P. Lewis and Rollo Lloyd. Edwin Carewe directed.

There are some attractive out-door scenes in this, and the production as a whole may be put down as a pleasing one of the sympathetic, entertaining sort.

"THE BRAZEN BEAUTY."

Priscilla Dean Scores Screen Triumph in Bluebird Offering.

Reviewed by Robert C. McElravy.

THIS five-reel Bluebird photoplay, "The Brazen Beauty," is one that may without untruth or impropriety be called a knockout. It is one of those occasional subjects that please the observer in so many different ways that it leaves him tingling with admiration. It contains brilliant acting, an agreeable cast, fine settings, clear photography and tells a story at once romantic and gripping in its interest. The original story, written by Louise Winter, was adapted to the screen by William E. Wing and directed by Tod Browning. It leaves little to be desired in the matter of plot interest, editing and intelligent direction.

Priscilla Dean, who recently did such good work in "The Two-Soul Woman," surpasses her previous efforts in this number. The part of Jacala is one that would perhaps be entertaining in any hands, but Miss Dean brings to it a personal fire and conviction that carries everything before it. Her picture of the self-reliant spitfire of a Western girl who invades high society, after inheriting her father's millions, is one not soon to be forgotten. She is a young actress who has been doing careful, consistent work in minor parts for some time, and it is a pleasure to record her splendid advance in this number.

The story begins in the West, where Jacala is shown in a few brief scenes, which give a good insight into her character, a character which is carefully adhered to through the changes of environment which follow. The contrast of conditions after she comes East and buys a million-dollar home is another good feature of the plot. It has often been done, but seldom with so much effect as in this subject. The love story is told in happy high lights that conform to the artistic stamp of the production as a whole.

Thurston Hall has the role of the lover, Gertrude Astor plays Mrs. Van Ruysdael, and others in the cast are Katherine Griffith, Thornton Church, Kate Wilson and Leo White.

"THE RETURN OF MARY."

Metro Production Features May Allison in Story of Mystery.

Reviewed by Robert C. McElravy.

THIS is one of the type of stories which work gradually up from a series of situations that appear quite ordinary into a turn of events that is at once surprising and dramatic. The opening scenes in this, even the first three reels, give no hint of the strong dramatic twist that is to follow.

May Allison is cast in the role of Mary, the heroine. The story centers about the missing daughter of John Denby, Sr., president of a railroad. He and his family have for years mourned the loss of Mary and they are accordingly astonished when a man turns up one day with a fourteen-year-old girl, whom he says is the missing daughter. The stranger refuses to give his name, but convinces Denby that the child is his own.

This occurs just at the time when an engineer, John Graham, is about to be sentenced to the penitentiary for criminal carelessness in disobeying orders. Years pass and Mary grows up, beloved by the Denbys and accepted as their own. The son, Jack, loves her with a regard perhaps unusual in a brother, though he does not understand it to be so.

The dramatic events follow when John Graham is released from prison, after his pardon. The girl recognizes him at once as the man she had once known as "Daddy." She is torn by love of this man and the Denbys. The denouement is the strong feature of the story and is quite ingenious. It raises the production from one of rather ordinary quality into the class of successful entertainment.

Others in the cast are Clarence Burton, Claire McDowell, Darrell Foss, Frank Brownlee and Joseph Belmont.

FOUR CHRISTIE COMEDIES.

"Are Second Marriages Happy," "Don't Believe Everything," "Married by Proxie," and "Some Cave Man" Ready for Release.

Reviewed by Walter K. Hill.

FOUR Christie Comedies were shown recently at one session to reviewers for the trade press. The impression gained from witnessing the four reels was creditable to the Christie organization in that clean work by good looking players, who had no recourse to "rough stuff" seemed to encourage the increasing market for good humor advanced along sane, sensible lines. The slap-stick and the bladder took no part in the proceedings.

"Some Cave Man."

Bobby Vernon and Dorothy Dane, with a lively supporting company, made the most of a light idea in this merry joust with the stuffed club of the "stone age." Bobby had been instrumental in having Dorothy invited to a week-end party that he might propose to her in ideal surroundings. There were other chaps in the competition, however, and Dorothy was a bit coy when Bobby tried to monopolize her society. In fact, she seemed more than willing to have the other fellows do the monopolizing. Sympathetic girl friends of Bobby told him that the slogan of the tanks, "Treat 'Em Rough," was the proper rule in love making—and so Bobby tried it. He kidnapped Dorothy in a motor, drove her to the mountains and forced her by wielding the "cave man's club" to don tiger skins as dress and submit to his commands. That Dorothy liked the idea was evident when the entire week-end delegation followed them forthwith to the mountain cave, bringing along a minister to tie the knot.

"Married by Proxy."

In the merry farce Bobby Vernon helps a friend to gather in an inheritance, just in the nick of time, and likewise impels a reluctant damsel to enter bonds of matrimony somewhat in advance of her own stipulated calculations. Dorothy Dane loves Bobby's friend, sure enough, but she tantalizingly puts off from date to date the march to "Lohengrin's" popular excerpt. The hopeful bridegroom must marry within a specified time to meet the terms of a will that means, for him, a fortune. Bobby takes pity on the downcast lover and formulates a scheme, wherein Bobby is to dress in his sister's clothes, go to a nearsighted justice and be married. All's well until the lawyer requires the signatures of bride and groom on the dotted line that passes over the fortune. Then Bobby goes further and persuades his sister to become really the rightful "party of the first part."

"Are Second Marriages Happy?"

Husband and wife, both twice married, are spending their time at separate industries, both working to the same end—gambling away the family cash. Hubby plays cards at his club; wifey entertains her lady friends at whist gambols. Each charges the other with being willful and neither will give up their cards until the other has taken the initiative. The wife decides that by inspiring jealousy she will make her husband weaken. She hangs on the wall a portrait of "her first husband." Hubby goes to a picture shop and buys a portrait that he hangs on the opposite wall to impersonate "his first wife." Matters are still at deadlock until his wife follows the husband to the home of a married couple, who have been out of town for a year—and when the four people are cleverly assembled in one situation, it is disclosed that the keeper of the picture store has sold two portraits that had been sent to him to frame. Dire catastrophy that had, for the moment threatened, is dissipated as morning mist before the rising sun—and happiness reigns forever after. Jay Belasco and Ethel Lynn are the leading players in this one.

"Don't Believe Everything."

"Smiling" Billy Mason is an automobile salesman. His wedding day is set and the minister has called for a dress rehearsal. Ethel Lynn, his prospective bride, awaits Billy at her home—but near the hour set for rehearsal Billy gets a chance to sell an automobile. The fact that the prospective purchaser is a pretty girl does not lessen Billy's desire to make a sale—but he reluctantly takes the girl on a demonstration trip at a time dangerously near the hour for his wedding rehearsal. The journey meets several halts, and slight mishaps puts the demonstration trip behind its tentative schedule. To make it back to town on time Billy must order his chauffeur to "speed"—and the order amounts to mentioning the chauffeur's middle name. Fairly flying over the turnpike Billy sees the rehearsal easy to make on time—until he is halted by the town constable for speeding. Resisting the officer only lands Billy in jail. His belligerance gets him a ten-day sentence, and it is only through the ingenuity of his "best man" that Billy even gets to his wedding—without a rehearsal. Pleadings in vain, the Justice of Peace insists that Billy shall serve his term. The "best man" brings a pot of red paint; Billy decorates his face with red flecks—and the jailor spreads the alarm that Billy has small pox. The "best man" awaits results, outside the jail, with the engine running in a high-power machine. In the rush to get out of reach, Billy finds himself alone in the jail, and soon exits for his "joy ride" to the wedding party.

"KILDARE OF STORM."

Metro Production Proves Strong Offering of the Tragic Type.

Reviewed by Robert C. McElravy.

STRONG emotional forces are at work in this five-reel number, entitled "Kildare of Storm." Emily Stevens and King Baggot have the leading roles and acquit themselves with credit. Mr. Baggot appears as Basil Kildare, who may safely be termed one of the "cussedest" characters that ever set foot in the silent drama; Miss Stevens appears as his unwilling and unhappy wife. Crauford Kent completes the triangle situation as the other man, playing the role of Dr. Jacques Benoix, a friend of both parties.

This story, adapted by June Mathis and Jere Looney from a novel by Eleanor Mercein Kelly and directed by Harry L. Franklin, varies greatly from the usual order of screen stories. It is not a happy tale in any sense of the word, but it pictures a certain raw and brutish type of human nature that makes an interesting change. It is carefully made and should appeal to high class audiences which like a touch of really forceful drama.

Basil Kildare owns a southern estate, over which he rules with iron hand. He is a good-looking but cold-hearted fellow, and is the father of an illegitimate child by a servant named Mahaly. Basil determines to marry and chooses as his wife Kate Leigh, daughter of an ambitious woman. He introduces his wife to the dinner guests as "the mother of the future Kildares." His coarseness appals her, and in time she falls in love with the friend, Jacques. The dramatic incidents have to do with the murder of Kildare and subsequent happenings, but Kate finally gains happiness with the man she really loves. The story is well-constructed and a successful one of its type.

Florence Shore appears as Mahaly, and others in the cast are Edward Davis, Helen Lindroth and Maggie Breyer.

"DESERT LAW"

Jack Richardson, Bad Man of Quick Action, in Triangle Western Melodrama.

Reviewed by Edward Weitzel.

GUN play, and plenty of it, figures in "Desert Law," a five-part Triangle Western melodrama that is packed with quick action. The story was written by Louis H. Kilpatrick, and directed by Jack Conway. It is full of fine shots of the rugged mountains and picturesque roads of the Southwest and its stretches of sandy desert. Not a great deal of effort is shown in the character drawing, but the picture is always consistent to its class, and is a "thriller" through and through.

Rufe Dorsey, the part played by Jack Richardson, is the bad man of the district. When he finds out that Donald McLane, a young homesteader, has won the hand of Julia Wharton, he frames up a murder charge against Donald. In a fight at the Wharton ranch between Dorsey's gang and McLane and the Wharton family, the battle ends in favor of the hero by the arrival of a mysterious stranger who turns out to be the governor of the state. The governor has already ordered a detachment of state militia to the scene, and the Dorsey gang is rounded up in short order.

Jack Richardson is well cast as the bad man, and Al. Whitman is an excellent hero. Adequate performances are given by George Pearce, Leotta Lorraine, Ray Hanford, Bert Appling, James Farley, Phil Gastrock, Joe Singleton, Leo Pierson and Curley Baldwin. Photographed by B. Edmond.

"TREASON"

Five-Part Goodrich Feature for Mutual Program Not Strongly Convincing.

Reviewed by Margaret I. MacDonald.

EDNA GOODRICH looks well, dresses well and acts well in the five-part adaptation of the Harry Durant story, "Treason," scheduled for release on the Mutual program September 29. In spite of this, however, and in spite of capable work on the part of the cast, and also of the director, Burton King, the production presents a picture of American womanhood, which at this particular time, when the heart of every true American woman is filled with the spirit of sacrifice, is nothing short of a travesty which an intelligent audience will resent. The production is far from convincing.

The story opens at the country home of

an American citizen who is experimenting with high explosives. Because of his close confinement to his laboratory his pretty wife becomes petulant, feeling that her husband is neglecting her. When the Government, learning of the success of his experiments with a certain kind of explosive which is also being experimented with at the Government laboratories, places the matter entirely in his hands, and a secret service man is stationed at his home as a means of protection, the wife, kept in ignorance of the honor conferred upon her husband, becomes still more piqued. The outcome of the affair is that in becoming associated socially with a German spy she is persuaded to steal the Government formula along with her husband's, and all but succeeds in getting herself and husband indicted for treason. Discovering the serious mistake she has made she hurriedly goes to the spy's apartment, gains possession of the papers, and holds them by fighting off her adversary with a bottle. The husband and secret service man arrive on the scene in time to save the situation and arrest the spy.

"ZAZA."

Paramount Reissues Former Product With a Strong Characterization by Pauline Frederick.

Reviewed by Louis Reeves Harrison.

TO those who have not seen the pictured version of "Zaza," there is pleasure in store from the remarkable acting of Miss Frederick in the leading role, one of the finest impersonations she has made. It is that of gay Parisienne turned to absorbing love through a dramatic incident in connection with a man she supposes free to love her. It is purely emotional, this intense passion, the more pitiful that it is unguided by other than instinct and impulse. The interpretation by Miss Frederick is well worth the study of actresses who attempt to portray French character, for it is pure art, resulting from a highly intelligent grasp of the role and its opportunities. The entire production is above the average of reissues and has what the French call a "raison d'etre," a good reason for being, an entirely good reason for the reissue.

"VIVE LA FRANCE."

Paramount Presents Dorothy Dalton in a Stirring Drama of These Times by Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

A PRODUCTION of unusual merit because its logical presentment by a talented author, because the subject matter is vital, and through fine characterization by Miss Dalton and support, the values of this screen story range high in the summing up. In the absence of enough suspense, these fine qualities will carry the play over to undoubted popularity. So far as interpretation is concerned, the submissive role of a girl at the mercy of circumstances is possibly the best thing Miss Dalton has done—she responds to her finer opportunity—but the strongest element is undoubtedly attributable to "atmosphere." This is due to Mr. Ince, and, while it is not enough to carry over alone, its combination with other elements of success is a very important one, a strong contribution to holding the attention of any audience.

The main story incidents glimpse the activities of two motion picture stars, already engaged to be married, who undertake to serve their country at the front, one as a Red Cross nurse, Miss Dalton, the other, impersonated by Edmond Lowe, in the Aviation Corps. They are completely separated, but they are brought together under thrilling circumstances. The airman is brought down while on an important mission near a ruined chateau, where his fiancee has been sequestered by a licentious Hun officer and branded on the breast as his own. He tortures his victim to the point of despair, but is called away before accomplishing his purpose. While he is away, the wounded aviator seeks temporary asylum in the same chateau. There is more than one crisis in the dramatic scenes which follow, which result in eventual escape and a conclusion of honor for both. Because of the story's spirited and serious mood, the interpolation of two smiling children at the last seems detrimental and is unnecessary to the whole effect. The presentation will undoubtedly meet with generous applause and deserve the approval it calls forth.

"THE EMBARRASSMENT OF RICHES."

Lillian Walker Finds Limited Opportunities in Five-Reel Version of Anspacher Play.

Reviewed by Margaret I. MacDonald.

THE opportunities offered to Lillian Walker in the five-reel version of the Louis K. Anspacher play, in which she is being presented by Lester Park on the W. W. Hodkinson program are limited. The writer is inclined to believe, however, that both the direction and the arrangement are at fault, and that the picture could have been presented with less padding and in more entertaining style. As it is the impression left with the spectator is that there is not sufficient material in the story for a five-reel feature. The first few scenes of the picture move smoothly and well, and the scenes of the raid on the gambling den are the spiciest and best managed of all. Miss Walker does well with the opportunities afforded her and is supported by a competent cast.

The story of the play follows the fortunes of a young woman who is introduced as a factory girl earning her living by doing machine work on feminine garments. One evening after envying her companions the various attentions received by them from male affinities she is surprised to learn that she has suddenly become the heiress of a large fortune. Worrying along with life among the upper ten she finally decides to look about for something more interesting and discovers a settlement house which is run by a benevolent young man. Here she poses as secretary to herself and brings regularly cash donations from her supposed mistress, and she is on the spot when a raid on the gambling den next door takes place, and which has been brought about by the persistent fight of the young settlement worker against the gambling faction. At the culmination of a romance, which has developed, he learns that his sweetheart is not the secretary, but the heiress. The forging of the young woman's name on a $5,000 check also figures in the gambler's conspiracy near the close of the story.

"SPORTING LIFE"

Maurice Tourneur Produces Fine Screen Version of Famous Drury Lane Melodrama.

Reviewed by Edward Weitzel.

TO the present generation the famous old Drury Lane melodrama, "Sporting Life," is not even a memory. It belonged to a far less sophisticated period than the present. Originally produced in England and patronized by the best class of theatregoers, it was brought out in this country at one of the leading theatres years ago, and had a celebrated cast of players.

The screen version of the old piece, produced and directed by Maurice Tourneur, turns out to be excellent entertainment for the general public. A certain portion of superior persons will look with either amusement or disdain upon its ancient plot and melodramatic situations, but the majority of moving picture patrons will follow the unfolding of its story with interest, and find it vastly more entertaining than some of the original scenarios that have neither the vitality nor the varied incident of this survivor of the old English racing drama.

Maurice Tourneur's reason for selecting "Sporting Life" for a screen production must have been two-fold. In the first place, the success in picture form of "The Whip," a play of the same class directed by him, must have influenced his judgment. The strongest argument in favor of the drama, however, is the fundamental appeal of its red-blooded hero, and the fact that all the veneer of culture and advanced thought in the world cannot curb the primitive passions when we see a man battling his way to right and justice by brute strength.

The record of the English fighting man in France justified his love of the prize ring and the whole round of sport. This is a time when the weakling is in the discard, and brawn and muscle count. The machinery of the play may creak at times from age, but most of us are eager to applaud when Lord Woodstock's horse wins the race and when the young nobleman takes the place of his drugged champion in the ring and knocks out his opponent and the plot to ruin him.

Such a state of mind would have been utterly impossible without the masterly direction given the picture by Maurice Tourneur. It is difficult to recall any detail of production that could have been bettered. The English atmosphere, the night effects and the care shown in every scene are admirable. The interiors of the National Sporting Club and the running race are among the best of the episodes.

The cast is also a credit to Maurice Tourneur's reputation. None of the names is that of a screen celebrity, and Willette Kershaw is hardly pronounced enough as the adventuress, Olivé de Carteret. The Earl of Woodstock, by Ralph Graves; Warner Richmond as Joe Lee, Charles Eldridge as Miles Cavanaugh, Charles Craig as Malet de Carteret, Henry West as Straker, Constance Binney as Norah Cavanagh, and Faire Binney as Kitty are up to the high mark. Winthrop Kelley made the scenario.

"THE GIRL OF TODAY"

Vitagraph Production of Robert W. Chambers' Story with Corinne Griffith Has Merit.

Reviewed by Edward Weitzel.

WITH such a title as "The Girl of Today," the Robert W. Chambers story must naturaly deal with the war. The Vitagraph screen production directed by John Robertson brings out the best points of the novel, and introduces a number of famous locations in New York State when they are covered with a heavy fall of snow. The situations involving the use of these places are dramatic, and skill has been shown in adapting the action to the different scenes.

"The Girl of Today," in this case, is a patriotic young woman named Leslie Seldon. Her sweetheart, Jack Wynn, has not been drafted, and Leslie is inclined to look upon him as a slacker. Jack, however, is doing some secret war work. Believing that Doctor Wolff, an admirer of Leslie's, who claims to be a Danish scientist, is a German spy, and that he is connected with an attempt to blow up a wire plant belonging to the elder Wynn, Jack goes to the Wolff residence and charges the doctor with the crime. The young chap is overpowered and forced to send Leslie a note saying that he has run away to escape the draft. The girl knows her best fellow better than that. She finds out the truth by getting into the Wolff house and installing a dictograph.

Leslie also learns that Wolff and his associates are planning to wreck a number of places in New York and destroy the water supply. She informs the authorities, and goes with the state police when they start out to capture the spies. The adventure proves exciting, and ends with the rescue of Jack from the Wolff house just as he is about to be put to death.

The leading parts are capitally acted by Corinne Griffith, Marc MacDermott, Charles A. Stevens, Ida Darling and Webster Campbell.

"THE YELLOW DOG."

Jewel Production of a Strong Patriotic Subject with Rousing Finish.

Reviewed by Robert C. McElravy.

A VERY creditable six-part film story has been made by Jewel Productions from the short story by Henry Irving Dodge, originally published in The Saturday Evening Post. The story itself has been immensely popular, as it touched a weak spot in the German propaganda system, and offered a way for combating it. The film will also be deservedly popular, for it enforces the same proposition and does it with both humor and drama. There are a lot of smiles in this subject, but it also reaches deeper feelings and winds up with a triple launching that will bring cheers from any audience.

Arthur Hoyt is cast in the chief role, that of Albert Walker, about the only active and ardent patriot visible in a certain shipbuilding community. He comes into continual touch, at the beginning of our part in the war, with a lot of weak-kneed, loose-tongued individuals who are consciously or unconsciously engaged in spreading German propaganda. Walker gets into a fine Berseker rage and tackles several individuals personally, but this is too slow a process, so he finally organizes the boys of the town into a club for locating the "Yellow Dog" talkers.

The atmosphere of the small town community is in good evidence all through this and contributes largely to the humor. The plot is sufficient to carry the interest and has some fine dramatic moments.

Frank Clark has the role of the chief German propagandist, who primes others with false doctrines and later plans to destroy the shipbuilding plant. Others in the cast are Clara Horton, Frank Hayes and a typical group of small boys who form the "Yellow Dog" club.

"OUT OF A CLEAR SKY"

Marguerite Clark's Latest Paramount Release Proves a Pleasing Romance.

Reviewed by Edward Weitzel.

MUTTERINGS of the great storm in Europe are heard faintly in "Out of a Clear Sky," a five-part Paramount picture, adapted from a story by Maria Thompson Davies by Charles Maigne and directed by Marshall Neilan. The novel is a romance of the George Barr McCutcheon type, where the titled heroine marries the sturdy American hero. It is quite as improbable as any member of that school of fiction—and quite as pleasing. We know that the whole kit of yarns are nothing but over-grown fairy stories, but that does not lessen our enjoyment. Marguerite Clark makes a dainty and charming Belgian countess, who refuses to wed a German princeling and runs away to America to avoid being forced into the alliance by her uncle, an unbelievably depraved gentleman who sold himself to the Germans.

Once in this country with her English governess, the Countess Celeste DeBersek takes a train for the South, and jumps off at a water tank when she discovers that her uncle is on the same train. Celeste lands in the arms of Robert Lawrence, a nice looking young Tennesseean, and finds she couldn't have done better if she had picked him out before hand. Lawrence helps her to evade pursuit and takes her near his home.

While he is trying to arrange with some mountain people to hide her the countess is caught in a hard shower. She seeks shelter in a cottage, changes her dress, starts with a small boy to find his mother, and narrowly escapes death. The cottage is struck by lightning, and then blown to atoms by a box of dynamite stored in the place. It is easy after that to convince her wicked uncle she is dead; so the countess discards her old identity forever and becomes an American citizen by marrying Robert.

The serious part of the story need not be taken too seriously, but the author has filled the tale with a liberal supply of homely touches and human types. It is a sorry soul that will not rejoice at the happy ending and the marriage of Robert and Celeste.

One piece of the author's logic is rather puzzling: Why anyone should chain up a boy to keep him away from a box of dynamite instead of chaining up the box of dynamite to keep it away from the boy is not made exactly clear. The locations are picturesque, and Director Neilan has done his share of the work very expertly. Thomas Meighan as Robert Lawrence, E. J. Radcliffe as Uncle Dryek, Maggie H. Fisher as Granny White, and Bobby Connelly as the boy who is chained up are the leading members of an excellent cast.

"MR. LOGAN, U. S. A."

Tom Mix Puts Vim and Daring Into Fox Western Drama Staged by Lynn Reynolds.

Reviewed by Edward Weitzel.

ABOUT the only thing that doesn't go straight to the mark in the Fox picture, "Mr. Logan, U. S. A.," is the language used by the hard-riding and quick-witted chap impersonated by Tom Mix. Alfred Lewis used an alleged dialect for his Western characters that was amusing while it was novel. No man on top of the earth every talked anything that remotely resembled the Lewis speech. Since the screen dramatist has taken to trying his hand at improving it, the circumlocution and flights of rhetorical fancy that he has employed have become a weariness, and interfere with the proper flow of events.

Putting this aside, the story that Lynn Reynolds has written and directed for Tom Mix is as good a specimen of Western melodrama as ever got on the screen. Matters start off smartly, and go with a zip and a bang to the end. It could hardly be different with the energetic star to inject vim and daring into every situation.

A tungsten mine in New Mexico owned by William Morton, the father of the heroine, is the object of a German plot. Jimmy Logan, a United States Secret Service man, is detailed to run down the plotters and save the mine from being destroyed. Jimmy, of course, has to keep his identity hidden. Not even Suzanne Morton is trusted with the secret, after Jimmy rescues her from a gila monster and she and Mr. Logan fall in love.

This leads to a misunderstanding between the two, and the girl encourages the attentions of the German spy. The mine is saved after a series of exciting incidents, and Tom Mix does a lot of stunts on horseback and on foot that will delight his admirers.

Kathleen Connors is an attractive Suzanne. Other parts are capably acted by Dick LaReno, Charles LaMoyne, Jack W. Dill, Val Paul and Maude Emery.

"LAUGHING BILL HYDE."

Rex Beach Releases Through Goldwyn an Interesting Story with Will Rogers in Title Role.

Reviewed by Louis Reeves Harrison.

WHETHER or not the story holds you at all times, the humorous subtitles will join Will Rogers in warming your heart and you will seem to see an actual phase of life instead of being told about it. The story is logical in conception and presentation, and it is to that extent convincing. The motive is modern, that of unveiling the good in a man who has been a thief most of his life, a confirmed one, for no one is born with morality, or with lack of it. Laughing Bill Hyde loves to steal—it has become a part of his nature, yet a young doctor who becomes his Alaska pal by force of circumstances so deeply impresses Laughing Bill through his susceptibilities that his predatory habits are turned to rendering crude justice. He deftly restores the stolen property of a hard-working half-breed girl—she has been robbed by the immune methods of "good business"—and he contrives with great ingenuity to bring fortune to his deserving pal, the young doctor.

All this is accomplished without using methods either arbitrary or theatrical. In consequence the story satisfies—it does not jar common sense—and it is bright with originality in both construction and treatment. There are no beauties among its people. They are homespun, of the every-day kind. Suspense is not high, but the characterization is so strong that it compensates. Will Rogers is a big factor. His interpretation of the laughing thief is one of the most delightful and natural yet shown on the screen of its particular kind. He is amazingly homely, and wondrously suited to the part, but his personality is so intense that it is probably what the author intended—a visualization of human frailty made winning because it is part of ourselves. Both the author-producer and the star are to be congratulated for their fine work.

"THE MANTLE OF CHARITY"

American-Pathe Subject Mixes Comedy with Relief Work for Poor.

Reviewed by Robert C. McElravy.

THIS five-reel number, "The Mantle of Charity," combines comedy of a somewhat farcical type with an interesting depiction of the way charity is dispensed. It gives a really valuable exposition of the harmfulness of too much red tape in dispensing aid to the needy poor. On the other hand, the heroine's method of passing out food and clothing to all-comers could hardly be admitted as any great improvement, so there is no real solution offered of the difficult problem. But it does leave the impression that more kindness is needed, and that a real interest in conditions of the poor is better than too much efficiency.

The comedy features of the story are excellent. The hero meets the girl on a train, mistaking her dog, wrapped up in baby clothes, for a real infant. He thinks she has been victimized, and offers her a job with his charity organization. She accepts, but disagrees with the hero as to how such an organization should be conducted. Finally, being a wealthy girl, she starts relief work herself, and the rivalry proves very interesting. Some laughable effects are obtained in the hero's fight with the drunken husband, and there is a touch of real human nature in the way the wife comes to the husband's aid.

Marguerita Fisher and Jack Mowrer have the leading roles in this entertaining offering.

"THE TALK OF THE TOWN"

Bluebird Offering Features Dorothy Phillips as Girl Heroine.

Reviewed by Robert C. McElravy.

THERE is perhaps not a screen artist in the business who can get a more delicate and artistic naturalness into her performances than Dorothy Phillips. She throws a certain charm about even a more or less trivial story that makes it appeal to the observer. This five-reel subject, "The Talk of the Town," written by Harold Vickers and produced by Allen Holubar, provides her with a medium of fair quality, which she makes the most of.

She appears as Genevra French, daughter of an irascible old major who runs his home under severe military discipline. The girl grows up to womanhood knowing nothing about the mysteries of life and sex, but thinking about them a great deal. She yearns for a social career, and reads a book on "Attracting the Opposite Sex." In due time she gets opportunity to practice her wiles on Lawrence Tabor, a young visitor at the home, with whom she comes in contact by accident.

Tabor quickly falls in love with Genevra, and she marries him without loving him in order to escape from the bondage of her home. The later events of the piece show how she falls in love with a "lounge lizard" named Jack Lang-

home. The husband, learning this, employs Langhome to lure his wife to a hotel and make an attack upon her, giving himself opportunity to play the rescuing hero. The scheme works out very nicely, with something of a surprise to the audience, as well as the wife. The latter then sees the error of her course, and turns to her husband. They are later blessed with several children.

The number is attractive in the way of settings. Others in the cast are William Stowell, Norman Kerry, George Lewis and Clarissa Selwynne.

"THE APPEARANCE OF EVIL"

World Picture Features June Elvidge in Story of Moderate Strength.

Reviewed by Robert C. McElravy.

THIS five-reel subject, entitled "The Appearance of Evil," is more amusing than convincing. It was built up deliberately upon a situation which could have but one explanation, and, while the events occurring between the opening scenes and the explanations in question are clever and amusing in their way, there is still considerable that is not explained.

June Elvidge has the role of Maida Brown, a wealthy young woman living with her small son in a country place. A young man, Louis Letchworth, comes to see her, and stays over the week-end. Her maid, whose father is president of the local Purity League, is astonished at the situation, and is discharged for making adverse comment. The Purity League and Maida Brown's neighbors generally proceed to take a hand with things, and it must be admitted that their interference seemed justified. The employment of the shadowed figures disrobing at the windows is a feature that will no doubt meet with criticism in this picture. The general situation itself is sufficiently unconventional without being elaborated upon to any extent. The use of separate rooms seemed a mere trick, since they were married.

The explanation to the effect that the young widow, Maida Brown, had really been married to Letchworth in Belgium at the outbreak of the war is acceptable. But the contents of the first husband's will, through which the widow would lose two million dollars if she married again, is given as the reason for secrecy.

This will undoubtedly pass as an entertaining subject, though loosely constructed and rather broad in certain situations. It at any rate is not obvious, and is pleasingly presented.

The story was written by Horace Hazeltine and directed by Lawrence C. Windom. Others in the cast are Frank Mayo, Douglas Redmond, Jr.; Clay Clement, Jr.; George MacQuarrie, Nora Cecil, Inex Marcel, Louis Grizel and Jack Drumier.

COMMENTS

Bluebird Photoplays, Inc.

THE BRAZEN BEAUTY (Bluebird).—A splendid five-reel subject, written by Louise Winter, adapted by William E. Wing and directed by Tod Browning. Priscilla Dean scores a personal triumph in this number, which may be unreservedly recommended for its general excellence. Reviewed at length elsewhere.

Christie Film Corporation.

SOME CAVE MAN (Christie Comedy).—Bobby Vernon and Dorothy Dane are stars of a lively comedy based on the tank slogan, "Treat 'Em Rough." Bobby gains a reluctant bride when he kidnaps her, makes her don leopard skin and start upon a cave life in the mountains. There is a swimming pool scene and displays of female loveliness that don't hurt the comedy a bit. In fact—every little bit helps.

MARRIED BY PROXY (Christie Comedy).—Bobby Vernon and Dorothy Dano are leaders of a lively company that play fast-moving farce well and effectively. In this Bobby masquerades as his sister, is "married" by a near-sighted justice and eventually brings a fortune into the family when his sister relents and marries the fellow Bobby has befriended in an unusual manner.

ARE SECOND MARRIAGES HAPPY (Christie Comedy).—Jay Belasco and Ethel Lynn prove that the title may be answered pro and con within one reel of film. Demon Jealousy is introduced in the form of two photographs purchased at a picture store and hung on opposite sides of the family living room. Matters approach disaster when it is discovered that the originals of the photographs are man and wife living in another part of town, who never heard of Jay and Ethel until their family feud led them to the door of the unsuspecting originals of the photographs.

DON'T BELIEVE EVERYTHING (Christie Comedy).—"Smiling" Billy Mason is an automobile salesman with his marriage to Ethel Lynn fixed for the next day. On the afternoon of the wedding rehearsal he goes into the country with a pretty girl to demonstrate a car and clinch a sale. Speeding home he is arrested, thrown into jail, sentenced to ten days—and then his "best man" proves himself all that by untangling the skein that binds Billy in the toils of rural justice. Bringing Billy a pot of red paint the prisoner flecks his face in imitation of small-pox rash—and finds the way suddenly opened to freedom and the waiting bride.

Famous Players-Lasky Corporation.

THE GIRL OF THE GOLDEN WEST (Lasky), Sept. 15.—This reissue of the Belasco drama is an excellent example of the sort of moving picture that was being made three or four years ago. Directed by Cecil B. De Mille and with a cast headed by Mabel Van Buren, Theodore Roberts and House Peters, the story made a record in its day. It is reviewed at length on another page of this issue.

VIVE LA FRANCE (Paramount), Sept. 15.—A vital story made strong and effective through the impressive realism of Thomas Ince, and one of the best interpretations of character Dorothy Dalton has ever done, possibly her finest. The story will prove popular with all classes. Reviewed elsewhere in this week's issue.

COME ON IN (Paramount), Sept. 22.—The first release starring Shirley Mason and Ernest Truex. This five-part picture is the best kind of fun. It also is strong for the Allies. It was written by John Emerson and Anita Loos. A longer review is printed on another page of this issue.

ZAZA (Paramount Reissue), Sept. 22.—Worth the reissue because of very fine interpretation of the leading role by Pauline Frederick and capable presentation throughout. Reviewed elsewhere in this week's issue.

BEWARE OF BOARDERS (Paramount-Sennet).—A farce of new situations and incidents of the liveliest kind, as well as a parody on wornout serious drama. Chester Conklin and Ford Sterling in a very amusing winner. Reviewed in last week's issue.

A WOMAN OF IMPULSE (Paramount).—Lina Cavalieri, very beautiful and graceful, a delight to the eye and amid artistic settings, but with limited dramatic material in the story. Reviewed in last week's issue.

Foursquare Pictures, Inc.

A WOMAN OF EXPERIENCE (Backer-Bacon).—Taken from Paul Potter's play of "Agnes," this five-part picture has a good human story and is eleverly acted by Mary Boland and the rest of the cast. Perry N. Vekroff was the director. The picture was given an extended review on page 1920, September 28 issue.

Fox Film Corporation.

MR. LOGAN, U. S. A., Sept 8.—Tom Mix does a lot of stunt riding and acts with his usual vigor in this western melodrama, which has a well worked out story and several over-worked titles. It was written and staged by Lynn Reynolds. Reviewed at length on another page of this issue.

Goldwyn Pictures Corporation.

PECK'S BAD GIRL, Sept. 9.—Mabel Normand returns to her original style of fun making in this five-part comedy, and makes a lot of laughs. It is reviewed at length on page 1920, issue of September 28.

JUST FOR TO-NIGHT, Sept. 16.—Tom Moore is the star of this five-part crook story written by Charles A. Logue. The action is slow getting started, but a surprise finish helps out considerably. It was directed by Charles Giblyn. A longer review was printed on page 1919 of the September 28 issue.

Greater Vitagraph, Inc.

THE GIRL OF TO-DAY, Sept. 23.—Corinne Griffith is the star of this screen version of Robert W. Chambers' story. The picture has an interesting plot and a number of novel locations in New York State. A longer review is printed on another page of this issue.

Hiller & Wilk, Inc.

SPORTING LIFE (Tourneur).—An excellent screen version has been made by Maurice Tourneur of the old Drury Lane melodrama. A longer review appears on another page of this issue.

Metro Pictures Corporation.

KILDARE OF STORM, Sept. 16.—A five-reel subject, adapted from a novel by Eleanor Mercein Kelly and directed by Harry L. Franklin. Emily Stevens and King Baggot have the leading roles. The story is one of the tragic type, well-constructed and convincing throughout. It will appeal to all audiences who like human nature in the rough and want drama of a forceful type. Reviewed at length elsewhere.

THE RETURN OF MARY, Sept. 23.—A five-reel number from the drama by Hale Hamilton, directed by Wilfred Lucas. May Allison has the role of the heroine, and is supported by a capable cast. The chief strength of this offering is in the story itself, which leads up to a surprise ending, effectively done. Reviewed at length elsewhere.

PALS FIRST (Metro Screen Classic).—A pleasing six-reel subject, adapted by Lee Wilson Dodd from a story by Francis Perry Elliott. Harold Lockwood, Ruby de Reymer and James Lackaye have the leading roles. The story contains an absorbing mystery and one that grows stronger until the denouement at the very end. Reviewed at length elsewhere.

Mutual Film Corporation.

FINEST ON FOUR FEET (Outing-Chester), Sept. 8.—In this number of the Outing-Chester the dog has his day, and a goodly number at that. There are muts and thoroughbreds of all kinds, including the collie, the Airedale, the Pekinese, the police dog and even the Daschund comes in for a share of attention. The picture is well subtitled and contains some comic moments.

TREASON (Goodrich), Sept. 29.—A five-part production which is well acted and well made, but which will not appeal to all audiences for the reason that the story is somewhat unconvincing. The type of American woman portrayed in the stellar role is not such as can be idealized. A full review will be found elsewhere.

A MAN AND A MAID (Strand).—This is a truely amusing comedy which the Strand director has turned out in this instance. It concerns in the first place the love affair and marriage of a man and a woman of mature years. One of them

has a son at college and the other a daughter, and each is in ignorance of the other's encumbrance. The home-coming of the children makes it necessary either to "'fess up" or to still guard the secret. The latter method of dealing with the situation is chosen, and the young man taking the place of the butler and the young woman the place of the maid opens up some funny situations, which ends in a thorough understanding by all parties and the betrothal of the youthful pair.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW No. 13 (Pathe), Sept. 22.—This opens with views of the Italian front, showing the manner in which pontoon bridges are constructed. Scenes with the British Tommies follow, then in the French trenches and with American soldiers crossing the seas. The living "Victory" flag at the close is sure to be well received.

THE FLAME OF VENGEANCE (Pathe), Sept. 22.—Episode No. 6 of "Hands Up." This brings to a close the exciting fight on the train, picturing the escape of Echo and the hero. There is a change of heroes in this instalment, the war having called George Chesbro to the front. His place is being taken by George Larkin, who may be expected to keep up the pace of this really thrilling serial.

SWING YOUR PARTNERS (Rolin-Pathe), Sept. 29.—A Harold Lloyd comic, in which Harold and his side partner, Harry Pollard, appear as two gentlemen of the road. They invade a dancing school and take an amusing turn at classic dancing, attired in leopard skins. This is a subject that will bring laughter.

THE BORDER RAIDERS (Diando-Pathe), Oct. 6.—A five-reel number by Frank Beresford and Jack Cunningham, with Betty Compson, George Larkin and others in the cast. This opens well, with a story of melodramatic events along the Mexican border, but the closing reels are weakly constructed and lack suspense. Reviewed at length elsewhere.

WINNING THE WAR (Pathe).—This number, which bears the special title "Solving the Farm Problem," is an important one, showing rural activities throughout the country during the present war. The organization of the U. S. Boys' Working Reserve has answered to a great extent the question of raising food for the Allies. The number is alive with interest.

ALL FOR LIBERTY (Pathe).—This pictures the celebration of Bastile Day in France, showing troops of the Allied nations marching through Paris streets. It is a great marching subject and will certainly please.

Triangle Pictures Corporation.

DESERT LAW, Sept. 22.—Jack Richardson plays a western bad man in this five-part picture, which has plenty of action and is well supplied with fine flashes of scenery. Al Whitman is another member of the cast. The picture is reviewed at length on another page of this issue.

Universal Film Company.

A NEW PERIL (Universal), Oct. 7.—Episode No. 10 of "The Brass Bullet." This opens with the rescue of both Jack and Rosalind from the clutches of Joe's gang. Spring Gilbert then offers a reward for the dead body of Rosalind, after she refuses to return to King. The number is one of average interest, but well-constructed and keeps the plot moving.

THE FAST MAIL, Oct. 12.—A stirring three-reel railroad story, based on a tale by Frank H. Spearman. Helen Gibson performs a daring feat in the closing reel, jumping from a telephone pole to the top of a moving train. The story has considerable plot, telling of the struggle between competing railroad lines to get a Government mail contract. Others in the cast are Val Paul, Buck Conners and G. Raymond Nye. A strong subject.

World Pictures Corporation.

A SOUL WITHOUT WINDOWS (World-Picture), Sept. 30.—An absorbing five-reel number, written by Julia Burnham and directed by Travers Vale, with Ethel Clayton in the leading role. This is a quaint and unusual story of a girl raised by a colony of "Shakers." It has a strong plot and proves thoroughly entertaining. Reviewed at length elsewhere.

Synopses of Liberty Loan Specials

"The Bonds That Tie" (Goldwyn).

The cast: Miss Columbia, Geraldine Farrar; a Soldier, Milton Sills; a Sailor, Tom Santschi.—The title tells how previous loans have equipped and sent to France two million soldiers and sailors, and fades into a troop-laden transport. How Liberty Bonds aid in freeing the armies, supplying ammunition, bottling up Germany, and how they will aid in bringing the soldiers home are also shown. Then Miss Columbia announces that Liberty Bonds are bonds of love and appeals for subscriptions to the new loan.

"A Bullet for Berlin" (Famous Players-Lasky).

William S. Hart is featured. He dreams he is called before the War Council as an expert gunman and is directed to "remove" the Kaiser. Proceeding to Berlin he perceives the Kaiser on a hobby horse receiving his courtiers, and in rage over the fourth Liberty Loan drive. Bill fires and the Kaiser falls. Bill is captured and is about to be bayoneted when he wakes up. He wishes his .45 could reach to Berlin, but reads that a Liberty Loan is the one thing that can make its influence felt, and immediately rides to obtain this kind of ammunition.

"The Choice" (Vitagraph).

The cast: Mary a working girl, Alice Joyce. Mary and Susie meet a friend, but Susie's attractive clothes win his attention, so Mary determines to buy pretty clothes too, but a poster attracts her attention, and she buys savings stamps. Susie proves fickle and goes in wholeheartedly for pleasure. A disillusioned soldier, one of her victims, sees Mary at the stamp booth counting her purchases. He congratulates her on her determination to help the boys. Mary says she has signed her Declaration of Independence and requests the audience to do likewise.

"The Biggest and the Littlest Lady in the World" (Famous Players-Lasky).

Featuring Marguerite Clark. The little girl is saving her pennies to buy the biggest doll she can find, but on meeting her soldier and sailor friends determines to buy Liberty Bonds instead. Uncle Sam tells her if every child purchases a $50.00 bond it will win the war. The little girl tells the soldiers to bring back the Kaiser's helmet, and a double exposure reveals the biggest and littlest ladies, Miss Clark, at the feet of the Statue of Liberty.

"100% American" (Famous Players-Lasky).

The cast: Mayme, Mary Pickford. Mayme and her chum spend their hard-earned money on clothes and luxuries. Mayme hears a bond salesman and starts saving her money and buys a bond, while her chum continues to be extravagant. At the close of the war there is a ball of 100% Americans, the admission being a uniform, or the showing of a Liberty Bond. Mayme generously loans her bond to her friend. Just then her soldier sweetheart tells her he has two bonds besides his uniform and they will lead the grand march because they are 100% Americans.

"It's a Cinch" (Famous Players-Lasky).

The cast: Louise Fazenda, Ford Sterling, Chester Conklin, Ben Turpin. A cannon awakens the players at the opening of the Liberty Bond campaign, they jump into their clothes and make for the nearest bond booth. They fairly whiz through the air, bowling over and kidnapping pedestrians. Ben takes the American flag away from a hyphenated citizen who is not buying bonds and hustles him away. The scene changes to a battlefield, the Americans begin their smash, which leads to the Kaiser's dugout in Berlin. The Hun flag is pulled down and the Stars and Stripes raised in its stead.

Alice Brady in a Liberty Loan Appeal (Select).

Expressing a wish that she were a boy and could be "over there," Miss Brady demonstrates that a woman's bit is most vital to success. She pledges to equip and arm ten soldiers and support their families with her Liberty bond subscriptions. With the aid of a soldier she shows how a soldier's full outfit may be the contribution of the women at home. A moment's reflection convinces her that her first check is too small, so she writes out another for double the amount of Liberty Bonds.

William Faversham in a Liberty Loan Appeal (Famous Players-Lasky).

Mr. Faversham, the English actor, makes a plea for even greater friendship between England and America. He presents a forceful argument for the Liberty Loan, saying every bond will help to arm aviators, marines, soldiers and sailors. "My English pounds and sovereigns," he announces, are going into good United States Liberty Bonds."

Charles Ray in a Liberty Bond Plea (Famous Players-Lasky).

The cast: The Farm Hand, Charles Ray. The fourth Liberty Loan is represented by an alarm clock which tries ineffectually to awaken the American people typified by the farm hand. Finally Miss Liberty awakens him. Uncle Sam explains the need of money, the farm hand invests his savings in Liberty Bonds and is told to sow them in a field. The crop produces both armed men and grain. The picture closes with a smashing attack upon the Huns by the Americans, while the alarm clock continues to ring out its appeal.

Dorothy Dalton in a Liberty Loan Appeal (Famous Players-Lasky).

The cast: Red Cross Nurse, Dorothy Dalton. A Red Cross nurse back of the lines in France is writing a letter for a soldier when Hun flyers drop bombs on the hospital. She refuses to leave, and is badly wounded, but struggles to her feet with a prayer for an awakened America to pledge every resource to help win the war. She sees a vision of Americans charging over the top, and then the answer "Buy Liberty Bonds."

Enid Bennett in a Liberty Loan Appeal (Famous Players-Lasky).

The cast: Sister of the soldier and sailor, Enid Bennett. Enid, bidding goodbye to her brothers who are going to war, regrets she is not a boy, borrows her younger brother's clothes and tries to enlist. The recruiting officers tell her she can help with the Liberty Loan campaign. She invests her savings and under her eager eye the ten dollar bills become bonds, which march to the assistance of her brothers. She explains to her parents that this is a branch open to both old and young, and they convert their savings into Liberty Bonds.

"Stake Uncle Sam to Play Your Hand" (Goldwyn).

The cast: Miss Liberty Loan, Pauline Frederick; Uncle Sam, J. W. Herbert; Joan of Arc, Madge Kennedy; Italian Girl, Mabel Normand; Soldier Boy, Tom Moore; Belgian Girl, Mae Marsh; Kaiser, John

Sainpolis; King Albert, Matt Moore; England, Barry Whitcombe; Italian Soldier, Hobart Henley. The picture opens with Millet's "The Angelus" representing peace. Then the Kaiser takes a pack of cards and forces King Albert to play with him. England, France and Italy enter the game, but the Kaiser still has the best of it. Uncle Sam then gets in the game. Miss Liberty Loan promises to back him and sells bonds for the chips. The Kaiser loses heavily and the picture closes with the Liberty Bond slogan, "We Buy, You Buy, They Buy, and Good Bye." In addition, symbolic representation is made of various striking incidents of the war, including battle scenes.

"Sylvia's Last Pledge" (Vitagraph).

The cast: Sylvia, Gladys Leslie. Sylvia's grandmother writes a letter to the soldier boy in France, and in a vision sees the boys go over the top. As Sylvia retires, she hears a noise and finds a burgler. She tells him there is nothing to steal as everything has been pledged to buy Liberty Bonds, and urges him to sign a pledge. He says the Government does not want his money, and she tells him to pay with the kind it does want, so he signs the pledge, and with a new look on his face says "I'll come back and redeem my bond."

Lillian Gish in a Liberty Loan Appeal (D. W. Griffith).

Despite her mother's pleas to buy Liberty Bonds, Lillian decides to buy wearing apparel. Falling asleep, she dreams her home has been captured by Huns, her brother killed and her mother and sister carried away. Two Hun officers enter her room and she tries frantically to escape. She awakens and her relief is so great that she puts all her money in Liberty Bonds.

Ready Money Ringfield (Sherman).

The cast: Ringfield, Dustin Farnum. Ringfield, a rancher, closes a successful business deal and prepares to get married. His banker urges him to buy Liberty Bonds, but he says he needs the money for his wedding; finally he reluctantly buys $5,000 worth. He falls asleep, dreams that thirty years have passed and he is about to be dispossessed for non-payment of rent, when he comes across the Liberty Bond, which the landlord tells him has doubled in value. He wakes up, and immediately phones the banker to double his subscription, as he will only retain $1,000 to get married on.

"The Spirit That Wins" (Famous Players-Lasky).

The cast: The Girl, Elsie Ferguson; the Soldier, Eugene O'Brien. The girl reads a letter from her soldier, appealing for the purchase of Liberty Bonds. In a vision she sees the soldiers crossing No Man's Land, and determines to make sacrifices to help them, and releases her maid for service in the Red Cross and her chauffeur for the army. She disposes of her luxurious car and the next day takes a taxi to the studio, where she meets her maid in a Red Cross uniform, and her chauffeur, who has entered the army as a mechanician.

"Edith's Victory for Democracy" (Metro).

The cast: Edith, Edith Storey; "Red" Regan, Joseph Kilgour. A Western girl saves her money and sells her cattle to buy Liberty Bonds. She is followed by "Red," a desperado. Catching him off his guard she forces him to give up all the money he has, and tells him she will invest it in Liberty Bonds and hold them for him.

"Building for Democracy" (Metro).

The cast: The Wife, Emily Stevens; the Husband, King Baggot; Democracy, Christine Mayo. The wife's one ambition is to save enough money to build a home like a model her husband has made. The fourth Liberty Loan drive starts, and everyone is investing. A vision of Democracy comes before the wife, presents the crimes of autocracy, and she is glad to use her savings to purchase Liberty Bonds.

"The Taming of Kaiser Bull" (Universal).

The cast: Kaiser Bull (Autocracy), Himself; Miss America, Mae Murray. Democracy is threatened by the raging "Kaiser Bull" when Miss America with a shot (First Liberty Loan) distracts his attention. She then tries a large stone (Second Liberty Loan) with painful results to "Kaiser Bull" and snares him with a rope (Third Liberty Loan). "Kaiser Bull" drags Miss America, she calls for help, Pershing's Riders rescue her and she brands him "4 L L" (Fourth Liberty Loan), then pointing her .45 at the audience says "Dig Deep, friends, and come across.

Norma Talmadge in a Liberty Bond Appeal (Select).

The Cast: The Girl, Norma Talmadge; The Soldier, Thomas Meighan. The Hun hordes sweeping down upon a French village discover a mother and daughter behind barricades doors, which they break down and drag the two women from their home. American soldiers follow the trail, overpower the enemy, and rescue mother and daughter. The titles are arguments for purchase of Liberty Bonds.

"Liberty Bond Jimmy" (Metro).

The Cast: Liberty Bond Jimmy, Harold Lockwood; His Father, Frank Currier; The Pro-German, Louis Stern. The son of a millionaire becomes a workman for the good of his country. He persuades the servants to invest in Liberty Bonds. He endeavors to place a patriotic button on the coat of a guest and discovers that the guest is a pro-German. Retribution follows swiftly, while Jimmy's father purchases a large amount of Liberty Bonds.

"Fatty" Arbuckle in a Liberty Loan Appeal (Famous Players-Lasky).

Fatty calls at the palace in Berlin and refuses to be "raused" by the guards. Entering, he confronts the Kaiser and "Clown Quince," asks about their treatment of Belgium and shows them "scraps of paper" from America (Liberty Bonds) which completely cow them. They attempt to escape, but are barred by the Italian, English, French and American armies. "Fatty" introduces "the boys you said were afraid to fight" rising from the midst of the scraps of paper (Fourth Liberty Loan Bonds) which make a snowstorm. The Huns plead for mercy.

"My Country" (Kalem).

The Cast: The Lawyer, John Costello; The Grandmother, Mabel Strickland; The Grandson, the Soldier, Jack Hayden; The Spirit of 1776, Richard Brandt. The Grandmother bids adieu to her grandson departing for France. American soldiers are shown marching to the front. Later the grandmother hears that the boy has been killed, and places his photograph alongside the other heroes in the family album. When the Fourth Liberty Loan begins, she orders her home sold and invests the proceeds in Liberty Bonds.

"Banzai" (Haworth).

The Cast: American General, Sessue Hayakawa. Huns carousing at headquarters refer to America's war plans as a joke, and state that after Paris, New York will fall. American troops suddenly appear and wipe out the Huns. The American general discovers his men are without ammunition. An orderly announces that the Fourth Liberty Loan drive is on, and the general shouts "This means victory and the end of the war." The camera is moved showing the action has taken place on a stage. The General advances for a curtain call and presents a liberty loan plea, and shouts "Banzai" (hurrah).

"His Extra Bit" (Famous Players-Lasky).

The Cast: The Wife, Dorothy Davenport; The Husband, Wallace Reid; The Child, Wallace Reid, Jr. The wife suggests that Wally set aside a pocket for his Liberty Bond money, and he gladly agrees, and places in it the money he would have spent for cigars and other things. His friends hear of the scheme and adopt it, and even Mandy, the cook, prevents Rastus from buying a watermelon so as to save the bonds. When the Fourth Liberty Loan drive opens, Wally finds his scheme has spread like wildfire.

William Farnum in a Liberty Loan Film (Fox).

Mrs. Heath bids her soldier boy goodbye. From his dugout he writes an appeal to the home folks to buy Liberty Bonds. He receives a letter that the Third Loan is oversubscribed, and in the midst of a celebration is killed by an exploding shell. When the Fourth Liberty Loan campaign is opened, Mrs. Heath invests all her savings in Liberty Bonds in the hope that they will bring some other mother's son safely home.

George M. Cohan in a Liberty Loan Appeal (Famous Players-Lasky).

The picture opens with a view of a Liberty Loan poster "The Hun—His Mark—Blot It Out," Cohan mounting a rostrum launches into a fiery appeal for the Loan. There is a running fire of arguments and appeals including "What Are You Giving Besides Three Cheers." "Noise Won't Win the War." "A Liberty Bond Button admits you into the league of official cheerers."

"A Wise Purchase" (Vitagraph).

The cast: Helen Loring, Corinne Griffith. Helen's uncle leaves her $1,000 to be spent in twenty-four hours. She finds it a difficult task and is about to buy clothes, when a poster attracts her attention and she invests in Liberty Bonds. The lawyer then tells her that it was a test, and she is to receive her uncle's entire fortune. She again demonstrates her wisdom by investing the entire sum in Liberty Bonds.

"Sic 'Em, Sam" (Famous Players-Lasky).

The Cast: Democracy, Douglas Fairbanks; Prussianism, "Bull" Montana; Propaganda, Tully Marshall; National Liberty, Sara Mason. All are dwelling in peace until Prussianism overcomes National Liberty. Democracy, undaunted by propaganda, goes to her aid. Belgium, France, Great Britain, Italy, Japan and others join. Prussianism throws a bomb "submarine atrocities," the explosion rings the Liberty Bell and America sends great numbers of men, and three lines of fire hose, then with the Fourth Liberty Loan aids in making headway against the blaze. The Allies rescue Liberty and Prussianism seeks to hide in the Hall of Justice. Democracy tears off his cloek of kultur, smashes him into insensibility and with a fire hose washes Prussianism down the sewer.

"When it Strikes Home" (Famous Players-Lasky).

The Cast: Antonio, George Beban; Maria, Ethel Lynne; Bond salesman, Charles Hammond; The Parrot, Himself. Antonio, a poor Italian, saves money to send to his sweetheart in Italy and takes a day off to celebrate. A salesman tries to sell him Liberty Bonds. He tells him what might happen to his sweetheart and the scene fades to an attack by Hun soldiers on a young girl. Antonio's parrot yells "Hurrah for the Kaiser." His master chucks him out of the window. He tells the salesman to give him bonds, and decides to go back to work.

"The Grouch" (Vitagraph).

The Cast: Ross Baxter, Harry Morey; Agnes Dawley, Betty Blythe. Agnes, a hat check girl, tries to earn a living for her mother and herself. Baxter, a hotel owner, dines in the cabaret. The manager grudgingly permits a sergeant to appeal for the Liberty Loan. The guests become so interested that they neglect their orders. Agnes subscribes for three one hundred dollar bonds. The Manager becomes suspicious as the hat check receipts have fallen off, and fires her. Baxter kicks the Manager into the street, offers to add $10,000 to each subscription. When Agnes returns home she finds a $10,000 bond and notice that she is to have a better position.

Earle Williams in a Liberty Loan Appeal (Vitagraph).

The Kaiser and Crown Prince brutally assault Belgium; Civilization calls for help, France and England respond. The Huns chain Liberty. Young America appears with a small file (First Liberty Loan). He then tries a larger file (Second Liberty Loan) and then removes some of the chains with a still larger file (Third Liberty Loan). One large chain remains; but Capital, Labor, the Schools and the Church contribute to the Fourth Liberty Loan which frees Liberty. Young America then seizes the two Hun chiefs and bumps their head together.

"The Decision" (Vitagraph).

Featuring William Duncan. The husband of a small family is about to invest his savings in a business deal, when his wife dreams the Huns attack their home and butcher the children, and tie her husmand to a riderless horse, which drags him over the prairie. The husband breaks the bonds and mounts the horse. The animal is shot, and the husband with a rope makes a bridge over a chasm, but falls headlong over a steep cliff. The wife wakes, tells her husband of her dream, and he decides to invest the savings in Liberty Bonds.

"The Bond" (First National Exhibitors Circuit).

The Cast: Charlie, Charlie Chaplin; Edna, Edna Purviance. Charlie finds a friend supporting a lamp post. The friend makes a "touch." Continuing, Charlie sees Edna. Hanging his stick on the moon, Charlie starts a conversation. Cupid gets busy. They visit a minister, a friend beans Charlie with an old shoe, Then they go to a Liberty Bond booth; Charlie buys a bond from Uncle Sam, who presents it to Industry, who arms a soldier. He buys another, and Industry arms a sailor. The scene fades, the Kaiser attacks Miss Liberty, but is stopped by a soldier. Charlie comes to her rescue and trounces the Kaiser with a sledge marked "Liberty Bonds."

"Financing the Fourth" (V. B. K.).

The Cast: Polly, Mrs. Sydney Drew; Henry, Sidney Drew; Bobby, Bobby Connelly; Mandy, Myha Brooks; Boy Scout, Scout Hyman Brown. Henry and Polly discuss the Fourth Liberty Loan Campaign. They decide to sacrifice luxuries and buy Bonds. Bobby wants a bicycle, but Henry reminds him of the cost of the war and the sacrifices necessary, so Bobby catches the spirit. Mandy, the cook, also catches the bond buying spirit, so when a Boy Scout solicits subscriptions, they all buy Liberty Bonds.

"A Woman Of France" (Metro).

The Cast: Louise, Madame Nazimova; Marquis X, Henry Harmon; German Baron, Tom Blake. Somewhere in France, German troops occupy the chateau of Marquis X. The commanding officer see the aged Marquis attempt to signal his daughter Louise, and seizing a paper writes an order demanding her presence. On the paper is a message in code from the Marquis to ring the bell as a signal to the French troops. Louise kills one of the German officers and rings the bell, though she knows it will mean death for her father and herself. The picture fades into a Liberty Bell ringing out "Buy, buy, buy, Bonds."

How a Cut Caption Can Confuse.

The Universal reports that some exchanges are under the impression that a new special attraction featuring Harry Carey is entitled "Three Wounded Men," and that therefore it is some kind of a war play. The title is, in fact, "Three Mounted Men," and the film is a Western Drama.

The mistake was originally made in a caption under a picture from the film that appeared in the Motion Picture World.

"Cupid in Quarantine" (Mutual).

Home-made smallpox helps Elinor Field out in a love affair in her forthcoming Strand-Mutual comedy "Cupid in Quarantine." It is a good story, handled well by Miss Field. It develops surprising situations and amusing incidents when Jack, Elinor's "partickler fren" is denied the house. A few ink spots on his face gave Elinor the idea of faking smallpox. Miss Field's vivaciousness permeates the entire picture, filling it with life and action and a humor that is contagious. "Cupid in Quarantine" was released by Mutual on September 10.

Four October Paramounts.

Four subjects have been scheduled by the Famous Players-Lasky Corporation as the Success Series releases for the month of October. They are John Barrymore in "The Man from Mexico," Oct. 6; Jack Pickford in "Seventeen," Oct. 13; Victor Moore in "Snobs," Oct. 20, and the special production, "The Cheat," in which Fannie Ward and Sessue Hayakawa are featured.

Power's Road Man Gets Results.

W. W. Lewis, traveling representative of the Nicholas Power Company, Inc., not so very long ago took a partner to double his joys and share his responsibilities. But the lady doesn't take all of his time. Some of it he devotes to selling Cameragraphs with excellent results. He writes in that Fox Liberty Theatre, St. Louis, is to be equipped with Power's 6-BS.

Harry Depp with Strand-Mutuals.

Harry Depp has been secured to play leads with Elinor Field, the winsome star of the Strand Mutual comedies.

For eight years previous to entering pictures Mr. Depp was under the management of Klaw and Erlanger, playing with Elsie Janis, Weber and Fields and other noted players. During this time he appeared in "The Fair Co-Ed," "The Pink Lady," "The Little Cafe," and numerous other popular productions.

With the Triangle Keystone he played leads in "The Love Girl," "Saving the Family Name," "The Youth of Fortune," and a long list of comedies. The first Strand-Mutual, in which Mr. Depp will appear, is "The Maid and The Man," which will be released on Sept. 24.

Henley Scores in "Laughing Bill Hyde."

Again Hobart Henley has scored. Directing Rex Beach's "Laughing Bill Hyde," with Will Rogers, he has distinguished himself and added lustre to the Goldwyn trademark. His success in this instance is twofold. He has produced what is, in the opinion of Samuel Goldfish, president of Goldwyn, a wonderful picture, and has introduced to the screens of the world an extraordinary personality in Will Rogers.

Cinema Association Ball.

The Cinema Exhibitors Association of Bronx County, Bronx Local, N. A. M. P. I. Exhibitors' Branch, will hold its 6th Annual Movie Entertainment and Ball on Monday evening, November 4 (Election Eve.), at 8 P. M., at Hunts Point Palace, 163d St. and Southern Boulevard, Bronx.

It's "Major" Evans Now.

Thomas Evans, head of the Evans Film Manufacturing Company of New York City, has been promoted to the rank of major in the Sanitary Corps, where he has important duties in connection with the Instruction School at Washington. His promotion probably makes Evans one of the youngest majors in the service, and was brought about by his creation of numerous ideas that the Surgeon General's office found workable and resultful.

Genuine Circus Scene For Serial.

Eddie Polo, the Hercules of the film, is to leave the movies for the "circies" or "circusies," whichever is correct—for one day, at least. When Barnum & Bailey visit Los Angeles, Polo will do his act before an audience. But the Universal camera will be clicking all the time under J. P. McGowan's direction, for it is all to be a part of Polo's big new serial, "The Lure of the Circus," which is now in its twelfth episode of production.

"Come On In" Released September 22.

September 22 has been decided upon by the Famous Players-Lasky Corporation for what in truth will be a quadruple premiere. For this is the release date of "Come On In," the first John Emerson-Anita Loos Production for Paramount, in which Shirley Mason and Ernest Truex will make their initial appearance as Paramount stars.

Truckee Snow Scenes in Ray Picture.

Truckee, the Mecca of Western picture folk, when Northern scenes are required, was the locale of the splendid snow pictures that abound in "The Law of the North," Charles Ray's new Paramount picture produced under the supervision of Thomas H. Ince, and which is released Sept. 29.

Exhibitors Seek Pre-Releases on "Treason."

"Treason," the next Mutual special production starring Edna Goodrich, scheduled for release on Sept. 29, is being sought by exhibitors for pre-release bookings at a number of the Mutual exchanges. The home office of Mutual has been receiving requests from their various branch managers for the past two weeks for permission to book the picture before release date in some of the leading theatres in their territory.

Follow the Paramount Plan.

Have you noticed the Paramount envelopes recently put in use for sending out press material? Here is a real plan for keeping your mailing list checked up. In case you do not get the Paramount service, this is the idea: The envolope is printed up with

> Postmaster: If not delivered within five days, notify the sender and return postage will be paid. If returned please note why as requested by law.

Five check marks are provided for under "Does not receive mail here, Refused, Unclaimed, Dead, Removed." Have this printed up on your program envelopes and you'll be able to keep your list clean of dead addresses and get a line on removals. Then with proper care in getting new names, you'll have a list that is 100% efficient.

Goodwin Has Big Part in Bluebird's Latest.

Harold Goodwin, boy actor, has an important part in "A Romance for Roma," Edith Roberts' latest Bluebird starring vehicle, now being made under the direction of Tod Browning at the Bluebird west coast studios. Harry Hilliard is the leading man, and others in the cast include Molly McConnell and Blanche Gray. The scenario was written by Rex Taylor from a magazine story by James F. Poland.

Kent Returns to the Universal.

Leon Kent, who played in and directed the original Universal Westerns many years ago, has returned to the Universal fold and is appearing in the new series of two-reel "Westerns," in which Helen Gibson is starred, under the direction of Harry Harvey. Mr. Kent is one of the earliest heavy men on the screen, having started to shoot them for the camera about nine years ago.

Fritzi Brunette is featured in the next Bluebird film which will be released November 4. It is entitled "The Cabaret Girl." The film is being directed by Douglas Gerrard. It was taken from the story by Hope Loring, with a working script prepared by Rex Taxlor.

Advertising Aids for Busy Managers

"WILDFLOWER"

Adolph Zukor Presents Marguerite Clark in One of Her Earliest and Still One of Her Greatest Successes of Both Screen and Stage.

Cast.

Letty Roberts.....Marguerite Clark
Arnold Boyd .....Harold Lockwood
Gerald Boyd.....James Cooley
The Lawyer .....E. L. Davenport
Bud Haskins .....Jack Pickford

Directed by Allan Dwan.

The Story: Arnold Boyd, seeking rest in the wilderness, comes in contact with Letty Roberts, whom he nicknames "Wildflower." His interest is in her personality rather than in the child-woman herself, but his brother, who comes to visit him, views her differently and persuades her to elope with him. Arnold follows and takes her from Gerald, taking her to his home, where she passes as his wife. It is long before she comprehends the reason for his action, but in the ripeness of time she understands and the "Wildflower" becomes devoted to the man who saved her from a hateful bondage.

Feature Marguerite Clark as Letty Roberts and Harold Lockwood as Arnold Boyd.

Program and Advertising Phrases: How a Wife in Name Only Won Happiness Through Strange Stroke of Fate.
Country Girl Surrenders to City Villain—and Find Happiness.
Force of Character Changes a Wildflower Into Flaming Bush.
How Two Brothers Battled to Bring Happiness to Trusting Girl.
Strange Outcome of an Adventure in the Wilds of Civilization.
Marguerite Clark Star of Her Latest and Best Photoplay.

Advertising Angles: Make more noise over this than you would over a more recent issue. Hundreds will remember, and not only want to see it again, but will urge their friends. Do not offer it as Miss Clark's newest, but as one of her best. She has had few plays as successful. Centre on Miss Clark, but tell that Harold Lockwood, Jack Pickford and others are in her support. You have a number of strong angles to play up. Work them all.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.

Released September 8.

"THE LAW OF THE NORTH."

Thomas H. Ince Presents Charles Ray in a Bit of Life in the Trading Posts of the Frozen North.

Cast.

Alain de Montcalm.....Charles Ray
Therese Le Noir.....Doris Lee
Caesar Le Noir.....Robert McKim
Virginie de Montcalm.....Gloria Hope
Michel de Montcalm....Charles K. French
Numa, an Indian.....Manuel Ojeda

Directed by Irvin W. Willat.

The Story: Alain de Montcalm is the son of the commandant of a trading post. The second in command, Le Noir, is accused of having wronged an Indian girl. Le Noir takes advantage of Alain's absence from the post to tell Virginie, Alain's sister, that he took the blame for Alain. He is overheard by Montcalm, who thrashes him. In revenge Le Noir kills his chief and abducts the girl. Alain, arriving with Le Noir's daughter, starts in pursuit. The girl, Therese, also goes in search of her father. In the end Le Noir falls a prey to the wolves and Alain discovers that his enmity does not extend to the daughter.

Feature Charles Ray as Alain de Montcalm and Doris Lee as Therese Le Noir.

Program and Advertising Phrases: Rugged Drama of Love and Vengeance in Snow-clad Climes Farthest North.
Thrilling Photodrama of Life in the Far North.
Love and Lynch Law Where It's "Five Shirts Cold."
How Love for a Helpless Girl Blunted Lust for Revenge.
Where Gentle Love Overcome Wild Outbursts of Brute Force.
Charles Ray Star of a Dandy Photoplay of the Klondyke.

Advertising Angles: Centre interest in the star and tell that he is seen in a vivid picture of the north, where every man is a law unto himself. For a newspaper feature play up the death of Le Noir at bay, and his threat to kill Virginie with his last bullet.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 29.

"THE BETTER HALF"

Select Pictures Presents Alice Brady in a Powerful Dramatization of Miriam Michelson's Widely Read Novel, "Michael Thwaite's Wife."

Cast.

Louise ..... } Alice Brady
Trixie ..... }
Michael Thwaite .....David Powell
Hendrick Thurston.....Crauford Kent
Judge Thorley, the twins' uncle, W. T. Carlton
Mrs. Cortlandt, their aunt, Isabelle O'Madigan
Doctor .....Richard Allen

Directed by J. S. Robertson.

The Story: Louise and Trixie are twin sisters in all but nature. Trixie goes to New York to enter the household of a wealthy aunt, while Louise gives up her chance to nurse her bedridden father. In the same unselfish fashion she gives to Trixie, Michael Thwaite, though her love for him is deep. At her father's death she becomes a nurse. Trixie tires of Michael and becomes infatuated with Hendrick Thurston. When Michael upbraids her she goes to Louise, who plans to effect a reconciliation. But Trixie elopes with Thurston and Louise takes her place in Michael's household, through the fact that he has been blinded. She finds comfort in ministering to the afflicted man, but Trixie again comes home and her position is threatened, but not for long, and things come right at last.

Feature Alice Brady as Louise and Trixie, and David Powell as Michael Thwaite.

Program and Advertising Phrases: Alice Brady Star of Effective Photoplay in Which She Plays the Double Role of Twin Sisters.
Skill and Artistry Displayed by Alice Brady in Dual Roles.
Difficult Task of Playing Her Own Twin Sister Proves Alice Brady a Great Actress.
Blind Man Lives Years in Happy Unconsciousness of Great Wrong.
Blind Man Married to One Sister Spends Years with Her Twin.
Strange Circumstances Under Which Twin Sisters Wreck and Save a Trusting Husband.

Advertising Angles: Try to get the local booksellers to display the novel. Also work the library angle. For your newspaper work tell the story of the substitution without giving the ending of the story. Work the play of words in the title for your catch phrases. Play up Miss Brady and capitalize her popularity. Make most of your campaign on the unusual features of the plot.

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in September.

"THE PRUSSIAN CUR"

William Fox Presents a Terrific Arraignment of Prussian Kultur with Captain Horst von der Goltz, One of the Arch Plotters, In a Leading Role.

Cast.

Rosie O'Grady .....Miriam Cooper
Patrick O'Grady.....James Marcus
Jimmie O'Grady.....Patrick O'Mally
Lillian O'Grady.....Leonora Stewart
Dick Gregory .....Sidney Mason
Otto Goltz, a German Spy, Capt. Horst von der Goltz
Count Johann von Bernstorff, Walter McEwan
Wolff von Eidel.....Wm. M. Black
Woodrow Wilson.....Ralph Faulkner
Emperor William II..Walter M. Lawrence
Emperor William I.....Charles Reynolds
Crown Prince Frederick....Wm. Harrison
Field Marshal von Hindenburg, James Hathaway
Admiral von Tirpitz.....P. C. Hartigan
James W. Gerard.....John E. Franklin

The Story: When he was sent home, Ambassador von Bernstorff left behind an intricate spy system, headed by Otto Goltz. The spy marries Lily O'Grady

IN THIS ISSUE.

The Better Half (Select).
The Border Raiders (Pathe).
A Diplomatic Mission (Vitagraph).
Fame and Fortune (Fox).
The Grey Parasol (Triangle).
The Law of The North (Paramount).
Laughing Bill Hyde (Goldwyn).
The Prussian Cur (Fox).
The Road To France (World).
A Soul Without Windows (World).
Talk of The Town (Universal).
Unexpected Places (Metro).
The Velvet Hand (Bluebird).
Wildflower (Paramount).

and his brutality causes her death. Her virtual murder is avenged by Dick Gregory, her sister's sweetheart, while the greater criminal suffers for his own misdeeds and those for which he is responsible.

Feature the principals in the cast.

Program and Advertising Phrases: Capt. Horst von der Golst, Self Confessed Hun Spy, Featured as Photoplayer.

Big Scenes Depict the Revolting Brutality of the Hun.

How an American Youth Trapped and Imprisoned a Band of Spies.

Thrilling War Drama Exposing the Hun in His Hellishness.

Startling Revelations of Hun Beastliness in Propaganda Play.

Showing Up the Kind of a Beast Who Would Parley with Humans.

Advertising Angles: This story must be circused to bring the best results. Post plenty of paper, including as many of the larger stands as you can find wall space for. Tell that here is a spy story written from the inside, with one of the spy heads in a leading role. Get as many of the press stories used as possible, even though this may mean the taking of extra advertising space—you'll need that, too.

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheets. Lobby displays, 8x10 (black and white), 11x14 (gelatine), 22x28 (colored), 8x10 stills of war, 22x28 sepia gelatine of star. Slides. Scene cuts and mats. Music cues. Advertising cuts and mats. Press book.

Released September 1.

"UNEXPECTED PLACES"

Metro Presents Bert Lytell in a Screen Version of Lieutenant Frank R. Adams' "Inside" Story of the Great War.

Dick Holloway.....Bert Lytell
Lord Varden.....Colin Henney
Hiram Penfield.....Louis Morrison
Mrs. Penfield.....Edythe Chapman
Ruth Penfield.....Rhea Mitchell
Jocelyn.....John Burton
"Cherie".....Rosemary Theby
Brauer.....Stanton Heck
Meyer.....Jay Dwiggins

Directed by E. Mason Hopper.

The Story: The valet of Lord Harold Varden, on a secret mission to our Government, has been murdered. Dick Holloway, a reporter, detailed to the story, calls on Lord Varden just as the latter feels the effects of poison administered to him. He takes the place of the nobleman when his American cousins come for him, and not only saves his lordship's papers, but captures the spies detailed to get them.

Feature Bert Lytell as Dick Holloway and Rhea Mitchell as Ruth Penfield.

Program and Advertising Phrases: Photoplay Founded on Thrilling Story First Printed in Blue Book Magazine.

Story of a Murder Mystery Unraveled by a Star Newspaper Reporter.

Poisoned Food Reveals Clue to Equally Poisonous German Propaganda.

Murder Mystery Revealed in Clearing Up Hun Spy Plots.

The World War Linked with Fast-Moving Mystery Play of Love and Vengeance.

Thrilling Melodrama Based on Crime Story of Deep Significance.

Advertising Angles: Make capital of the fact that this is a Blue Book story, written by a man who should know. Tell that it abounds in spirited action. You can work over an old idea by announcing that free tickets are to be found in "unexpected places," planting a couple of dozen passes along the main street in places easy of access and yet within the meaning of the word. Working with some daily paper you can work up quite an excitement with this scheme.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released September 30.

"A SOUL WITHOUT WINDOWS."

World-Pictures Presents Ethel Clayton in the Story of a Wild Elf in a Quaker Village Who Cut Windows to a Man's Soul.

Cast.

Hopama.....Ethel Clayton
Joshua.....Richard Clarke
Hannah.....Eugene Woodward.
Nehemiah.....Victor Kennard
Pedro Camillio.....David Davies
Murio.....Gus Pixley
Mrs. Mallory.....Zadee Burbank
Scott Mallory.....Frank Mayo
Faith Palmer.....Pinna Nesbit
Mr. Palmer.....Jack Drumier
Griswold.....Jack Roberts
Woman.....Sadie Schaeffer
Girl.....Violet Aksel

Directed by Travers Vale.

The Story: A little child is found by the roadside with her dying mother and taken in charge by the kindly but severe Quakers of the settlement. The child knows only that her name is "Hopama." She grows up in the narrow life, a thing foreign to the peaceful community. She comes into the life of Scott Mallory, who has been paralyzed saving his fiancee from drowning. The girl has taken back her liberty and until Hopama came he doubted all the world. Scott is cured by an operation and, fearful that her son will marry the unknown girl, Mrs. Mallory tells Hopama that Scott is to marry Faith Palmer, his old sweetheart. Hopama steals away to an old musician and in the end it is revealed that her baby name is merely Hope Palmer, and the stain on her birth cleared away, Mrs. Mallory welcomes her as a daughter.

Program and Advertising Phrases: Ethel Clayton Star of World Film's Newest Screen Classic.

The Kind of Picture that Delights Beholders and Sticks in Memory.

Photodrama that is Pleasant and Effective from Start to Finish.

An Interesting, Unusual and Thoroughly Delightful Photoplay.

Letting the Love Light Into a Darkened Soul.

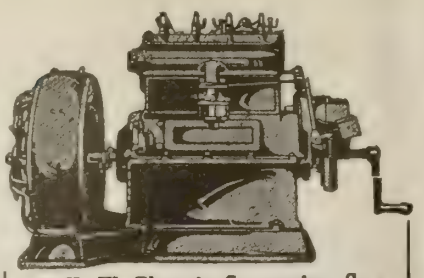
Ethel Clayton Now Presenting the Best Photoplay She Has Ever Appeared In.

Feature Ethel Clayton as Hopama and Frank Mayo as Scott Mallory.

Advertising Angles: Make capital of Miss Clayton's name and lay emphasis upon the suggestion of the opportunity her odd role offers, a child of the world in a Quaker settlement. You can work up decided interest in the story. Work on the title with such phrases as "Eyes are the windows of the soul, yet this man was not blind. He simply would not let in the light," etc. Make a special effort to procure the use of one or more cuts, which are better than usual.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 blackand-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

Released September 30.



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Portable type with cooling radiator all self-contained.
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"TALK OF THE TOWN."

Universal Presents Dorothy Phillips in the Story of a Girl Who Wanted to See Real Life and Got Almost More Than She Wanted.

Cast.

Genevra French.....Dorothy Phillips
Major French.....George Fawcett
Aunt Harriet.....Clarissa Selwyne
Lawrence Tabor.....William Stowell
Jack Langhome.....Lon Chaney

Directed by Allen Holubar.

The Story: Genevra French has been too carefully brought up. She wants a little freedom and to gain this she persuades Lawrence Tabor to elope with her. The marriage finds her father's approval, but she makes it plain to Tabor that she married for freedom and not to exchange guardians. Tabor gives her all the liberty she desires and she makes herself the talk of the town. But she becomes entangled in a flirtation with Jack Langhome that goes too far to be pleasant to her. Tabor arrives at the road house to which Langhome has taken her just in time to save her. His forbearance wins her love at last. Not until long afterward does she discover that Tabor hired Langhome to play his part.

Feature Dorothy Phillips as Genevra French, William Stowell as Lawrence Tabor.

Program and Advertising Phrases: The Engaging Story of a Society Girl Reared Behind Bars of a Gilded Cage.
Dorothy Phillips, Star of Many Screen Successes, in New Photoplay.
Strange Outcome of a Girl's Experiment with Mail-Order Love-Making.
Married as an Experiment, the Wife Falls in Love—and Is Happy.
Trying to Trick Dan Cupid Works Out in Surprising Denouement.
Odd Theme for Photoplay Leads Interest to a Surprise Finish.

Advertising Angles: Tell that this is a Snappy Stories tale by Harold Vickers. Play up the star and before advertising the title announce that "Dorothy Phillips will be the Talk of the Town" on a certain date. Use one or more double-barrelled advertisements to mothers who are too strict and to daughters who think they are too sternly treated.

Advertising Aids: Two ones, two threes, one six-sheet and one twenty-four sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released September 28.

"A DIPLOMATIC MISSION."

Greater Vitagraph Presents Earle Williams and Grace Darmond in the Story of a Yankee Diplomat Who Defeated the Kaiser's Princeling.

Cast.

Sylvester Todd.....Earle Williams
Lady Diana.....Grace Darmond
Sir John Boyden.....Leslie Stuart
Lady Boyden.....Kathleen Kirkham
Von Goetz.....Gordon Russell

Directed by Jack Conway.

The Story: Sylvester Todd, while traveling the South Seas, meets Lady Diana at Somona, an island under the rule of the Grand Duke of a German principality. Todd rescues Diana from the insults of the duke's son, and has to make his escape. He goes to Singapore, where his old friend, Sir John Boyden, persuades him to go to the island of Platina, where valuable platinum mines are about to be seized by the Germans, already on the brink of the great war. Todd not only saves the island to the British, but saves Lady Diana, who has taken refuge there—and she means more to him than the platinum.

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Equipped with a UNIVERSAL
MOTION PICTURE CAMERA
"You get the picture and get away before the other fellow is ready."
UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Atlas Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

SPECIAL ROLL TICKETS

Your own Special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Feature Earle Williams as Sylvester Todd and Grace Darmond as Lady Diana.

Program and Advertising Phrases: Vitagraph Blue Ribbon Feature Reflects Thrilling Story of Love and Adventure in Strange Lands.
Pre-War Story Brought to Thrilling Climax Through Hun Conniving.
Engaging Story of Love and Adventure in South Sea Isles.
How Cunning Hun Was Thwarted in Some of His Pre-War Schemes.
Thrills and Excitement in Rugged Story of a Strange Uprising.
Sensational Film Carries Story of True and Stirring Adventure.

Advertising Angles: Tell that this is a story of the events preceding the war laid on islands in the South Sea. Play up the scenery and novelty of the locations. Make a punch of the fact that the hero gets the girl a German prince coveted and also defeats the plans of a German emissary to gain stores of platinum for war supplies. Make generous use of the names of the stars, both of whom should be popular with your patrons.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released September 30.

"LAUGHING BILL HYDE."

Goldwyn Presents the Cowboy Philosopher, Will Rogers, in an Extraordinary Production of One of Rex Beach's Most Famous Stories.

Cast.

Laughing Bill Hyde.....Will Rogers
Ponotah.....Anna Lehr
Black Jack Burg.....John Sainpolis
Dr. Evan Thomas.....Clarence Oliver
Alice.....Mabel Ballin
Joseph Wesley Slayforth..Joseph Herbert
Denny Slevin.....Robert Conville
Danny Dorgan.....Dan Mason

Directed by Hobart Henley.

The Story: Bill Hyde escapes from the penitentiary and makes his way to Alaska. There he falls in with the doctor who befriended him on his escape and they cast their fortunes together. He rescues Ponotah, a half breed girl, from insult and learns that she has a half interest in a mine run by Slayforth, who is keeping her from her own. Bill, in his own peculiar way, gets square with Slayforth, gives Ponotah her money and sells a salted mine for his medical friend, paving the way for a double wedding.

Feature Will Rogers as Laughing Bill Hyde and Anna Lehr as Ponotah.

Program and Advertising Phrases: Will Rogers, Famous Rope Expert of Big Time Vaudeville, Featured Now in Photoplay.
Rex Beach Picture Unfolds Gripping Story in Convincing Scenes.
Crooks Robbed of Loot to Pay the Minister a Marriage Fee.
"Keep Smiling" Is Motto of Laughing Bill Hyde in Rex Beach Play.
Will Rogers Featured in Rex Beach's Tremendous Drama of Redemption.
How Kindness Paved the Way for Outlaw's Final Redemption.

Advertising Angles: Save in those towns where the Ziegfeld show plays, it will be necessary to establish the identity of this star. Pick up matter from the press book and proclaim his one of the most unique figures in Broadway theatricals, a busted cowboy, who came into a salary of $1,000 a week because of his nimble wit. But do not overlook the authorship angle. Play this up as one of the characteristic Beach stories. It ap-

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

peared in serial form in the Popular Magazine and later enjoyed a large sale between covers. If possible use lariats, riding gear and chaps for lobby work. You might get up a roping contest for boys under sixteen.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 30.

"THE ROAD TO FRANCE."

World-Pictures Presents Carlyle Blackwell and Evelyn Greeley in an Intense Love Story Woven About the Romance of Ship Building for the Government.

Cast.

Tom Whitney.....Carlyle Blackwell
Helen Bemis.....Evelyn Greeley
John Bemis.....Jack Drumier
Mollie.....Muriel Ostriche
Robert Whitney.....George De Carlton
Mrs. Whitney.....Jane Sterling
Hector Winter.....Richard Neill
Mrs. O'Leary.....Inez Shannon
Burns .....Henry West
Hugo Kraus.....Alex. Shannon
Chief of Police.....Joseph Smiley
Dennis O'Leary.....James Davis
Little O'Leary Girl....Elizabeth Kennedy

Directed by Dell Henderson.

The Story: Tom Whitney, well connected but a social derelict because of his weakness for drink, is released from the draft because of an old football injury, but a policeman persuades him that he can still do his bit in the shipyards. He takes a job in the yard owned by the man to whose daughter he was engaged in happier times. Three German propagandists seek to foment a strike to delay the work, and largely through Tom's efforts the plan goes amiss and the strike is called off. Rehabilitated by work, the launching of The Liberty is a forecast of his own rebirth.

Feature Carlyle Blackwell as Tom Whitney and Evelyn Greeley as Helen Bemis.

Program and Advertising Phrases: Carlyle Blackwell and Evelyn Greely Stars of Inspiring Photoplay.
Photographic Proof that a Bridge of Ships Is the Road to France.
Thwarting the Schemes of German Spies in American Shipyards.
Thrilling Encounters and Rugged Patriotism in Fine Photoplay.
Gripping Photodrama Built Against the Background of Patriotism.
Jammed with Thrills and Excitement and Bubbling with Love Interest.

Advertising Angles: The press sheet offers some excellent suggestions, which should be followed. This is virtually Government propaganda in attractive form, and should be played up from every angle. Get the newspapers to help you help the Government. Put it in that way, for the story assuredly can help. But in your advertising call it a romance and not a propaganda, for it is first of all a dramatic story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

Released October 14.

The Motiograph De Luxe

is always on the job and ready to give

Efficient Service

This machine because of its low cost of upkeep is worthy of the name

The Projector Predominant

All GEARS, SHAFTS and SPROCKETS made of STEEL, BUSHINGS made of BRONZE.

3,000 ft. Magazines. 1/6 H. P. Motor.

WRITE TODAY FOR CATALOG

Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 So. Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. **Mail the money and coupon right now.**

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"FAME AND FORTUNE."

William Fox Presents Tom Mix in a Story of Vivid Action in Which the Cowboy Star Offers Countless Thrills.

Cast.

Clay Burgess.....Tom Mix
Della Bowen.....Kathleen Connors
"Big" Dave Dawley.....George Nicholls
Judge Quinn.....C. McHugh
Ben Davis.....Jack Dill
Mattie Carson.....Annette DeFoe
Flash Denby.....Val Paul
Kuneen.....E. N. Wallack
Sheriff of Paola.....Clarence Burton

Directed by Lynn Reynolds.

The Story: The town of Paola is virtually run by "Big" Dave Hawley, who has the local judge under his control. When William Burgess, the banker, dies, Dave forges a will giving him the property and has it probated by the judge. Ben Davis is driven from town because he will not affix his notary seal to the fraud. When Clay Burgess comes to claim the property, Dave arranges to have him murdered, but Clay doesn't believe in such things and kills one of his would-be slayers, for which Dave has him arrested. Clay escapes and not only wins back his own, but he cleans up Paola like a steam laundry.

Feature Tom Mix as Clay Burgess and Kathleen Connors as Della Bowen.

Program and Advertising Phrases: Tom Mix, Daredevil Exponent of Western Life in Thrilling Photodrama.
Quick Action, Wild Riding, Straight Shooting Thriller.
A Peppery Western Play with Warm Hearts and Cold Lead.
Thrills Unceasing Lead to Solar Plexus Finish.
Thrilling Western Drama with Thrill of Wild Prairie Life.
Photoplay that Thrills and Snaps Like Chain Lightning.

Advertising Angles: Tell that these new "Victory" pictures will present Tom Mix in better plays than ever, and tell enough of this story to show that there is action in more than plenty. If you have a local ring in your town you can offer discreet suggestions that Mix will show how to clean it up, but be careful of libel. Work catch-phrases along the lines of "Paola was a one-man town, but after Tom Mix got there, in Fame and Fortune, **he was the man.**" In all your announcements work to convey the suggestion of bigness in story.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released October 6.

"THE GREY PARASOL"

Triangle Presents Wellington Cross in His First Screen Production, in Which He Foils German Agents and Wins a Pretty Girl's Heart and Hand.

Cast.

Hamilton Hill.....Wellington Cross
Estelle Redding.....Claire Anderson
Edward Burnham.....Joe Bennett
Bud Ralston.....Frank Thorne
Rodger Irwin.....Ed Brady
Farraday Childs.....William Quinn

Directed by Lawrence Windom.

The Story: Hamilton Hill becomes interested in a woman he sees in a parasol shop. She is attacked by two men and he

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

goes to her relief. He overcomes one, but the other and the girl disappear. The captive asserts that he is a secret service agent and that the girl is a German spy. Half convinced, Hill goes with him to the girl's house, learning that she is Estelle Redding. She asserts that they are trying to rob her of a formula for a coal substitute, and it is shown that they are not in Government employ, but are agents of the coal trust. After many exciting episodes the formula comes into proper hands at last and Hill wins a bride.

Feature Wellington Cross as Hamilton Hill and Claire Anderson as Estelle Redding.

Program and Advertising Phrases: Wellington Cross, Vaudeville and Musical Comedy Star, Makes His Screen Debut.
Hollow Handle of Woman's Parasol Object of Photoplay Sensations.
German Spy Plots Frustrated by Acrobatic Photoplay Hero.
Mystery and Excitement Follow Through Photoplay Adventure.
Surprise Outcome of Mystery Photoplay Makes Happy Climax.

Advertising Angles: Wellington Cross is a well-known stage star who will need no introduction where his professional engagements have taken him. In the smaller towns he should be identified to the patrons. You can rouse interest by reciting some fragments of the story. You might letter a gray parasol for street work, letting it be carried by a well-dressed man with "For the reason I carry this see The Grey Parasol at (house and date)."

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazines. Press sheets.
Released September 29.

"THE BORDER RAIDERS"

Pathe Presents Betty Compson and George Larkin in a Novelty Story of the Mexican Border in These Troubled Times.

Cast.

Rose Hardy.....Betty Compson
John Smith.....George Larkin
Mock Sing.....Frank Deshon
John Hardy.....H. C. Carpenter
Cleo Dade.....Claire Du Brey
Emanuel Riggs.....Howard Crampton
"Square Deal" Dixon....Fred M. Malatesta

Directed by Stuart Paton.

The Story: Ever since civil war started in Mexico the border has been a hotbed of trouble for United States officials. John Hardy, a widower, has a ranch near the border. He is trapped into a marriage with Cleo Dade by Mock Sing, a Chinaman who is head of a league of gun-runners. Cleo hates Rose, Hardy's daughter, and plans to take the estate from her. Hardy has disappeared. The riders on the ranch are loyal to Rose and contest the effort to prove up a forged will. In the fight that ensues John Smith, a tool of Sing's, rescues Rose. Later he kills Sing and liberates Rose's father, who has been held prisoner. Then it develops that Smith in reality is a secret service agent, and what follows may be imagined.

Feature Betty Compson as Rose Hardy and George Larkin as John Smith.

Program and Advertising Phrases: Cattle Rustling, Opium-Smuggling and Gun Toting Furnishes Basis of Exciting Border Play.
Romance and Adventure Enter into tale of Mexican Border Life.
Crafty Chinamen Make Headway in Crime Until Uncle Sam Finishes Them.
Story of the United States Secret Service. Pulses with Thrills.
Gang Rule and Border Raiding Lend Excitement to Photoplay.

Advertising Angles: Miss Compson gained her initial favor in comedy, and her admirers should be interested in seeing how she fares in drama. Frame your advertisements to arouse their curiosity. Announce the play as a vivid border drama abounding in action, but work mostly to Miss Compson. Photographs and cuts will help a lot.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.
Released October 6.

"THE VELVET HAND"

Bluebird Presents Fritzi Brunette in a Play Based Upon a Story by Edith Barnard Delano.

Cast.

Russo Russelli.....Fred Turner
Russino.....Eugene Corey
Gianna.....Fritzi Brunette
Count Paul Trovelli.....William Conklin
Prince Viscomte.....Wedgwood Nowell
Countess Michetti.....Carmen Phillips
Secretary.....Nicholas Duneau

Directed by Douglas Gerrard.

The Story: Gianna and her brother, Russino, are training to become professional dancers. They are dancing at the seaside, when Russino becomes entangled with Netta, a vacationist. Count Paul Trovilli and his friend, Prince Viscomte, visit the resort. The prince recognizes Netta as the Countess Michetti, with whom he has had an affair. Renewing old acquaintance in the course of a stroll, he is followed by Russino, and the latter is killed in the quarrel which follows. Gianna finds the count standing over her brother's dead body, and believing him to be the murderer, declares vendetta. Later, now a famous dancer, she is in a position to carry out her vow.

Feature Eugene Corey as Russino and Carmen Phillips as Countess Michetti.

Program and Advertising Phrases: Gripping Story of Relentless Vendetta in Which Love Triumphs.
How Love and Vengeance Worked Out on Italy's Sunny Shores.
Sensational Photoplay Filled with Thrills and Excitement.
Plenty of Thrills to Satisfy Lovers of the Sensational.
Novelty in Photoplay Leads to Surprising Finish.

Advertising Angles: The vendetta angle will probably be found the stronger appeal. Work on that. But you can do something with the dancing angle, possibly running a fancy dancing contest to advertise the picture. If there is a local dancing master, join forces.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released September 30.

400 Theatre Seats
AND
300 Roller Skates
FOR SALE
MAX FREEDMAN
31 Albany St. Boston, Mass.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.
The Stern Mfg. Co., Inc.
1023 Race St., Philadelphia, Pa.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

The PALMER PLAN
Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

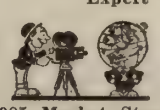
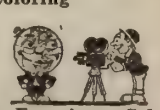
IF YOU WANT THE NEWS BUY THE WORLD

MOVING PICTURES made to order. Multiple set Studio for rent. Perfect developing and printing.
ROTHACKER FILM MFG. CO.
1339-51 DIVERSEY PARKWAY
CHICAGO, U. S. A.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Test of Time (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Train"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCTOBER 6.

The Border Raiders (George Larkin—Five Parts—Drama—Lubado).
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—[illegible]

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On Trial (Lionel John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Hades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

I Am Public Opinion

All men fear me!

I declare that Uncle Sam shall not go to his knees to beg you to buy his bonds. That is no position for a fighting man. But if you have the money to buy, and do not buy, I will make this No Man's Land for you!

I will judge you not by an allegiance expressed in mere words.

I will judge you not by your mad cheers as our boys march away to whatever fate may have in store for them.

I will judge you not by the warmth of the tears you shed over the lists of the dead and the injured that come to us from time to time.

I will judge you not by your uncovered head and solemn mien as our maimed in battle return to our shores for loving care.

But, as wise as I am just, I will judge you by the material aid you give to the fighting men who are facing death that you may live and move and have your being in a world made safe.

I warn you—don't talk patriotism over here, unless your money is talking victory Over There.

I am Public Opinion!

As I judge, all men stand or fall!

Buy U. S. Gov't Bonds Fourth Liberty Loan

Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War by

CHALMERS PUBLISHING CO.

MOVING PICTURE WORLD CINE-MUNDIAL

List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 11—No. 41 (Topical)—03218.
Sept. 18—No. 42 (Topical)—03219.
Sept. 25—No. 43 (Topical)—03220.
Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03179.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts—Comedy)—03170.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept. 18—A Pullman Blunder (Harry Gribbon—Two Parts—Comedy)—03172.
Sept. 25—Hello Trouble (Babe Hardey—Two Parts—Comedy)—03206.
Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

NESTOR.

Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03180.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03196.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03205.
Oct. 7—His Royal Nibs (Comedy)—03219.

UNIVERSAL SPECIAL ATTRACTION.

Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept. 21—No Release This Week.
Sept. 28—The Talk of the Town (Dorothy Phillips—Six Parts—Drama)—03207.
Oct. 5—Fighting for Freedom (Episode No. 1, "Admiral Beatty's Fleet in Action"—Topical)—03218.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.

UNIVERSAL SCREEN MAGAZINE.

Sept. 14—Issue No. 38 (Educational)—03181.
Sept. 21—Issue No. 39 (Educational)—03198.
Sept. 28—Issue No. 40 (Educational)—03202.
Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.

UNIVERSAL SPECIAL FEATURE.

Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.
Sept. 22—The Brass Bullet (Episode No. 7—"The Depth Bomb"—Two Parts—Drama)—03196.
Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug"—Two Parts—Drama)—03205.
Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama—03225.

UNIVERSAL CURRENT EVENTS.

Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.
Sept. 21—Issue No. 71 (Topical)—03194.
Sept. 28.—Issue No. 72 (Topical)—03203.
Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Mutual Film Corp.

STRAND.

Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.
Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

MUTUAL.

Sept. 7—Screen Telegram (Topical)—55-T-1.
Sept. 10—Screen Telegram (Topical)—56-T-1.
Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept. 17—Screen Telegram (Topical)—58-T-1.
Sept. 21—Screen Telegram (Topical)—59-T-1.
Sept. 24—Screen Telegram (Topical)—60-T-1.

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 23—Billy's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mabie Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 1—Riders of the Purple Sage (William Farnum).
Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).

EXCEL PICTURES.

Sept. 1—Bonnie Annie Laurie (Peggy Hyland).
Sept. 15—Queen of Hearts (Virginia Pearson).
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 15—Kultur (Gladys Brockwell).
Oct. 6—On the Jump (George Walsh—Five Parts).
Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept. 1—The Accident Attorney.
Sept. 8—At the Front.
Sept. 15—To the Rescue.
Sept. 22—The Kaiser's New Dentist.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.
Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

EDUCATIONAL FILMS CORPORATION.

Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 104—Newspaper (1).
No. 105—Newspaper (2).
No. 106—Cripples.
No. 107—Can-Can.
No. 108—Fishing.
No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauer Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Aug. 19—Law Unto Herself (Louise Glaum—Five Parts—Drama—Paralta).
Aug. 26—Petticoats and Politics (Anita King—Five Parts—Drama—Plaza).
Sept. 2—The White Lie (Bessie Barriscale—Five Parts—Drama—Paralta).
Sept. 9—Angel Child (Kathleen Clifford—Five Parts—Drama—Plaza).
Sept. 16—Prisoners of the Pines (J. Warren Kerrigan — Five Parts — Drama — Hampton).
Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Productions—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

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Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)

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List of State Right Releases

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
The Light of Western Stars.

ERNEST SHIPMAN.
17 West 44th Street, New York City.
W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.
June—The Snail (Five Reels).
July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
Mother, I Need You (Six Parts).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Lobby Pictures

of all the stars you are going to play during the coming season would make a very attractive advertisement for your theatre, besides being a decoration that appeals to your patrons. Every size picture YOU require WE make, ranging in price from

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Send for Catalogue

KRAUS MFG. COMPANY

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PATENTS

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LOAN AND TRUST BUILDING

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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention **Established 25 Years**

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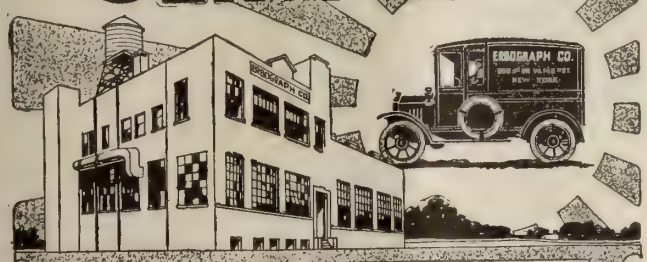

PRODUCERS OF

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

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LUDWIG G. B. ERB, President

203-211 WEST 146th STREET, NEW YORK

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Produce Incomparable Results

Write today for descriptive folders.
Read the unbiased opinions of operators.

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"The Carbons with a Guarantee"

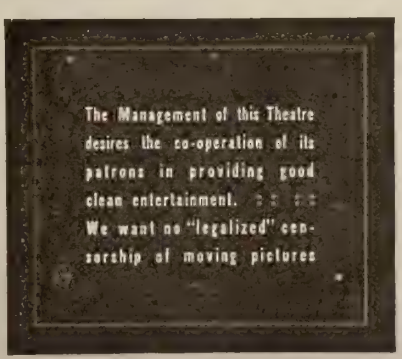
MANUFACTURED BY

SPEER CARBON COMPANY
ST. MARYS, PA.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Illinois
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DU PONT AMERICAN INDUSTRIES

Modernize Your Theater

By installing seats like this. They will remain beautiful, comfortable and serviceable for years because they are covered with Du Pont Fabrikoid, Craftsman Quality, which doesn't wear shabby; isn't affected by heat or moisture, and is as cleanable and sanitary as glass.

DU PONT FABRIKOID COMPANY
WILMINGTON, DELAWARE
Canadian Factory and Office:
NEW TORONTO, CANADA

DU PONT

The Spanish-speaking and Portuguese-speaking film buying markets of the world are consuming 90% of their pictures and accessories from the United States. This means South America, Central America, the Antilles, Spain, Portugal, etc. Their business to-day represents a

tremendous sum

Who can deny that you should be represented monthly in

CINE-MUNDIAL

Phone Murray Hill 1610 or write 516 Fifth Avenue, N. Y.

Subjected to accurate tests at every point in its manufacture

EASTMAN FILM

never has an opportunity to be anything but right.

Identifiable by the words "Eastman" and "Kodak" in the film margin.

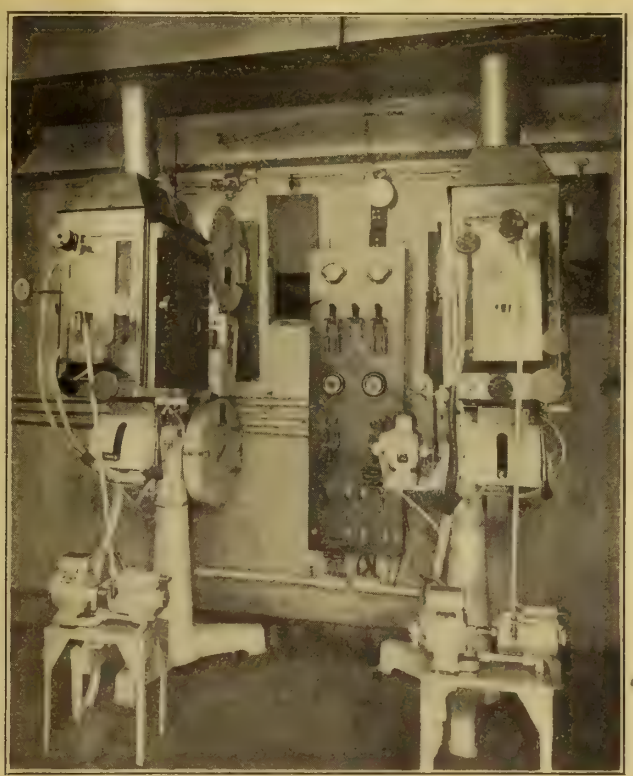
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Simplex

Would this be a "Model" Operating Room?

The illustration below is taken from an article in the Motion Picture News of September 14, by Mr. A. S. Cory, the Projection Expert, describing the "Model Operating Room of the Standard Theatre, Cleveland, Ohio—one of the finest to be found in the United States."

The article is refreshing reading. Those who realize that the Operating Room is the Heart of the House, and treat it as such, deserve our profound respect. Our hats off to the Managers of the Standard!

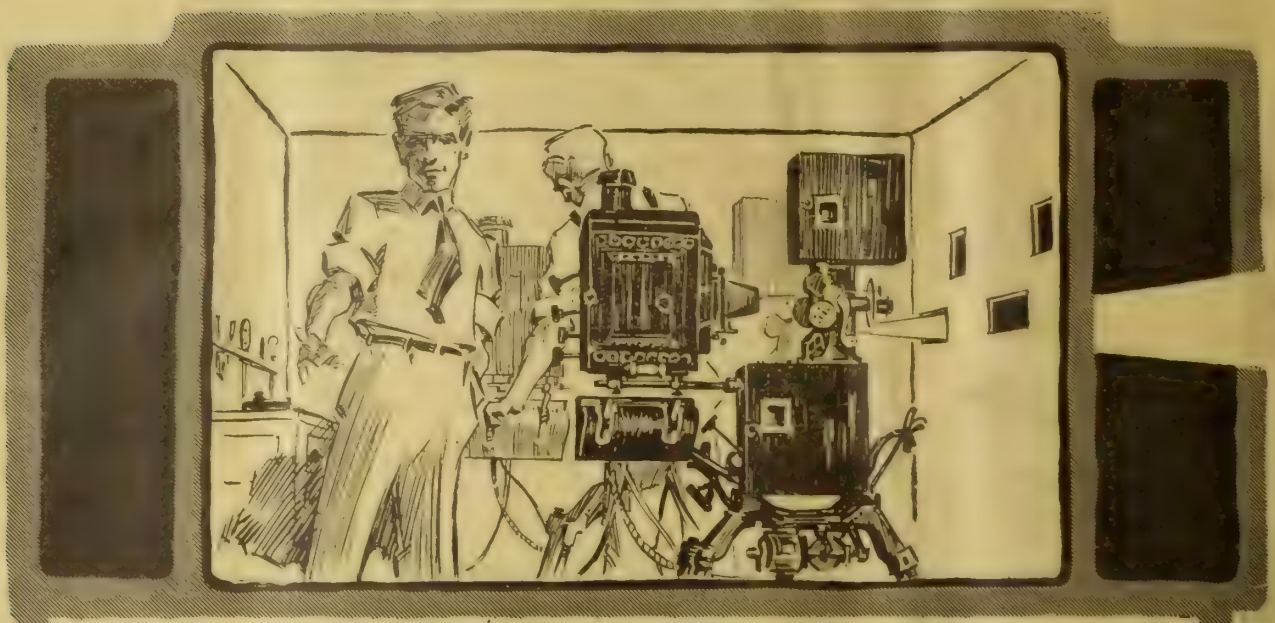


Such equipment makes the Operator's heart glad; it gives him real pride in his work, raises the standard of his profession, all of which is reflected on the Screen, and the gratifying results extend clear to the Box Office.

Simplex Projectors are used. Of course. In fact, one can't help wondering if, even if all the other efficient appointments were left as they are, this could really be such a "Model" Operating Room without them. (We have the acts of the Masters of the Industry to support us in this thought.)

Next week we'll show how the Simplex Twins keep the Operator from quitting.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Projectionist Ray *says*

"There seems to be a whole lot in a name—sometimes. Take, for instance, **POWER'S.**

"Every thing about the **CAMERAGRAPH** suggests **POWER.** Its frame, rigid as a steel bar, possesses **POWER.** The wide spread of its legs, like a prize-fighter's, gives **POWER**; and the entire weight of its structure is so evenly distributed **OVER THIS WIDE EXPANSE** as to give the stability necessary for **POWER.**

"**POWER'S** never played a confidence game; therefore it has the **CONFIDENCE** of every projectionist that ever used it. That's because of the **POWER** that is in it and behind it to do always the right thing. What you **WANT,** it **DOES.**

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

Vol. 38, No. 2 October 12, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

Goldwyn Pictures

EXHIBITORS everywhere—those who play and those who, as yet, do not play Goldwyn Pictures, can feel *the electric thrill of success.*

Throughout the entire industry it is *a recognized fact* that

"This is a Goldwyn Year!"

Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

Unparalleled.

In this little farming town of Stanfield, Oregon with only

400

population

"THE KAISER—the Beast of Berlin"

did a gross business of

$178.50

in two shows in a Theatre of only

150 Seats

PLAY A TRUMP AND WIN!

Samuel Faulkner, manager of the Franklin Amusement Corporation, Oakland, Cal., in a letter to the George Kleine System, distributors for Essanay, says:

"The week just ended, featuring **CHARLIE CHAPLIN in 'TRIPLE TROUBLE'** showed the biggest business ever done in the history of the Franklin Theatre. 'Triple Trouble' was not only an exceptional box office attraction, but proved thoroughly satisfactory to our audiences."

WE HAVE SCORES OF TELEGRAMS AND LETTERS LIKE THIS

Essanay

George Kleine System
Distributors

Perfection Pictures

"AROUND the CLOCK with the SAILOR"

Capacity Crowds Everywhere

A Tremendous HIT with the Public

"AROUND THE CLOCK WITH A ROOKIE" (1st release)—"AROUND THE CLOCK WITH THE SAILOR" (2d release)—and the coming release—"AROUND THE CLOCK WITH THE MARINE"—were all experiments. We didn't know how the public would like them. NOW they are little short of sensational successes because the public are cramming their way in to see how our Yanks are having the time of their young lives, training to smash hell out of the huns.

SPECIAL posters—special ads, and other big ad helps will assist you in putting this over in your house with a wallop. BUT—before you book, do as we have always advised you to do, if you have the time. SEE WITH YOUR OWN EYES how big these specials really are. If you haven't shown the first release, book that and advertise this series. Boost 'em to the very limit. Your local Y. M. C. A. will cooperate with you. Confer at once with the local officials and book immediately.

Book through your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., largest film manufacturing company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.

Exclusive and Official

Someone, most likely a group of envious or jealous Salesmen, has been attempting to confuse Exhibitors as regards bookings on our seven-episode feature—"FIGHTING FOR FREEDOM"—by circulating the false statement that this big series could be booked at VARIOUS COMPETITIVE exchanges.

This advertisement is published to nail that lie. "Fighting for Freedom" constitutes seven releases of one reel each, being the EXCLUSIVE OFFICIAL British War Pictures, not shown by other than Universal Exchanges and not to be had at any other than Universal Exchanges.

"Fighting for Freedom" is scoring little short of sensational successes wherever shown. Thus the false rumor to confuse Exhibitors who are now booking. Further—a special advertising campaign, complete special posters, lobby displays, slides, publicity and press matter of wide variety has been prepared for this great Series. If you haven't secured a copy of this Ad Campaign book, send for a copy to your nearest Universal Exchange. It tells the whole big story in "boiled down" facts.

DON'T let ANYONE confuse you. You can see this series and you can book this series EXCLUSIVELY and ONLY thru UNIVERSAL EXCHANGES. It's the series the public wants right this minute, with the tremendous British and Allied offensives smashing the Huns at every turn. Keep your public thrilled to their nerve ends every week for 7 big weeks. Go out and get some of this big money that demands merely the exploitation of this big series in advertising. BOOK IMMEDIATELY.

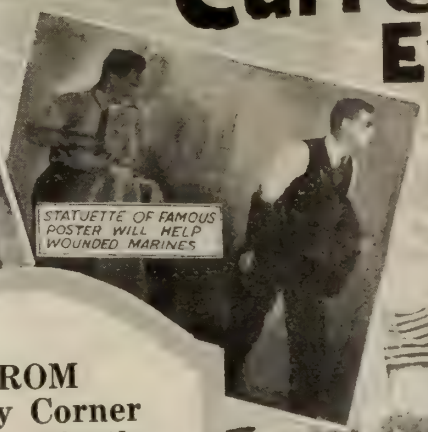
Book thru your nearest Universal Exchange
or communicate with the

UNIVERSAL FILM MFG. CO.,

Largest Film Mfg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

FLASHED TO EVERY CORNER of THE WORLD

UNIVERSAL
Animated Weekly and Current Events



FROM
Every Corner of the Earth
TO
Every Corner of the Earth

From every corner of the earth comes the news of the big doings of the world—which in turn is flashed to every other corner of the earth.

Universal Animated Weekly and U. Current Events are without question the foremost News Weeklies in existence today, and will pull as much actual cash for you every week as your biggest feature picture. This spot cash is waiting for you to reach out for it. See your nearest Universal Exchange and contract for one or both these Weeklies—NOW—RIGHT NOW.

Book thru your nearest Universal Exchange or communicate with the
UNIVERSAL FILM MN'FG. CO
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 Broadway
New York

"HOW CHARLIE CAPTURED THE KAISER"
They'll Talk about it for a Week
Your patrons will scream and roar and laugh till their sides ache then they'll go out and talk about it till their jaws ache, and that is your tip beforehand to book it for two, three or four days' run. It's a riot.
Pat Sullivan, the Irish cartoonist, who hates the kaiser like poison, drew this cartoon. It's a scream - shows the "Clown Quince"—the rubber imperial mustache—the damphool boches—the sausage cat—and rafts of other howling comedy stuff. Book for a run and boost it to the limit.
BOOK THRU NEAREST
UNIVERSAL EXCHANGE OR
UNVERSAL FILM MFG. CO.
CARL LAEMMLE PRES. 1600 B'WAY. N.Y.

ALTRUISTIC!

The Virile and Sympathetic
Personality of

"BILL" DESMOND

is admirably displayed
in his portrayal of

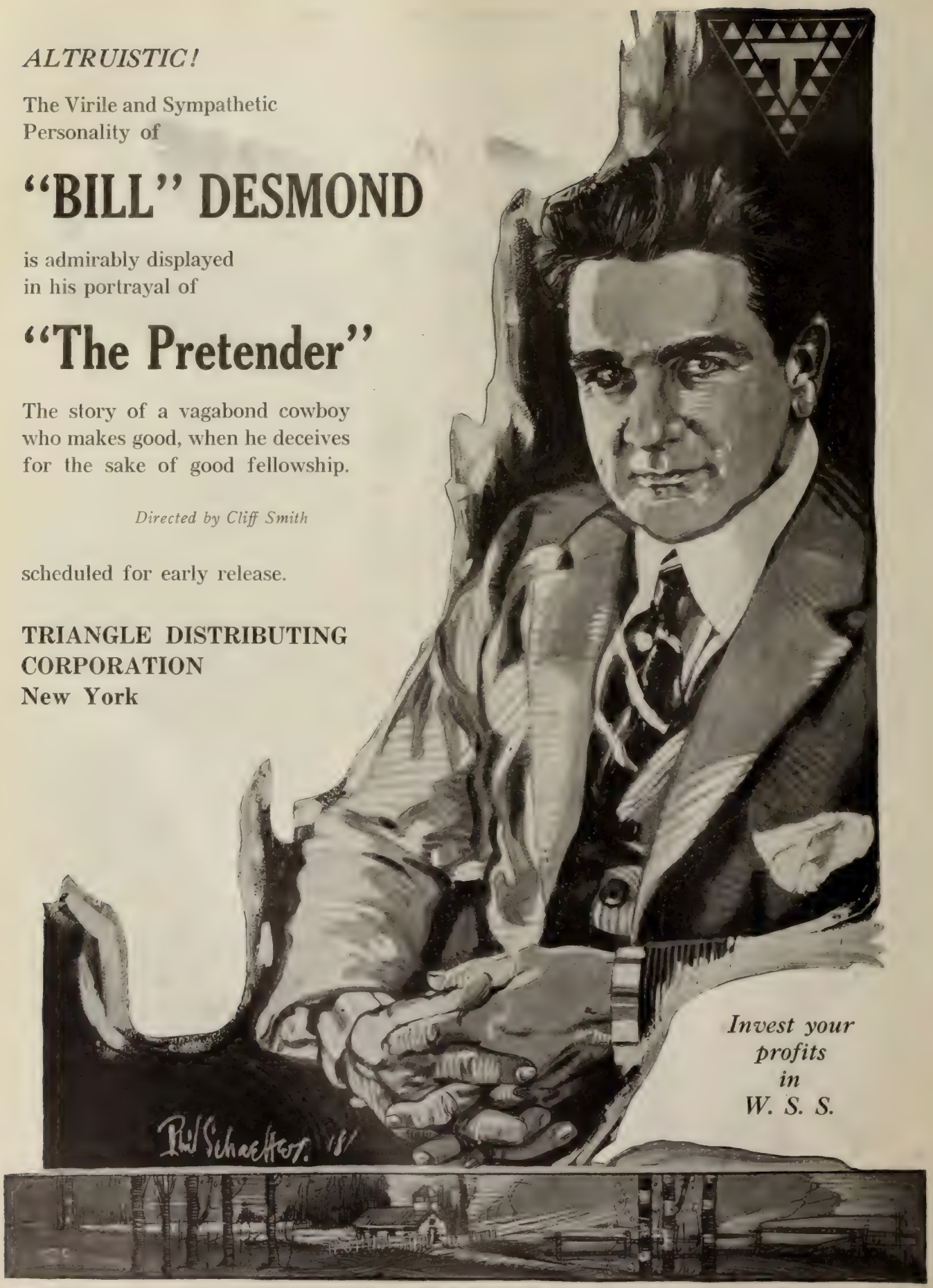
"The Pretender"

The story of a vagabond cowboy
who makes good, when he deceives
for the sake of good fellowship.

Directed by Cliff Smith

scheduled for early release.

**TRIANGLE DISTRIBUTING
CORPORATION
New York**



*Invest your
profits
in
W. S. S.*

An Open Letter To:

Messrs. Wm. A. Brady
Paul Brunet
Wm. Fox
Samuel Goldfish
Ricord Gradwell
W. W. Hodkinson
Carl Laemmle
Jesse Lasky
R. A. Rowland
James Sheldon
Albert E. Smith
Lewis Selznick
Frank Tichenor
Adolph Zukor

and other Executives of Production and Distribution in the Film Industry

Gentlemen:-

That there is a great deal of waste in the production and distribution of films is known to us all.

We can put our fingers on the collective waste, but refuse to find it in our own organizations, or cannot eradicate it, unless competitors do likewise.

On September 14th I sent a letter to the Priorities Committee of the War Industries Board at Washington, in which are recommended drastic curtailments in production and distribution, for the good of the Nation; and possibly also for that of the Industry.

Loudly proclaiming our patriotism, eagerly professing a wish to help win the war, some of us nevertheless increase production, piling Ossa upon Pelion, furnishing a Gargantuan feed to a market already overfed. We multiply distributing offices instead of reducing them. We cover the country with a swarm of traveling solicitors, while Uncle Sam needs able bodied men for war work.

Let's help the government by lessening our activities, not increasing them.

Action by Washington along the lines of my letter will have a vital effect upon the industry. Therefore, I will send a copy on request to executives and others directly affected by such action.

Very truly yours,

George Kleine

#63 E. Adams St.
Chicago, Ill.

William S. Hart in a Thrilling Love Story of Hun Spies, A Brave Man and a Beautiful Girl

"RIALTO melodrama is screen at best. Five reels pass like one in 'The Border Wireless' with William S. Hart."—**The New York Sun.**

"The best picture that William S. Hart has made is being shown at the Rialto this week. It is called 'The Border Wireless.' The way the various scenes were worked up, and the suspense which is felt, make the picture one of the best things of the kind done on the screen."—**The New York Tribune.**

"Hart again scores. William S. Hart, in 'The Border Wireless,' yesterday, packed the Rialto. Hart, the familiar hair-trigger hero, this time running down a band of German spies. His appearance as a U. S. soldier was a pleasant change. Wanda Hawley unusually charming. The craftsmanship of the production was of the usual excellent Ince standard."—**The New York Evening Mail.**

"The film fan's best bet is the Hart picture, 'The Border Wireless.' He throws a glamour over 'The Border Wireless' that makes it different from the ordinary spy play."—**The New York Globe.**

THOMAS H. INCE presents

WILLIAM S. HART

in "THE BORDER WIRELESS"

Scenario by C. Gardner Sullivan—Directed by Wm. S. Hart
Supervised by Thomas H. Ince
By Howard E. Morton **Photographed by Joe August**

An ARTCRAFT Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

D.W.GRIFFITH'S

"The Great Love" in Milwaukee

"Best Business in History of Milwaukee"

TO be really successful, a picture has to do three things; please the audience, please the critics and please the box office.

D. W. Griffith's first Artcraft Picture, "The Great Love," had its Milwaukee premiere in the Alhambra Theatre, managed by George Fischer. Here is Mr. Fischer's statement:

"Never in the history of Milwaukee has a picture gone over bigger or done a more phenomenal business than D. W. Griffith's 'The Great Love.' So enthusiastic were the audiences that they not only applauded but stood up and cheered. Never has a picture had such favorable comments. Congratulations to Mr. Griffith and Artcraft."

The success in Milwaukee is not the exception, but the rule. "The Great Love" will break records in your town.

Released by

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*

NEW YORK

This is one of a series of advertisements showing the success of "The Great Love" in the foremost cities of the United States.

STOCK PRESS NEWS

RECEIVED TUESDAY,
OCTOBER 1st, 6.30 P. M.

LONG DISTANCE PHONE CALL FROM ***ROTHACKER,*** CHICAGO;

"SHOULDER ARMS

FIRST PRINT OF WHICH I HAVE JUST VIEWED IS POSITIVELY THE FINEST PICTURE I HAVE EVER SEEN"

First National Attractions

PRE-RELEASE DATE

"SHOULDER ARMS"

October 20th

REGULAR RELEASE DATE

October 27th

GET READY!

FIRST NATIONAL EXHIBITORS CIRCUIT

First National Attractions

SCREEN
presents

HAROLD

in the supreme production

Directed in 6 ACTS
by Edwin Carewe

Distributed Exclusively

CLASSICS INC.

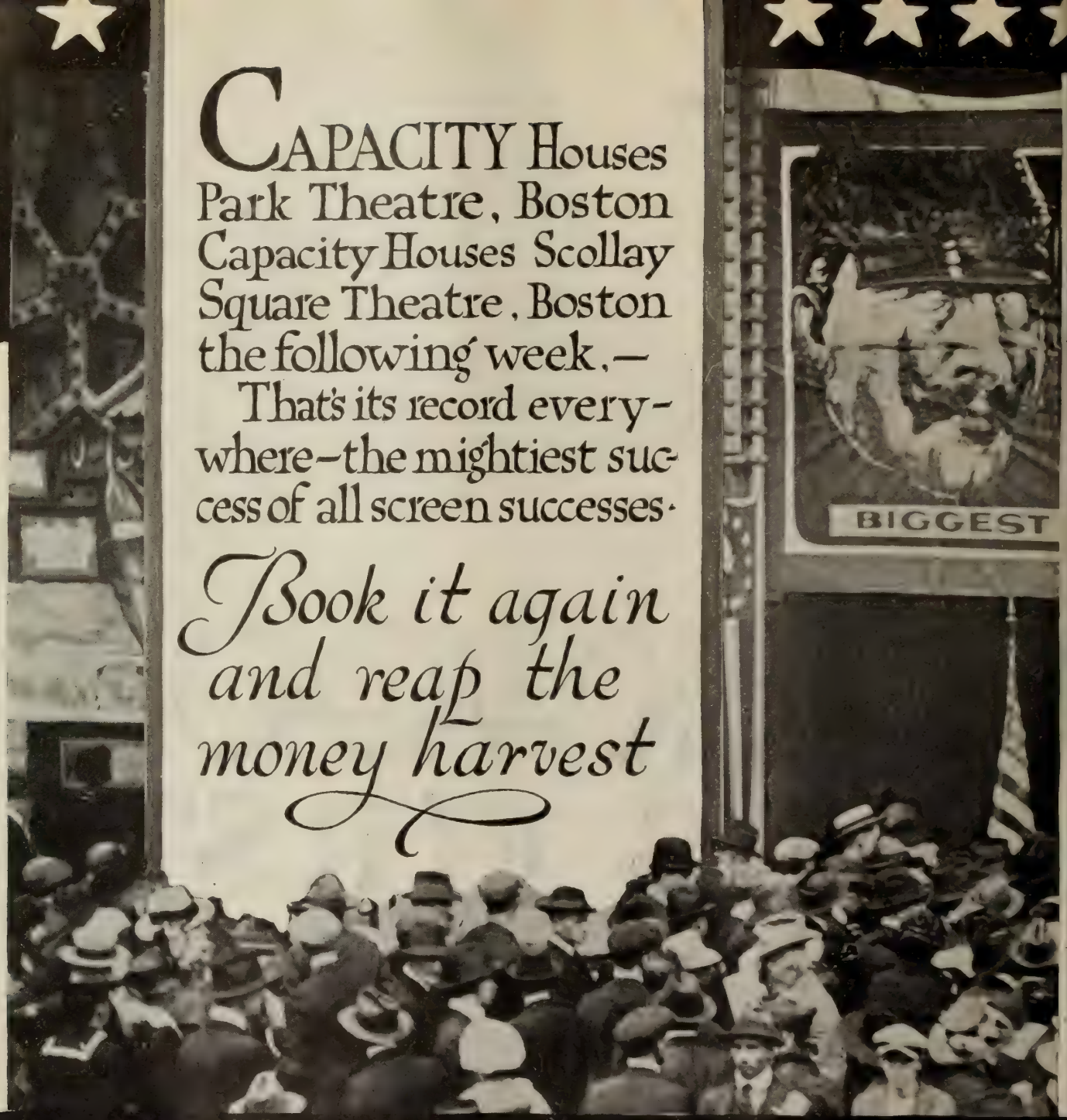
LOCKWOOD
PALS FIRST

Produced by Yorke Film Corporation · Adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's famous novel published by Messrs. Harper & Bros..

by METRO PICTURES CORPORATION
NOW BOOKING

CAPACITY Houses
Park Theatre, Boston
Capacity Houses Scollay
Square Theatre, Boston
the following week.—
That's its record every-
where—the mightiest suc-
cess of all screen successes.

Book it again
and reap the
money harvest



TO HELL WITH

Featuring Lawrence Grant as the Kaiser with Olive Tell

MAXWELL KARGER Mgr. of Productions

TO HELL WITH THE KAISER
THING ? MOTION PICTURES
A SCREEN CLASSIC THAT PUTS HIM WHERE HE BELONGS
THE GRASPING MOB OF THE WORLD
"HIS DOOM IS SEALED
THE KAISER
Written by June Mathis · Directed by George Irving ·
METRO Pictures Corporation Exclusive Distributors

BERT

LYTELL

in Lieut. Frank R. Adam's Blue Book Magazine success adapted by A. S. Le Vino –

UNEXPECTED PLACES

Five Acts of exceptional thrill and beauty. Directed by E. Mason Hopper. George D. Baker Mgr. of Production

RELEASED BY METRO SEPTEMBER 30

SELECT PICTURES
presents

THE GREAT SPECIAL ATTRACTION

"The One Woman"

from the famous novel of the same name

by THOMAS DIXON

Author of
"THE BIRTH OF A NATION"

Directed by
REGINALD BARKER

Based on a famous novel which was the sensation of the day in which it was published, this powerful photodrama constitutes one of the greatest stories ever told on the screen. It shows the practical working of that theory on which Frank Gordon based his action when he said to his wife—"Would you have me live with you, loving another woman?" A storm of discussion will follow the showing of this picture everywhere. It will create a sensation.

which is —

"THE ONE

Thomas Dixon, whose epochal novel, "The Birth of a Nation," was made into a picture classic by D. W. Griffith, has furnished another wonderful story in his best-seller, "The One Woman," which the directing genius of Reginald Barker has turned into a screen masterpiece.

As a novel "The One Woman" created a sensation, selling into the hundred thousands. As the great special photoplay attraction which Select Pictures now announces this story will be seen by millions, and is bound to start a riot of discussion. It is a tremendous picture based on a tremendous idea.

The woman Frank Gordon cast off

"The One Woman" is an intensely human story of a man and two women —and still another man! It is superbly produced—scene after scene holds the spectator spellbound.

SELECT SP PICTURES

WOMAN"?

Is this Socialism? Or is it plain immorality? That is the question you will ask. Does Socialism preach these doctrines? Is this where it will carry its blind devotees? Is this the "enlightened creed" that some of the leading minds of today tell us is to be the world's salvation? What should a man do placed in Frank Gordon's predicament?

Searching questions these, that are sure to be asked — ***and answered in a hundred different ways!***

The woman Frank Gordon married by proclamation

"The One Woman" is a great special with a story that is down to the minute—the most modern thing in photoplays!

Booking like Wildfire

"The GEEZER OF BERLIN"

A Travesty on "THE KAISER —the Beast of Berlin"

144 days

total bookings to date in the New York Theatres of

Loew-Fox-Moss

TWO reels of golden laughter! The biggest money-making comedy of many years. As lavishly staged as any big feature. Get in on this Big Laugh now. Our boys have the Boche on the run and you simply can't miss a clean-up. Scores of houses are playing "THE GEEZER OF BERLIN" for a week and then holding it over. Get this! It's good!

JEWEL Productions INC
1600 Broadway, New York City

THEODORE ROOSEVELT

says: "'THE UNPARDONABLE SIN' is a very, very strong story. It teaches just the lesson our people should know. I am mighty glad Major Hughes wrote it."

HARRY GARSON

is sparing no pains nor expense to make "THE UNPARDONABLE SIN" the greatest screen production of the present day—a picturization of the sensational facts that sooner or later must be brought home to our people.

BLANCHE SWEET

is pouring her heart and soul into "THE UNPARDONABLE SIN," fully conscious of the vast importance of faithfully portraying to the American public the astounding lesson Major Hughes has penned only too well.

MARSHALL NEILAN

is giving his entire time and undivided attention to the direction of "THE UNPARDONABLE SIN," and no detail known to this wizard of the screen is being left undone to make this the pre-eminent production of this eminent director.

HARRY GARSON
Presents
BLANCHE SWEET
In the Most Widely Discussed, and
Best Advertised Story of the Day
THE UNPARDONABLE SIN
by RUPERT HUGHES
Directed in Person by
MARSHALL NEILAN

New York

Ready for Release by Oct. 15

A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

GLADYS LESLIE STAR SERIES

October 7, 1918—"The Mating," to be followed by eight other Gladys Leslie Features on these dates:

November 18, 1918	May 5, 1919
December 30, 1918	June 16, 1919
February 10, 1919	July 21, 1919
March 24, 1919	August 18, 1919

Every foot of Liberty Loan Film that you show in your theatre brings the Liberty Boys of 1918 a foot nearer Berlin.

Albert E. Smith Presents

GLADYS LESLIE

in The First of Her Nine Star Series Releases

"THE MATING"

A FIVE PART BLUE RIBBON FEATURE

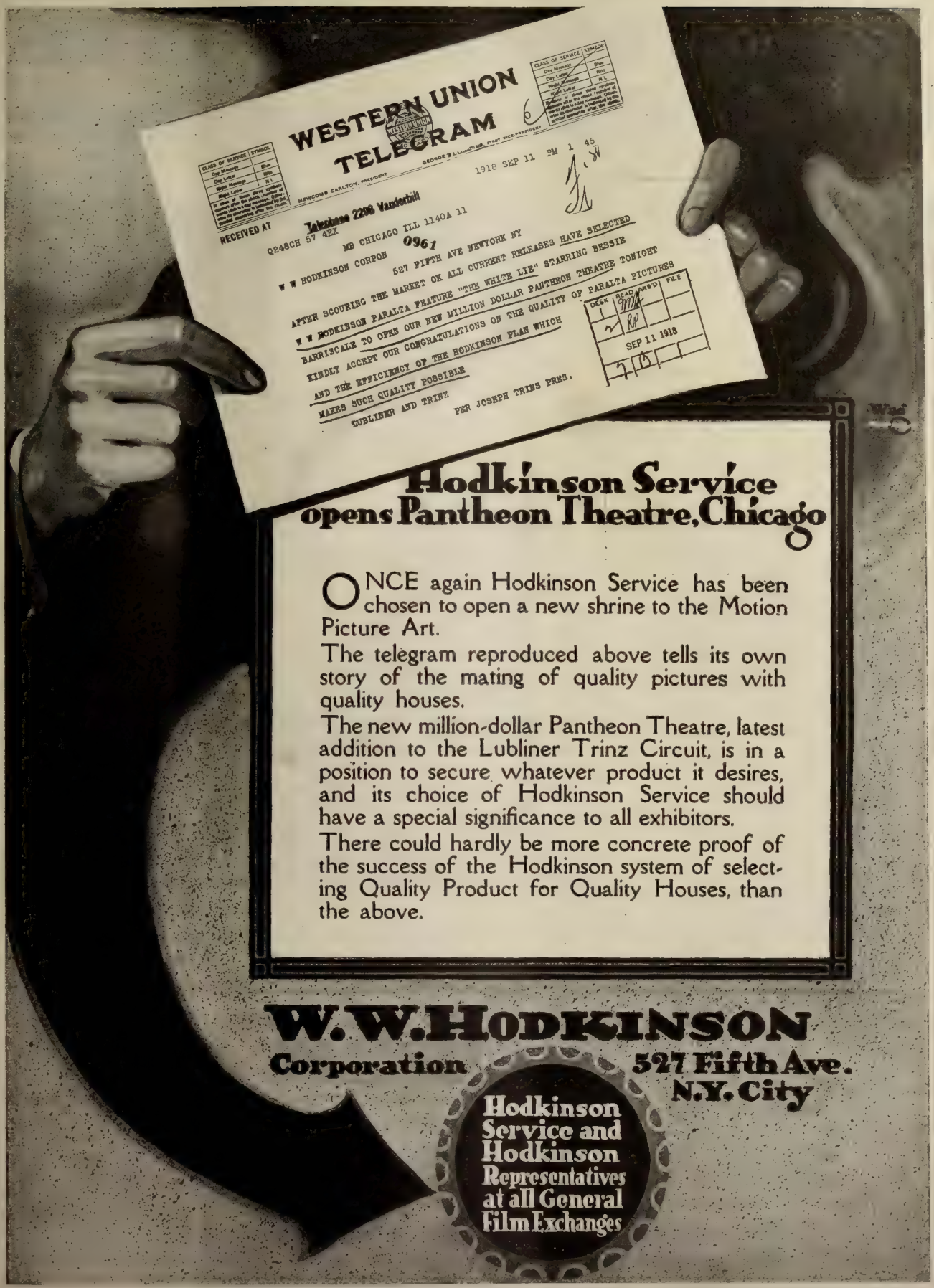
Written by MILLICENT EVISON Directed by FREDERIC THOMSON

Here is a real Happy Picture, with little golden-haired Gladys Leslie in a "little mother" role which will draw the sympathy of your audiences at the outset.

And the sunlight and shadow of this clever comedy-drama set off as never before the delightful whimsies of this daintiest of stars.

Supporting Miss Leslie is a strong and excellently selected cast, including Herbert Rawlinson, who commands a large following as an individual favorite, and other Vitagraph notables.

VITAGRAPH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AFTER SCOURING THE MARKET OR ALL CURRENT RELEASES HAVE SELECTED
W W HODKINSON PARALTA FEATURE "THE WHITE LIE" STARRING BESSIE
BARRISCALE TO OPEN OUR NEW MILLION DOLLAR PANTHEON THEATRE TONIGHT
KINDLY ACCEPT OUR CONGRATULATIONS ON THE QUALITY OF PARALTA PICTURES
AND THE EFFICIENCY OF THE HODKINSON PLAN WHICH
MAKES SUCH QUALITY POSSIBLE
LUBLINER AND TRINZ
PER JOSEPH TRINZ PRES.
DESK | READ AND D | FILE
SEP 11 1918

Hodkinson Service opens Pantheon Theatre, Chicago

ONCE again Hodkinson Service has been chosen to open a new shrine to the Motion Picture Art.

The telegram reproduced above tells its own story of the mating of quality pictures with quality houses.

The new million-dollar Pantheon Theatre, latest addition to the Lubliner Trinz Circuit, is in a position to secure whatever product it desires, and its choice of Hodkinson Service should have a special significance to all exhibitors.

There could hardly be more concrete proof of the success of the Hodkinson system of selecting Quality Product for Quality Houses, than the above.

W. W. HODKINSON Corporation

527 Fifth Ave. N.Y. City

Hodkinson Service and Hodkinson Representatives at all General Film Exchanges

The Most Beloved Name You Can Have in Front of Your Theatre

O. HENRY STORIES

Filmed to Date:

4 Reels

The Defeat of the City
Blind Man's Holiday
The Duplicity of Hargraves
The Indian Summer of Dry Valley Johnson
A Night in New Arabia
The Renaissance at Charleroi
The Skylight Room

2 Reels

The Third Ingredient
Friends at San Rosario
Past One at Rooney's
The Guilty Party
The Green Door
The Marionettes
The Cop and the Anthem
A Service of Love
Vanity and Some Sables
The Gold That Glittered
No Story
The Gift of the Magi
The Love Philtre of Ikey Schoenstein
A Departmental Case
Little Speck in Garnered Fruit
Strictly Business
The Coming Out of Maggie
The Venturers
The Discounters of Money
The Furnished Room
John Tom Little Bear
The Last of the Troubadours
The Lonesome Road
Law and Order
The Enchanted Kiss
Hygeia at the Solito
One Dollar's Worth
The Last Leaf
Two Renegades
Whistling Dick's Christmas Stocking
The Fourth at Salvador
The Count and the Wedding Guest
The Clarion Call
The Hiding of Black Bill
The Thing's the Play
The Fifth Wheel
Compliments of the Season
The Moment of Victory
The Trimmed Lamp
Schools and Schools
A Madison Square Arabian Night
The Rathskeller and the Rose
By Injunction
The Song and the Sergeant
Lost on Dress Parade
Nemesis and the Candy Man
The Rubaiyat of a Scotch Highball
The Buyer from Cactus City
The Purple Dress
*The Enchanted Profile
The Girl and the Graft
*Sisters of the Golden Circle
The Brief Debut of Tildy
*Mammon and the Archer
The Marquis and Miss Sally
*Springtime a la Carte
*A Bird of Bagdad
*Transients in Arcadia
*Tobin's Palm

*Played the Rivoli, New York

This writer's fascinating sketches of American life ring so vibrantly that his genius is hailed as immortal.

O. Henry's best stories are being interpreted on the screen. Think of it!—the stories which millions have read and cherished—his remarkable characters pictured with all their wit and charm.

An O. HENRY Story every other week, alternating on the Broadway Star Features program with Wolfville Tales, the breezy western sketches from the pen of Alfred Henry Lewis.

Produced for BROADWAY STAR FEATURES by Vitagraph Company

GENERAL FILM COMPANY, Distributor

The *Third* AMERICAN RED CROSS Picture Is:

"OF NO USE TO GERMANY"

And It Tells a Five-Reel Story in One:

How the Red Cross Cares for Hosts of Broken-Down Civilian Prisoners Brought Out of Enemy Bondage

An Appealing Panorama of Incidents at an Outpost of Mercy—How the Red Cross Aids 3,000 Helpless Children and Old People Each Month at the Border Village of St. Evian, Near the Birthplace of This Great International Good Samaritan—Pictures That Will Hold Any Audience Spellbound

Each Scene a Most Powerful Drama—Equal in Interest to Preceding Releases in This Fine Series

A Film to Fire the Patriotism and Steel the Will of America

It Contains the Human Interest "Punch"

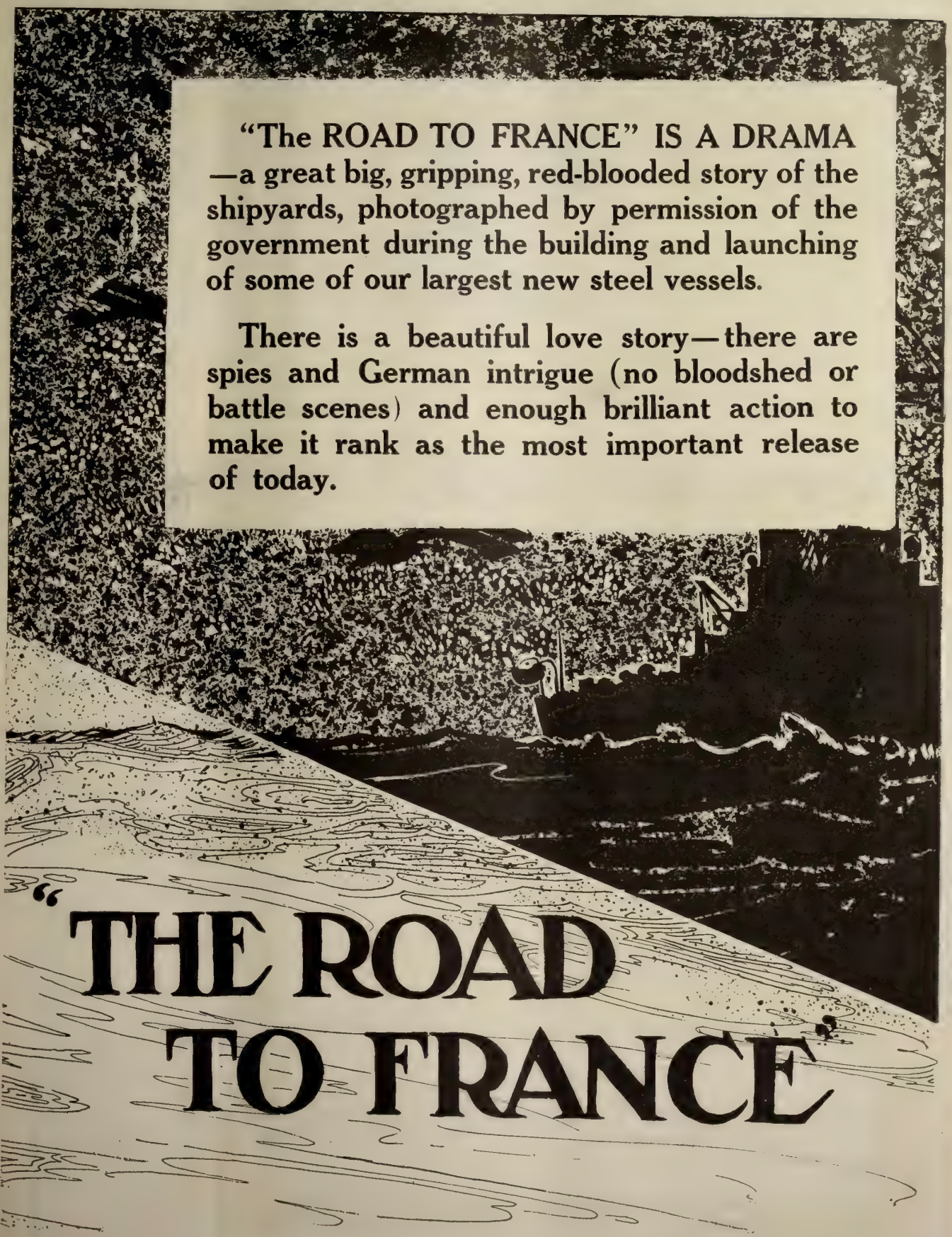
Produced by

American Red Cross

BUREAU OF PICTURES

Distributed for American Red Cross by General Film Company

WORLD-PICTURES
"THE ROAD TO FRANCE" IS THE RIGHT KIND OF A PICTURE FOR YOUR SCREEN. It will bring cheer and encouragement to all America—that's your duty now!
CARLYLE BLACKWELL
AND
EVELYN GREELEY
IN
IT IS A WONDERFUL MONEY GETTING PICTURE BECAUSE—
it breathes the spirit of free America—it carries the note of the unquenchable love of freedom that no tyrant can subdue—it has that wonderful message that the folks at home are sending to our boys over there. It means comfort, cheer and pleased audiences everywhere, for it shows what Chairman Hurley meant in saying "A BRIDGE OF SHIPS" is "THE ROAD TO FRANCE."


"The ROAD TO FRANCE" IS A DRAMA
—a great big, gripping, red-blooded story of the shipyards, photographed by permission of the government during the building and launching of some of our largest new steel vessels.
There is a beautiful love story—there are spies and German intrigue (no bloodshed or battle scenes) and enough brilliant action to make it rank as the most important release of today.
"THE ROAD TO FRANCE"

MAURICE TOURNEUR

"The legitimate occupation of man's mind is woman"
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

ITS SECOND PRODUCTION

WOMAN

Written by Charles Whittaker

Directed by Maurice Tourneur

"WOMAN" will be exhibited in a Broadway theatre in October

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

SOUNDS GOOD TO US!

The Huns are on the run!
Bulgaria has surrendered!
Nearly two million U. S. soldiers in France—

Doing just what we knew they'd do!

Now, we stay-at-homes will do our part—
And it won't cost us a red penny!
We'll actually save a lot of money—

And Uncle Sam will pay us $255,000,000!

THE FOURTH LIBERTY LOAN

The U. S. Treasury is the safest savings bank—
Let's deposit $6,000,000,000 right away!
Our money will be SAFE, and it will draw 4¼ %!

And it will put the finishing touches on Kaiser Bill!

Gaumont News No. 28, the News-Reel of Real News, released October 1, contains the most attractive LIBERTY LOAN PICTURE ever produced. It's a wonder.

Gaumont

PARIS

Gaumont Co.

FLUSHING, N. Y.

LONDON

A KEENEY PRODUCTION
ALWAYS PROTECTS YOUR BOX-OFFICE AGAINST LOSS

FRANK A. KEENEY
presents
The Lady Beautiful of the Screen

CATHERINE CALVERT
Starring in her Second Big Sensational Production

SUPPORTED BY
HERBERT RAWLINSON
AND A GREAT ALL-STAR CAST
IN THE POWERFUL AND THRILLING DRAMA

"OUT OF THE NIGHT"
IN SIX STIRRING REELS
by E. LLOYD SHELDON
SUPERVISED & DIRECTED BY JAMES KIRKWOOD

RELEASED THROUGH THE
WM. L. SHERRY SERVICE
GEN'L OFFICES, 729 SEVENTH AVE., NEW YORK
APPLY AT NEAREST EXCHANGE

KEENEY GENERAL OFFICES, 1493 BROADWAY, N.Y.

RAY C. OWENS, GEN'L MGR.

The night scenes have been put over with startling realism. The photography, especially that devoted to exterior work, is of the finest standard. —*Joseph L. Kelly in Motion Picture News.*

This is a morality drama. It has sure heart appeal.—*P. S. Harrison in Motion Picture News.*

Mr. Keeney and his associates should earn many encomiums in their desire to please the fil fan, for there is an earnestness of purpose about their work which will speak volumes when their pictures have run the gauntlet of critical analysis. *Laurence Reid, N. Y. Evening Mail.*

The art director has succeeded to an unusual degree in providing interior settings with artistic atmosphere. The dramatic quality of the production is good, without dragging in unwholesome scenes. — *Margaret I. MacDonald in Moving Picture World.*

Don't overlook this one best bet. Catherine Calvert is the stunning queen of filmland. —*Marion Russel in Billboard.*

This is a very good picture, one that ought to do good business. It should prove a most acceptable offering for all classes of houses. —*R. W. Baremore in Exhibitor's Trade Review.*

EXTRA SELECTED

FRANK KEENAN

PHOTOPLAYS

FRANK KEENAN

star of "More Trouble," one of the most successful pictures of the year, is announced in the play made famous by Sir Henry Irving

THE BELLS

A tremendously dramatic picture with Mr. Keenan in one of his best roles.

Produced by Anderson-Brunton Co. Directed by Ernest Warde

PATHÉ DISTRIBUTORS

EXTRA SELECTED

FANNIE WARD

PHOTOPLAY

Trust the reviewers to spot a good picture! They all praise

FANNIE WARD

in

A JAPANESE NIGHTINGALE

"Its sets, beauty, lighting effects and photography present entertainment which is seldom surpassed... One's senses become quite over-awed with the loveliness of it all." *Trade Review*

"Strikingly pretty... Not only very interesting but enacted with a degree of suspense that makes one forget at times that it is 'all a picture.' *Moving Picture World*

"Japanese Nightingale is Fannie Ward's finest." *N.Y. Review*

"Very satisfactory entertainment"... Will please generally." *Wid's*

Produced by ANIB. Directed by [illegible]. Written by William Young from the book by Onoto Watanna.

PATHÉ DISTRIBUTORS

COME ON, NOW!

Let your patrons see me in action with my brothers in arms- the French, British and Italians, fighting your battles!

OFFICIAL WAR REVIEW

contains in one reel each week, the official war pictures of the United States, Great Britain, France and Italy.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

OFFICIAL U. S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

Distributed by
PATHÉ

Looking Down On Them All!

The exhibitor who shows the

HAROLD LLOYD COMEDIES

can look down on them all. He knows that he is giving his patrons the very best in comedy. Ask the man who shows them!
One one-reel comedy every other week!

Produced by Rolin

PATHÉ
DISTRIBUTORS

WILLIAM RUSSELL
in
HOBBS IN A HURRY

By George Lee McCandless
Directed by Henry King

Exhibitors everywhere have packed their theatres with William Russell productions. He has proven himself a real box office magnet. Now—more than ever before—you can get the crowds with this first of his new productions—"Hobbs in a Hurry." It's a western comedy-drama that is filled with thrills.

American Film Company representatives at all Pathé Exchanges are prepared now to show you this new Russell production on the screen—to arrange bookings for you. Make your application now. Attract the throngs to *your* theatre.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHÉ

REX BEACH PICTURES

REX BEACH'S
"Laughing Bill Hyde" Is The Hit of the Year.

NEW YORK, whether you ridicule it or not, always knows a *real* success from a sham success. Its amusement verdicts are sound; they represent the blended opinions of millions of people representing every section of America.

No more substantial success has ever been registered in America's largest city than that scored at the Rivoli Theatre, under the direction of Samuel L. Rothapfel, by

REX BEACH'S
Drama of Redemption
Laughing Bill Hyde
with **WILL ROGERS**
Directed by Hobart Henley

In the four great essentials of *author, Goldwyn supervision, star and story* there has not been one dissenting opinion or review among the great metropolitan newspapers, several of which wrongly regard the screen as a trivial art.

Exhibitors in every part of the nation will be quick to recognize the tremendous box-office value that "Laughing Bill Hyde" will have in their houses and they can safely accept this powerful production as a criterion for the five other Rex Beach Star Series productions on which Goldwyn is placing its stamp of quality and strength and which are released exclusively through Goldwyn.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

REX BEACH PICTURES

Here Are The Most Remarkable Reviews Any Picture Has Received in Years ◂◂

N. Y. EVENING MAIL—Rex Beach's "Laughing Bill Hyde" is all good—so decisively good that those who watched it at the Rivoli all felt that they were sitting in on an historic filmland event—the birth of a new star. Will Rogers is another David Warfield; another Joseph Jefferson.

NEW YORK SUN—"Laughing Bill Hyde" registers a personal triumph for Will Rogers and a successful big hit for Rex Beach and Goldwyn. The audiences just "ate it up," they liked the story and acting so.

MOTION PICTURE NEWS: R. E. Pritchard—There have been few pictures shown at the Rivoli that pleased as well as this one. Audiences did not hesitate to show they liked it.

NEW YORK JOURNAL—Will Rogers makes his successful screen debut in Rex Beach's newest drama of the North . . . "Laughing Bill Hyde" makes an exceptional headliner at the Rivoli.

NEW YORK GLOBE—Rex Beach in "Laughing Bill Hyde" has given Will Rogers the opportunity to score as big a success on the screen as he scored on the stage.

N. Y. JOURNAL OF COMMERCE—"Laughing Bill Hyde" instantly places Will Rogers well up as a screen star.... a remarkable picture, remarkably acted.

NEW YORK TIMES—The *real* Will Rogers is on the reels of Rex Beach's "Laughing Bill Hyde".... a magnetic new personality for the screen.

NEW YORK TELEGRAPH—Like all the Rex Beach pictures, the story and production of "Laughing Bill Hyde" are strong on their own account . . . Will Rogers' wit, pathos and comedy are all there . . . His smile is a real, cheering war-time asset.

NEW YORK WORLD—The country has a new motion picture actor to compete with Fairbanks and Chaplin in the field of film comedy.... Rex Beach's "Laughing Bill Hyde" pleased Rivoli audiences immensely.

MOVING PICTURE WORLD—Goldwyn presents the cowboy philosopher, Will Rogers, in an extraordinary production of one of Rex Beach's most famous stories. Congratulations to author, producer and the star.

MOTION PICTURE NEWS: P. S. Harrison—Pat yourself on the back if you have this picture coming. You will advertise it to the limit. And it deserves to be.

NEW YORK TRIBUNE—"Laughing Bill Hyde" is one of the best pictures Mr. Rothapfel has ever shown.... If Will Rogers remains on the screen the rest of his life he cannot possibly do anything better than the laughing criminal hero of Rex Beach's story.

EXHIBITORS' TRADE REVIEW: Helen Rockwell—Rex Beach and Will Rogers are packing the Rivoli this week and New York seems to have gone quite mad about the combination. Will Rogers has a smile that must have originally started the earth revolving on its axis.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Goldwyn Pictures

To Save a Wealthy Woman's Life

—A poor news-stand girl takes the place of the missing heiress she resembles.

—Then come luxuries, adventure, romance, blackmail, the discovery of the daughter, the reparation of a great wrong and the kind of a story that millions like.

Mae Marsh in HIDDEN FIRES

By J. Clarkson Miller *Directed by* George Irving

begins her Goldwyn Star Series year with a powerful, wistful story of "The Cinderella Man" type—a blending of romance and emotional intensity that is what exhibitors and the Mae Marsh "fans" demand—the kind of story they always reward with their liberal patronage.

Released everywhere October 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

All the Thrills of the World War

Suddenly you see China's legions awake and throw their resources with the Allies of the East.

American soldiers marching to embark at a Pacific port.

Chinese troops under arms at the Hong-Kong docks.

Giant transports, troop-laden for Vladivostok.

With such materials as these, plus a romantic melodrama of mystery, intrigue and human daring

Betzwood Film Company
Presents:

For the FREEDOM of the EAST

with

LADY TSEN MEI

The Screen's Only Chinese Star

Conceived and Directed by IRA M. LOWRY who made the sensational earlier success of two seasons, "For the Freedom of the World."

Booked on sight for its American pre-release at the great Stanley Theatre, Philadelphia, week beginning September 30.

Contracted for or reserved by hundreds of exhibitors who cleaned up with "For the Freedom of the World." Recognized by exhibitors as a big profit-maker.

Prints are now in all Goldwyn offices for inspection or immediate contract bookings. Unusual lithographs and complete exploitation in the hands of all Goldwyn managers in twenty cities. *Wire at once for open dates.*

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Wid's Praise of "Smiling Bill" Parsons in Capitol Comedies

Wid's DAILY

Cuts and Flashes

I caught a Bill Parsons comedy this week that made me feel good way down inside and the gang that sat in with me ate it up .It was called "Dad's Knockout," is as clean as a whistle and sure provides gobs of chuckles and several real yells. They had a clever story and what's more, it was cleverly handled all the way with settings and a general classy atmosphere that compares favorably with most of our longer offerings. Anybody that can't cut loose with a grin when "Smiling" Bill Parsons makes those dimples of his'n register is sure in a bad way. He appeared in this as the father of Neal Burns, who had a chorus girl in tow. Billy objects and decides to give his proposed daughter-in-law the double-O before he consents to the match. He goes to the show and gets a close-up of Teddy Sampson, the girl, with a result that he falls, hook, line and sinker and then we have the amusing situation of father and son being rivals for the girl. This results in complications which are really funny and Bill Parsons, dog-gone him, he's got such a nice, kind face that any audience is going to be for him from his first close-up 'til the finish

The titles were very good throughout because they didn't try to be funny and the cast was excellent. Jay Belasco was Neal's chum and George French was a friend of Billy's

If you are looking for some real clean comedies that you can advertise and that should prove sure-fire business builders, you certainly owe it to yourself and your clientele to take a peek at these. A good comedy covers a multitude of sins in a five-reel "almost" feature.

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26 a Year *Every Second Monday*
Presented Regularly in 2,500 Theatres.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

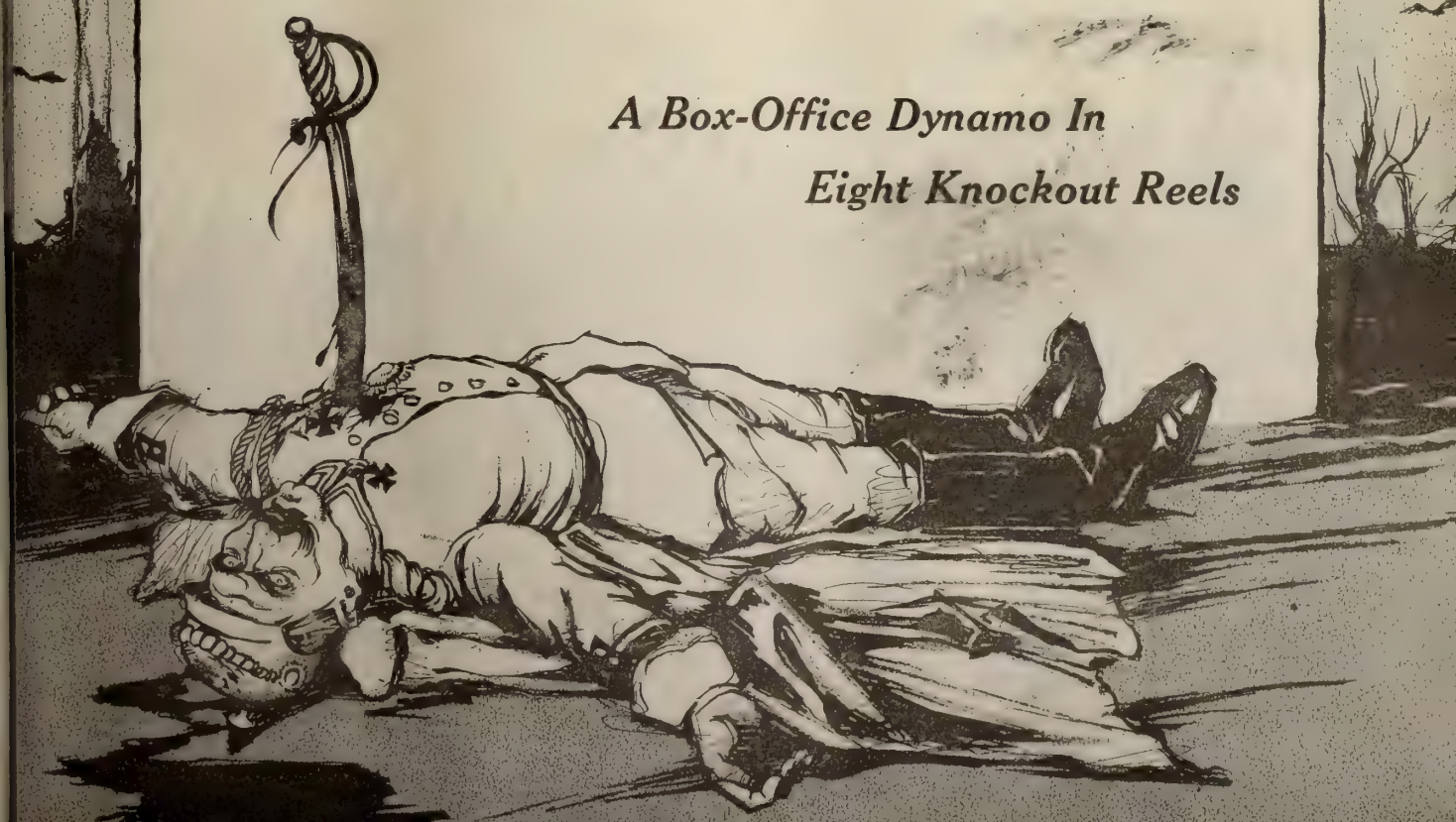
A Forecast Of The Day When
He Finds His Place In The Sun

If You Are A Buyer Come To New York And See

What Bulgaria surrendered for—
What our boys went over for—
What France is bleeding for—
What Italy is checking Austria for—
What England is striving for—
What the Fourth Liberty Loan is for—
What spells Uviversal Freedom and Democracy—

"THE KAISER'S FINISH"

A Box-Office Dynamo In
Eight Knockout Reels



SECOND CALL!——

We discovered what scenes in the 'Kaiser' films sent them into frenzies. Then we built situations—in the thunder of applause—that will turn any theatre into bedlam.

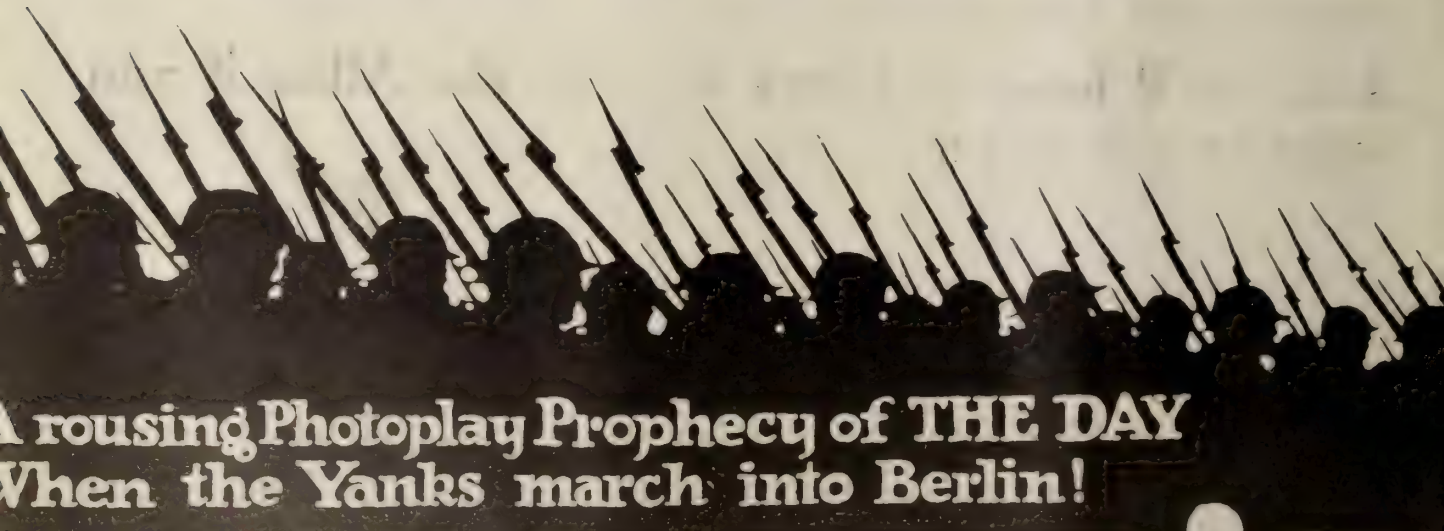
There's the kick of a French '155' in every foot.

There's a barrage of suspense before every climax as intense as a corps of American artillery.

There's the strategy of a Foch in the supreme sensations of the story.

There's every ingredient for a roar of response from each scene.

There's golden profit in every frame for the wide-awakes who are buying and booking



A rousing Photoplay Prophecy of THE DAY When the Yanks march into Berlin!

THE KAISER'S

Presented by S. L. Warner · · Directed

—STATE RIGHTS BUYERS

We've backed our judgment of public demand with a big investment to make a record-smashing state rights production.

If you act quickly your chance is equal with that of every competitor in your territory for legitimate war profits.

There's big money in the title alone. But we didn't depend on the title. We make our stand on production merit.

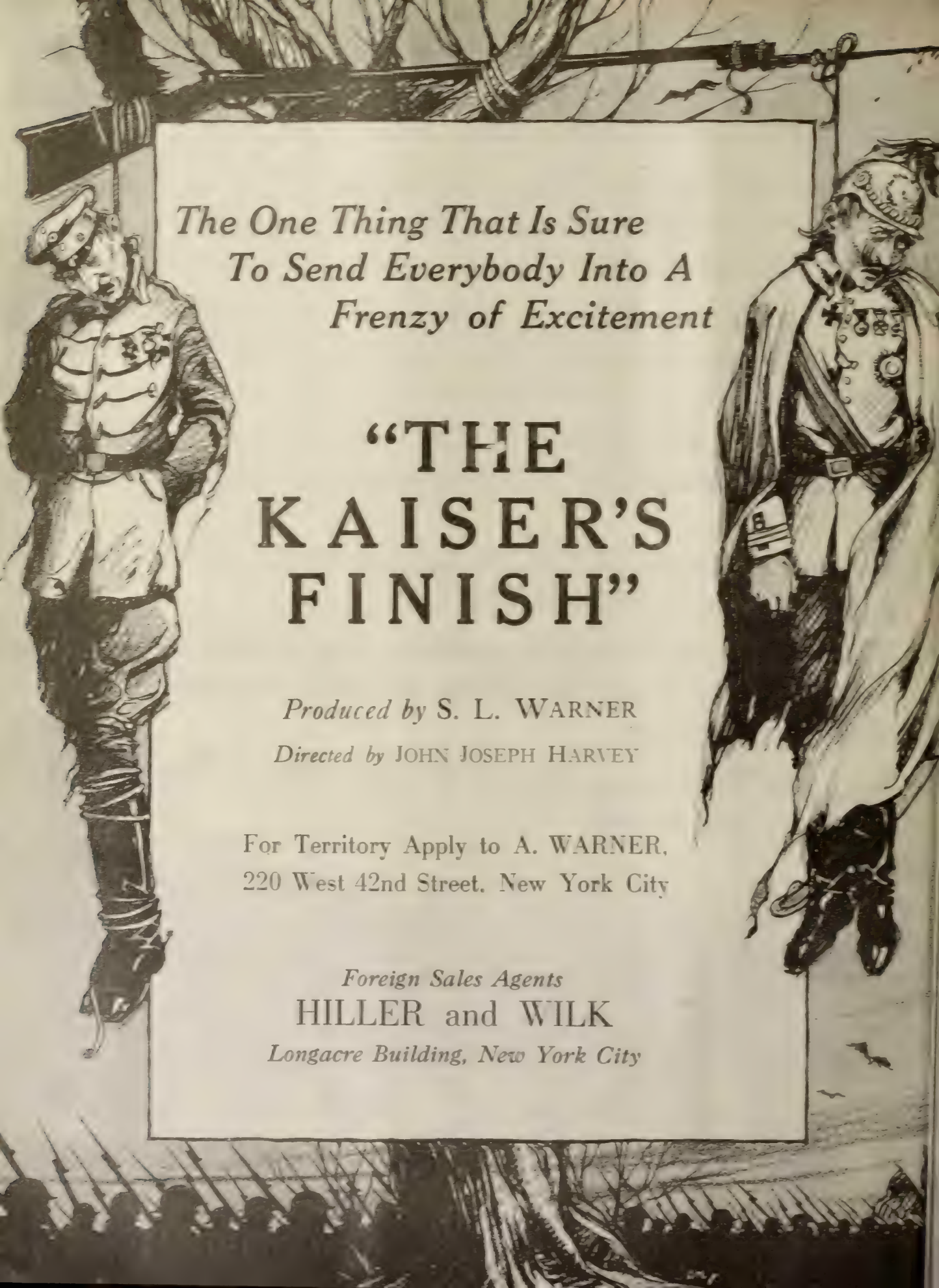
There's a tremendous advertising campaign already prepared for exhibitor use.

There's every kind of accessory you could want for exhibitors in your territory to put it over with a smash and bang.

And you'll have to hurry to beat the Allies if you want to get in on

—FINISH—

by Clifford P. Saum and John Joseph Harvey



The One Thing That Is Sure To Send Everybody Into A Frenzy of Excitement

"THE KAISER'S FINISH"

Produced by S. L. WARNER

Directed by JOHN JOSEPH HARVEY

For Territory Apply to A. WARNER,
220 West 42nd Street, New York City

Foreign Sales Agents
HILLER and WILK
Longacre Building, New York City

BOOKING SOLID EVERYWHERE

FIRST OF THE

TWELVE BIG SPECIAL PRODUCTIONS RELEASED UNDER THE POPULAR PLAN OF

$10 $20 $30

FRANCHISE-FIXED PRICES

JULIUS STEGER'S STUPENDOUS PRODUCTION

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

"HER MISTAKE"

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation 130 West 46th Street
BOSTON	American Feature Film Co. 60 Church Street
NEW HAVEN	American Feature Film Corp. 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co. 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
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WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street N. W.

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By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

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Exhibitors everywhere are waiting and watching for this production. The most widely advertised woman in America—an emotional actress of acknowledged ability—an artists' model famed for her beauty in the role of a model who hated her beauty. Now booking as one of the incomparable STANDARD PICTURES.

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FOX FILM CORPORATION

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Every Peggy Hyland production makes new friends for EXCEL PICTURES. The latest production of this popular star is a tensely romantic, dramatic, thrilling story of a battle of wits between a loyal American girl and a crew of Hohenzollern spies. This one picture is worth the cost of the whole series! Start now!

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Live-wire exhibitors all over the country are advertising SUNSHINE COMEDIES as they do features. And it pays! Try it with "Roaring Lions on the Midnight Express." Hear the howls when Henry Lehrman turns loose a drove of lions in a Pullman sleeping car!

Mutt and Jeff Animated Cartoons

The only productions of the sort on the market. They are the only pictures that show the humorous side of actual life in the trenches. Drawn by Captain Bud Fisher, the recognized American cartoonist of the war. Book them now.

Compare these productions with any other current releases—then wire the nearest Fox Exchange for playing dates!

FOX FILM CORPORATION

AND KEEP THEM!

Come On In and Help Boost

The United States Shipping Board and The Emergency Fleet Corporation are building a bridge of ships to France. Workmen from the shipyards will show you how it is being done at the

NATIONAL MOTION PICTURE EXPOSITION

You have heard a lot about the celebrated Browning Machine Gun and what our boys are doing with it over in France. Experts from the Remington Arms, Union Metallic Cartridge Company will show you all about it at the

NATIONAL MOTION PICTURE EXPOSITION

God bless our women. They have been called on for a big part in the winning of the war and they are doing it. Without them there would be a lamentable slackening of the wheels of industry. Come and see the way they are filling the place of the men who have gone to France to fight for you at the

NATIONAL MOTION PICTURE EXPOSITION

ENRICO CARUSO, THE GREATEST TENOR IN THE WORLD, THROUGH THE COURTESY OF THE FAMOUS PLAYERS-LASKY CORPORATION WILL OPEN THE EXPOSITION AT EIGHT O'CLOCK SATURDAY EVENING, OCTOBER 5TH, BY SINGING THE STAR SPANGLED BANNER. HE WILL BE ACCOMPANIED BY THE STRAND THEATRE ORCHESTRA THROUGH THE GENEROSITY OF HAROLD EDEL.

CAN YOU AFFORD

Uncle Sam and the Motion Picture

The Germans fill our trenches with the deadliest of poison gases, but American scientists have created a gas mask that makes them harmless. Prominent women will actually manufacture these masks before your eyes at the

NATIONAL MOTION PICTURE EXPOSITION

Uncle Sam is fighting with every ounce of energy at his command. He is using the best of every modern weapon of warfare that can be devised. American soldiers will show you how Uncle Sam fights, at the

NATIONAL MOTION PICTURE EXPOSITION

Mr. Hoover says that food will win the war. Because he is a big humanitarian he has made his name a household word throughout the length and breadth of the country. Mr. Hoover must solve the problem of feeding the world. How you can do your share and help him do it will be shown at the

NATIONAL MOTION PICTURE EXPOSITION

SOME OF THE BRAINIEST MEN IN THE COUNTRY ARE IN THE ADMINISTRATIVE SERVICE OF THE GOVERNMENT. THEY APPRECIATE THE VALUE OF THIS EXPOSITION AS EVIDENCED BY THE ENTHUSIASTIC MANNER IN WHICH THEY ARE PATRONIZING IT. A LITTLE VACANT SPACE STILL REMAINS TO BE SUBSCRIBED BY THE MOTION PICTURE INDUSTRY.

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Ask any successful Exhibitor in any part of the country, to what he attributes his success. His answer to you will be: "I keep just a little ahead of my competitor. I study my patrons. I provide a good show, a clean, comfortable house, the best projecting apparatus to be had and watch the screen as carefully as my operator, and above all, I know how and advertise my house."

It is an everlasting cinch that this Exhibitor, no matter how capable he be, does not accomplish all these things as a result of his own thinking. He is clever enough to recognize the decisions arrived at by a combination of minds and takes advantage of them.

NOW!

Why doesn't every Exhibitor do the same thing? The information is at hand and most accessible. An annual subscription to

THE MOVING PICTURE WORLD

is the best help an Exhibitor can look for in the successful conduct of his business. Every department is carefully edited by men who have made a study of each branch of the industry.

If there can possibly be such a thing as "An Exhibitor who has not read the WORLD," we will gladly mail him a copy immediately upon receipt of his request.

NO MESSAGE! *NO SPEECHES!*

Will Reach the Public
As This One From

CAPTAIN ROBERT WARWICK

Who Is Now Fighting at the Front!

MR. EXHIBITOR

It Is Up to You
To Book Immediately
Captain Robert Warwick's
Last Production

"THE ACCIDENTAL HONEYMOON"

SUPPORTED BY

ELAINE HAMMERSTEIN

introducing Captain Robert Warwick in uniform and his Liberty Loan Appeal. You will not only book a good picture but you will help the Liberty Loan Drive, by the message from the **MAN AT THE FRONT.**

EXHIBITORS' HERALD AND MOTOGRAPHY

"What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

State Rights and Specials

The Accidental Honeymoon, with Robert Warwick.—Comedy drama that is just as big a drawing card as a Fairbanks picture.—Bodkin and Keane, Star Theatre, Madison St., near Clark, Loop, Chicago.—Transient patronage.

Intolerance (D. W. Griffith).—An immense production in ten reels. Massive settings and big effects. Four stories twisted into the feature make it hard to follow. Too much material. At the same time it holds interest on account of the spectacular effects. Big business at advanced prices.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

FROM SOMEWHERE ON THE AMERICAN FRONT, FRANCE

"Because a man can't be over here with us in this Great Chance to help Humanity and Liberty does not mean that he is denied the privilege of playing his part.

"Personally, I am glad to have been able to give up what wealth, luxury and ease my position assured me, in order that as a soldier of Democracy I might lend my help to the greatest struggle in the history of ages.

"We in khaki honor all those who support Uncle Sam with their dollars, as we do those among us who honor him with their lives. And the more the dollars and the faster they come forth for the **FOURTH LIBERTY LOAN,** the fewer the lives that will be sacrificed.

"From France we all shout, 'COME THROUGH!'

"(Signed) CAPT. ROBERT WARWICK."

HARRY RAPF PRODUCTIONS

1564 Broadway **New York City**

"America's Answer"

The United States Government has become one of the largest producers of films in the world.

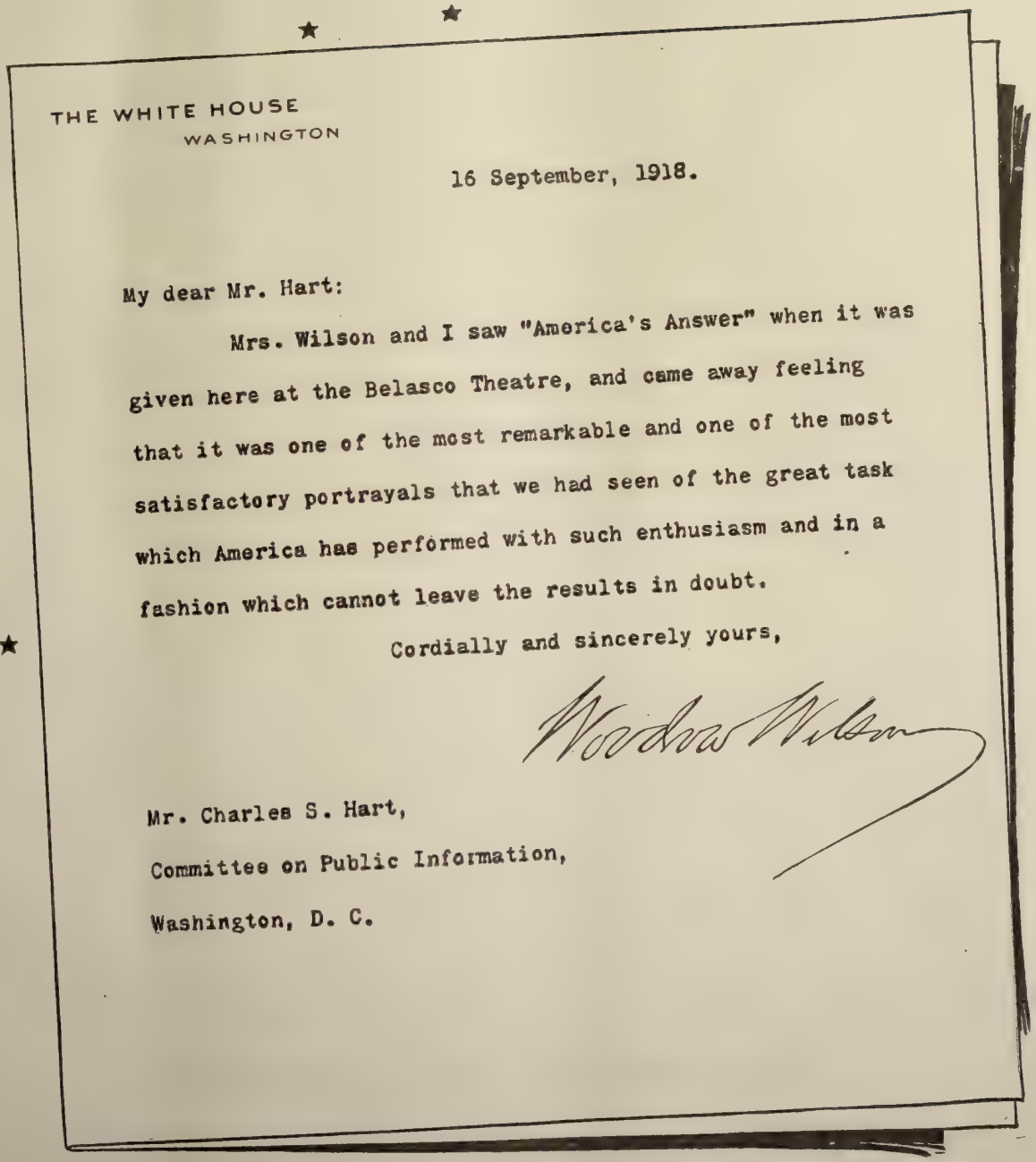
Read what President Wilson says on the opposite page about

"AMERICA'S ANSWER"

Available to all Exhibitors
at Branches of
World Film Corporation

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman

DIVISION OF FILMS *CHARLES S. HART, Director*



THE WHITE HOUSE
WASHINGTON

16 September, 1918.

My dear Mr. Hart:

Mrs. Wilson and I saw "America's Answer" when it was given here at the Belasco Theatre, and came away feeling that it was one of the most remarkable and one of the most satisfactory portrayals that we had seen of the great task which America has performed with such enthusiasm and in a fashion which cannot leave the results in doubt.

Cordially and sincerely yours,

Woodrow Wilson

Mr. Charles S. Hart,
Committee on Public Information,
Washington, D. C.

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Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

ONE BILLION FOR THE FOURTH LOAN

Motion Picture Industry Has Pledged Itself to Produce One-sixth of the Nation's Total for the Fourth Liberty Loan Drive Against the Hun

THE motion picture industry's bit for the Fourth Liberty Loan campaign, which began Sept. 28, is to be the greatest contribution yet given by the industry to the Government's "Win-the-War-Quick" program, according to an announcement made by Adolph Zukor, chairman of the industry's Liberty Loan Committee. Not only will the motion picture industry provide what the Government confidently expects to be the greatest single sales agency of the entire campaign—the Liberty Loan films contributed by the stars and producing companies—but the amount which the industry has been pledged to obtain for the Fourth Liberty Loan has been set at $1,000,000,000, a record breaking quota for the industry.

Inasmuch as the Treasury Department has definitely announced that the amount of the fourth loan will be $6,000,000,000, the motion picture industry's contribution will be one-sixth of the entire sum to be raised for war purposes by the American people. The industry's pledge is declared by film men to be the heartiest and most sweeping response yet given to the Government's call, and the success of its campaign will establish for all time the industry's status as an essential arm of the Government.

Chairman Zukor has appealed to the exhibitors of the country for their hearty co-operation in the work of screening the Liberty Loan films and in obtaining subscriptions in their theatres. All subscriptions received in the motion picture theatres of the country will be included in the subscriptions obtained by the Motion Picture Industry, and arrangements have been made to supply each exhibitor with blank forms for use in making daily reports to the exchanges as to the amounts collected in his theatre.

Great Opportunity for Industry.

"The fact that the motion picture industry has pledged itself to sell $1,000,000,000 in bonds of the Fourth Liberty Loan offers the greatest opportunity the industry has yet had to demonstrate the value of its service in war times," said Mr. Zukor. "This contribution was not asked by the Government, but represents the desire of the industry at large to prove its usefulness and essentiality in the most effective manner possible. The manner in which it meets this supreme test will establish its status for years to come. The industry's pledge should serve as a call to arms to every member unit of the entire industry.

"This pledge must be raised through the medium of subscriptions from the producers, distributors, stars and players, exhibitors and the patrons who support the industry. All subscriptions received through the agency of the theatres of the country will be included in the industry's quota, and it behooves every loyal, 100 per cent. member of the industry to roll up his sleeves and see that his share of the gigantic campaign is carried on successfully.

"The Silent Salesmen of the Screen."

"Still another indication of the importance of the recognition given the motion picture industry by the Government is the fact that the Liberty Loan films, patriotically contributed by the stars and producing companies, are expected to be the most successful medium of selling bonds at the disposal of the Treasury Department. These Liberty Loan films have already stood the acid test of good showmanship, and the silent salesmen of the screen will undoubtedly prove to be the greatest single agency for the sale of bonds to be used throughout the entire campaign. How splendidly the motion picture industry has responded to the country's call is well known to all those who have seen these pictures. Government officials have shown the greatest interest and enthusiasm, and it is no secret that the Treasury Department is convinced that the Liberty Loan films will be one of the most important factors in the success of the Fourth Liberty Loan.

"In order to obtain the maximum results desired by the Government, it will be necessary to obtain as nearly as possible 100 per cent. distributioin for the Liberty Loan prints. The exhibitor, therefore, will be the most important link in this chain. Four-Minute speakers and other forms of co-operation offered by the Liberty Loan workers should be used as extensively as possible.

Daily Record Will be Kept.

"Arrangements have been made by the Liberty Loan Committee of the N. A. M. P. I. to keep a daily record of all bond sales in the moving picture theatres of the country. The various exchanges have been instructed to see that the exhibitors, co-operating in the motion picture drive, are supplied with the proper blanks to be used in making daily reports of the total amount of Liberty Loan subscriptions taken in the theatres on each day of the campaign. These reports should be rendered daily to the exchanges, which will be required to prepare daily reports of the total of subscriptions taken in the theatres booking the Liberty Loan prints. Thus it will be possible at any stage of the campaign to obtain definite information as to the progress made towards the industry's billion dollar goal.

"Good showmanship, as well as patriotic reasons, demand the widest possible showing of the Liberty Loan films. Each of these special films carries a powerful and entertaining story worthy of a five-reel feature, and will add tremendously to the value of any program. It will be possible for many theatres to obtain pictures featuring stars, whose films have never been shown in their theatres.

"Every theatre should be converted into a recruiting and sales station for Liberty Bonds. The Government is placing more reliance than ever upon the co-operation of the motion picture industry. It is the exhibitor's turn to fall into line with the other units of the industry, and there is every indication that 'slackerism' will be unknown insofar as the exhibitors are concerned in this drive."

Zukor Writes to Schaefer.

An invitation to the exhibitors of the country to join hands in making the motion picture Liberty Loan campaign a complete success was extended by Adolph Zukor, chairman of the Liberty Loan Committee of the N. A. M. P. I., in a letter to Peter Schaefer, of Chicago, president of the Motion Picture Exhibitors League of America. Mr. Zukor's letter was as follows:

My dear Mr. Schaefer: As chairman of the Liberty Loan Committee of the National Association of the Motion Picture Industry, which committee is co-operating and is in charge of all film activities in connection with the coming Liberty Loan drive starting September 28, I am writing you as president of the Motion Picture Exhibitors' League of America to endeavor to obtain your full co-operation in this work.

First, we expect each and every exhibitor in the country to do his full duty—

1. By arranging to show each film.
2. By obtaining subscription blanks from the Federal Reserve Boards.
3. To see that subscriptions are made in his

theatre immediately after the showing of each of the Liberty Loan pictures.

4. By making a record of the subscriptions on the form that will be provided each exhibitor through the exchanges for that purpose.

Now I thought the biggest work which the local presidents of your league could do is to see that the exhibitors follow the above method as outlined and to particularly see that they are fully provided with subscription blanks, as well as to make sure all of their time is fully booked with Liberty Loan films during the period of the drive.

I am sure that you will be glad to co-operate with us in the matter, and that you will help the industry sell a billion dollars worth of bonds, which is our pledge.

Attached herewith is a complete set of the instructions concerning the manner in which the films are to be distributed.

ADOLPH ZUKOR, Chairman.

WASHINGTON PRAISES LIBERTY FILMS

At Showing Before National Press Club Vice-President Makes Address—New Yorkers Cheered

ADOLPH ZUKOR, Walter W. Irwin, Al Lichtman, Marcus Loew and John C. Flinn received a rather unexpected ovation last night when, during the speech of Frank R. Wilson, chairman of publicity for the Fourth Liberty Loan, at the Central High School, they were asked, one by one, to rise from their seats and show a rather large audience "what they looked like."

The occasion was the opening of the Fourth Liberty Loan drive held under the auspices of the National Press Club. The speaker of the evening was Vice-President Marshall—the entertainer of the evening was Miss Geraldine Farrar. The big feature was the enthusiasm brought about by the speeches and the singing, and by the advance exhibition of a number of the films made by the industry as a present to Uncle Sam to assist in floating the bond issue.

Interest in the trade naturally rests upon Mr. Wilson. He paid tribute to the patriotism of the men and women of the screen through whose efforts there have been produced thirty-five subjects without cost to the Government. He told his audience that had ths Government been compelled to pay for the subjects, the cost would have been in excess of $200,000. From these forty-three hundred copies are to be made, providing in all in excess of two million feet of film.

Gus Karger, president of the National Press Club, introduced the Vice-President, who in turn spoke of the efforts of the film men and women to make the drive a big success. The entertainment was then turned over to Labert St. Clair, an official of the Press Club, and assistant director of publicity for the Fourth Liberty Loan. He introduced Earl Godwin, of the Washington Times, who spoke briefly on the duty of the newspaper men to "come through big," and then Miss Farrar, who sang patriotic songs.

Geraldine Farrar Selling the First Bond to Vice-President Marshall.

Geraldine Farrar Taking Bond Subscriptions on Treasury Building Steps.

It was not, of course, possible to exhibit all of the thirty-five subjects for the review of the newspapermen and others present, but many were run off before midnight.

All Films Well Received.

All of the films were well received. The men and women of the audience appreciated the efforts of the stars, the producers and others whose activities made the films possible, but despite that fact they showed preferences, as made noticeable by their applause. Favor was perhaps equally divided between Wallace Reid's "The Extra Bit" and Mack Sennett's "It's a Cinch." The writer heard many expressions of approval of the sentiment in the first-named, and there is no doubt that the example set by Mr. Reid will be followed by a great many people who are patriotic enough to set aside money for investment in Liberty Loan bonds or War Saving Stamps which they would otherwise spend foolishly or needlessly.

"It's a Cinch" that the Sennett comedy was appreciated; it was a good laugh producer. "Sic 'Em, Sam," with Douglas Fairbanks, held the audience tense and brought forth cheers. This is a good film. "A Liberty Loan Appeal," featuring Dustin Farnum, was well received. Another applause-bringing script was Mme. Nazimova's "Women of France."

Little Mary in "The Hindenburg Line," William Duncan in "The Decision," Geraldine Farrar in "Bonds that Tie," Alice Joyce in "The Choice," and Charlie Chaplin in "The Bond" were applauded, laughed at, or cried with, as the varying scenes demanded.

The President's band from the U. S. S. "Mayflower," the Presidential yacht, played throughout the evening and furnished soloists. Sixty or more soldiers, just back from the front, all of whom had been wounded, some being minus a leg or legs, an arm, or fingers, or who had been gassed or otherwise severely hurt, were brought in from the Walter Reed (Army) Hospital.

Bill Smith to the Rescue.

Aside from the fact that there seemed to be some little difficulty getting proper projection at the first of the evening's picture entertainment, the whole affair went off without a hitch. The difficulties with the machine, however, were promptly adjusted by W. C. Smith, of the Nicholas Power Company, who happily was in the audience at the time.

Present in the audience, additional to the representatives of nearly every large newspaper in the country, famous magazine writers, and Liberty Loan workers, were many senators and congressmen and other prominent Government officials, and the following representatives of the motion picture industry:

Adolph Zukor, president of the Famous Players-Lasky Corporation, chairman of the Motion Picture Liberty Loan Committee; Marcus Loew, Loew's Theatres; Walter W. Irwin, vice-president of the Greater Vitagraph, chairman of the Executive Committe of the N. A. M. P. I.; R. A. Rowland, president, and J. Robert Rubin, secretary, of the Metro Pictures Corporation; Louis Innerarity, secretary Pathe, Inc.; W. C. Smith, general manager of the Nicholas Power

Company; Al Lichtman, general manager of the Famous Players-Lasky Corporation; John C. Flinn, secretary, Motion Picture Liberty Loan Committee, publicity director of the Famous Players-Lasky Corporation, and Mrs. John C. Flinn; Harry M. Crandall, Colonel Barry Bulkley and George Crouch, of the Crandall Amusement Company, of Washington; Sidney B. Lust, president, and Leo Garner, Super-Films Attractions, Inc., Washington; Miss Geraldine Farrar; Peter G. Smith, assistant secretary, Motion Picture Liberty Loan Committee; Frederick H. Elliott, executive secretary, National Association Motion Picture Industry; Oscar A. Morgan, manager of the Washington exchange of the Famous Players-Lasky Corporation, and secretary of the Washington Exchange Managers' Association; Eugene Zukor and Arthur Loew.

Miss Farrar Sells First Bond.

Geraldine Farrar inaugurated the Fourth Liberty Loan campaign in Washington, on September 29, by selling the first bond in the new series to Secretary of the Treasury McAdoo. Standing on a platform erected at the head of the Treasury steps, and surrounded by a brilliant throng of notables, the Goldwyn star brought the dignity of motion pictures to the affairs of the nation. To the crowd she faced, estimated at 50,000, she brought her magnetic personality to bear in taking subscriptions for the new bonds.

The night before, at a meeting of the National Press Club, where she sang the "Marseillaise" and "The Star Spangled Banner," the international celebrity received the subscription of Vice-President Marshall for the first bond of a larger denomination. At the official opening of the campaign Secretary McAdoo, to make the occasion a thoroughly democratic one, bought a bond of small denomination. Secretary of State Lansing was the second purchaser, after which came a steady stream of other officials.

In advance of the ceremonies on the steps of the Treasury, a reception was held in honor of Miss Farrar. More than a hundred persons prominent in official, diplomatic, Congressional and Army and Navy circles were introduced to the prima donna. Among those who attended were Secretary and Mrs. McAdoo, Secretary and Mrs. Lansing, Secretary and Mrs. Lane, Secretary of Agriculture Houston and Mrs. Houston, Commissioner of Internal Revenue Daniel C. Roper, Comptroller of Currency John Skelton Williams, Andrew S. White, former ambassador to France, Mrs. Blaine Beale, Miss Mabel Boardman, Mrs. Thomas S. Walsh, Mrs. Edward B. McLean, Mrs. Thomas Chadbourne and many others.

Would Teach Operating to Soldiers.

Many Washington film men have expressed a willingness to take crippled returned soldiers from France and teach them operating, with a view to giving them employment or enabling them to secure employment at other theatres or in other cities. Sidney B. Lust, president of the Washington Exchange Managers' Association, has been in touch with the authorities in Washington with a view to lending his aid and that of his co-members in the rehabilitation work that is going on for the benefit of the crippled men from the war.

There are perhaps five hundred men at Walter Reed General Hospital who have been sent back because of wounds. Additional men are coming in weekly. Of course there are a great many of these men who have lost an arm, or both arms; others are minus fingers; some have lost their eyesight, and still others have lost both legs. The men who have lost one leg, but who have both hands and arms, can be made into good operators, and it is the desire of the film men to help these. Mr. Lust promises an early announcement in the matter.

At Walter Reed General Hospital there are workrooms, to one of which a manufacturer has promised to send a projection machine. The exchange managers have volunteered to devote one or two nights weekly to teaching classes in operating and inspecting.

Balboa Plant May Be Sold.

A meeting of the creditors of the Balboa Film Company, of which the Horkheimer Brothers were the principal owners, was held Saturday, September 20, in a Long Beach, California, bank, to discuss plans for liquidating the outstanding obligations. The plant invoices more than $250,000, and in the property rooms is a collection of material from practically all over the world. Included in the equipment are several automobiles and a number of valuable cameras.

An assignment for the benefit of the creditors was made last March, and since that time the Long Beach Board of Trade has been in control. The purpose has been to hold the property intact until it could be thus disposed of, and the Messrs. Horkheimer have been in New York for some time trying to effect financial arrangements whereby they could proceed with their own productions or sell the plant in its entirety.

The creditors, whose claims amount to about $60,000, are so insistent, however, that a last effort will be made to sell the plant as a whole, otherwise it will be dismantled and the material and equipment will be parceled off and sold. As the building of studios is restricted on account of the war it is hoped that producers with the idea of expansion will be interested in taking over the plant as it stands.

Keeney Picture Well Under Way.

"Her Family's Honor," the latest picture of the Frank A. Keeney Pictures Corporation with Catherine Calvert as star, is now about half completed. All the interiors are being made at the Keeney Studios, on East Forty-eighth street. Numerous picturesque exteriors have been filmed.

The story of this picture, which was written by E. Lloyd Sheldon expressly for Miss Calvert, is a tensely dramatic and very human one. Miss Calvert takes the part of Natalie Rand, daughter of a widow enjoying greater social prestige than wealth.

Pathe Cameraman Goes to Orient.

Camille Legrand, one of Pathe Freres' most valued cameramen, has arrived in New York from Paris on his way to the far East. Mr. Legrand will go to San Francisco, from whence he will sail for Japan. After spending some time in Japan in taking pictures he will go to Shanghai, Singapore, the Straits Settlements, etc., and then to India. His trip will cover more than two years. Mr. Legrand will devote particular attention to scientific subjects, ethnology, architecture and archaeology. His itinerary has been most carefully planned, as have also been the subjects for his camera.

Olive Tell in "Secret Strings," a Forthcoming Metro Production.

"LET'S CLEAN HOUSE," SAYS QUINN

Los Angeles Exhibitor in Plain Talk Says Time Has Come to Quit "Kidding" Ourselves

J. A. Quinn, widely known as one of the leading exhibitors of Los Angeles, has long entertained positive ideas concerning the production of motion pictures and the method of handling the finished production. He has recently felt a desire to see those opinions published, believing the publication thereof might lead to the correction of certain evils which have sprung up in the business to its detriment. While the Moving Picture World holds no brief for Mr. Quinn or his opinions, we believe that his experience in the business entitles him to a hearing; also that he may have something valuable to suggest, and, for that reason, ought to be heard. The article which follows is the first of a series which Mr. Quinn has expressed a desire to have printed.—Editor.

IF you had a friend with an ailment that was sapping the life out of him and he did not realize it, but you did, and knew that by opening up on him and telling him the whole truth you might save him further distress, don't you think you ought to get busy and break the news?

I may be criticised by some for what I am going to say, but I think the time has come for us to stop "kidding" ourselves along, wake up to the truth and get busy trying to eliminate the "rottenness" in our producing system. At this time, especially when conservation is the watchword of the day, where is there a better place to start house-cleaning than in the motion picture producing business? I have stood by and watched this big "joke factory" operate, flaunting its "inflated value," so-called stars that are in many cases not the equal of ordinary, good stock actors of the old school. I have seen its so-called wonderful stories and wonderful directors heralded at large in huge "display ads" that, either through rank ignorance or with direct intention to mislead and "short-change" exhibitors, are one big, long "continuous lie."

The slump in business blamed on war conditions, Hooverizing, etc., is no doubt responsible for some shrinkage in attendance that we might get under normal conditions; but if you don't believe me ask the public, who like to patronize good pictures, and you will find that the tiresome, unreasonable, poorly timed and drawn-out pictures that are being inflicted on them is the big reason for them staying away.

With a "Picture" It's Child's Play.

I have had many theatres, have played to all classes and have passed through the period of the early days when we had the single-reel program, dependent on the "passerby" for trade, and found it necessary to use all sorts of artificial methods to draw the public into the houses, and I contend that it's child's play now in comparison with those old days, providing you have the "picture."

The public is sick and tired of the inconsistent and fake advertising that is being inflicted upon them. They are getting keener-scented every day, and they will respond quickly if you deliver them the goods. But they refuse to be buncoed any longer, and the sooner we wake up to this fact and get busy inventing a "cure" the better it will be for everybody concerned.

The right way to begin, in my mind, is by the process of "elimination." Now let's get down to real cold facts:

How many are there in the motion picture business who really know the business or understand what the public want?

How many directors are there who really know the "art" of directing and the timing of the audiences' emotions?

How many stories are being filmed that have a sufficient number and variety of situations to warrant the length of the picture?

How many pictures are properly cast?

How many are there in the business who really know how to "cut" a picture?

How many so-called stars are being forced onto the exhibitor and the public through pull and favoritism?

How much money is being wasted through ignorance and rank misjudgment?

How many good and high-class people have been and still are being induced to invest in the "air castles" of would-be producers? In many cases through this channel many who would have been staunch and true supporters of the industry have now become completely disgusted with it. To all who are really conscientious and really want the business to live permanently and grow instead of shrink I will say: "Let's get busy and clean house."

Exhibitor Pays for Producer's Mistakes.

It is the exhibitor who really pays for all the flagrant mistakes of the producer, and the flooding of the market with low-grade pictures lowers the earning power of good producers just as the "jitney-bus" nibbles at the profits of the street-car company.

Let us seek out the conscientious people in the business who really know something and are willing to try and learn "more," and let us stand by them and co-operate with them in a movement to eliminate the fakers and the ignorant from the business.

Let us confine ourselves to truthful and consistent advertising, and deliver what we advertise.

The result will undoubtedly be better pictures at lower rental prices, more consistent attendance and consequentlly more consistent earnings for the conscientious producer and exhibitor.

J. A. QUINN.

Haworth Company to Add Two Stars to Organization

THE success with which the first two Hayakawa pictures have been produced and sold under the Haworth plan brings the announcement that Haworth Pictures Corporation is in negotiation with two important women stars for the production and release of pictures under the same arrangement.

When the Haworth Pictures Corporation was quietly organized on the Pacific Coast it was assumed that it was formed for the sole purpose of producing and exploiting pictures of Sessue Hayakawa, and it has been generally accepted within the trade that Haworth was an exclusive Hayakawa company.

Satisfied now that the Haworth plan is a success, certain that there is a place in the field for a company dedicated to the policies which it has inaugurated, the Haworth company plans upon immediate expansion of the activities. From the Eastern offices of the company in New York, Sam E. Rork, general represeintative of the Haworth interests, refused to go into detail as to the company's plan.

"You may say," Mr. Rork said, "that Haworth Pictures Corporation will not confine itself to the production of Hayakawa pictures. Hayakawa is merely our first star. We will produce with two more stars, and perhaps with others. There will be two under all circumstances.

"We have convinced ourselves and the Mutual organization has been convinced that we can produce and exploit pictures starring at least two more distinguished artists and we are setting about to do it. We are going to do it in the quickest possible time because the industry now demands the sort of pictures we are producing with Hayakawa, but we are not going to permit haste to interfere with our determination to get the very best."

Illness of Mrs. Farnum Brings Fox Player East

TANNED to a berry-brown after a summer spent in filming plays in the Grand Canyon of Arizona and elsewhere in the West, William Farnum, the Fox star, is back in New York, where he was called by the illness of Mrs. Farnum.

Mr. Farnum, it is said, will stay in New York long enough to produce another big Standard Picture for William Fox, and then, with other Fox stars, will return to Hollywood for the winter.

"This summer has been the most successful in my motion picture career," said Mr. Farnum at the Fox offices this week, where he was renewing his friendships after a long absence in the West. "I have made 'Riders of the Purple Sage' and 'The Rainbow Trail,' two Zane Grey pictures, and have just finished another picture, which is temporarily titled 'The Man of Power.' Besides producing these three Standard Pictures I have also made a special Liberty Loan film for the Government.

"So you can see that I have been pretty busy. However," and the star of "Les Miserables" and other big Fox successes chuckled, "I have managed to sneak away once in a while to Catalina Island and get in a little fishing."

Just when Mr. Farnum will begin work in the East has not been decided. He was gratified to learn on his arrival that Mrs. Farnum's condition was greaty improved.

World Conducting Postcard Campaign.

At the suggestion of the Division of Films of the Committee on Public Information World Pictures, which has been awarded the distribution of "America's Answer," the second official Government war picture, is conducting a postcard campaign to determine what theatres in the United States desire to show this patriotic production. Though the campaign has been in progress only a few days, the responses already received are simply enormous. It looks as though every theatre in the country wants to give its patrons the opportunity of seeing this attraction. This, by the way, so far as is known, is the first mail sales campaign of the sort ever undertaken in the picture industry.

EXPORTS SHOW A FOOTAGE DECREASE

Department of Commerce Reports Falling Off of Over Fifty Per Cent. in Quantity and Value for Seven-Month Period Compared With Other Years

THE record of our exports to foreign countries for the seven-months period ending with July, just made available by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, shows a falling off in footage of more than 50 per cent, and the value shows a similar decrease when compared with our foreign business for a similar period two years ago.

The heaviest losses in trade is with Great Britain. During the seven months ending with July, 1916, we sent over there 71,508,902 feet of exposed film, valued at $2,903,376; during the seven months ending with July, 1917, these exports dropped to 21,482,107 feet and the value was stated as $1,570,946. During the seven months ending with July of this year the footage dropped to 11,085,063, and the value was given as $558,910.

France, another of our Allies, has also been forced to cut down her purchases of pictures in the United States to a most alarming extent, found herself able to buy and ship across the water during the seven months ending with July, 1918, 1,059,233 feet valued at $182,280, while during the first seven months of the year before the figures had been 9,527,767 feet valued at $227,931, and during the seven months of the preceding year (1916) 14,035,512 feet, valued at $379,198.

Factors Against Foreign Trade.

Restricted cargo space and necessitated prohibitions against the importations of certain types of merchandise into the country named, as well as our own export embargoes and conservation measures, are, of course, responsible for a considerable part of the falling off in our exports of pictures to the European countries. And for these and other natural reasons due to the war Italy also decreased her purchase in the United States. During the first seven months of 1916 Italy bought in moving picture films 7,017,436 feet, valued at $177,127. During the same period of the next year, probably because the French market was closed to a still greater degree than at any other period since the commencement of the war, our sales increased to 9,639,102 feet, valued at $233,075. But for the first seven months of this year our sales to Italy totaled but 633,797 feet, valued at but $14,889.

On this side of the world and in Australia our business has generally increased. During the first seven months of 1916 Australia purchased in American films 3,547,856 feet, valued at $262,-699. These purchases were increased during the first seven months of 1917 to 5,523,466 feet, valued at $367,564. During the first seven months of this year we exported to that country a high total of 7,356,909 feet, valued at $394,827.

Canada imported from the United States during the first seven months of 1916, 7,229,216 feet, valued at $541,681; during the first seven months of 1917, 8,550,229 feet, valued at $645,766; during the first seven months of 1918, 7,850,042 feet, valued at $573,028.

Our exportation to Newfoundland and Labrador decreased to a considerable extent this year. In 1916, during the first seven months ending with July, these countries purchased 1,073,320 feet valued at $61,041. During the same period next year the purchases reached 1,098,600 feet, valued at $43,929—this year, during the seven-months period, the footage was 770,387 and the value $24,702.

Greater Interest in South America.

Apparently a greater interest is being taken in South America, for figures available for the seven months period this year show that we shipped to Argentina 2,666,870 feet, valued at $100,364, and to Brazil 1,607,036 feet, valued at $96,115. This is the first year that figures for these two countries have been given separately from the classification "Other Countries."

In all, during the first seven months of 1916, our exports totaled 114,463,687 feet, valued at $4,687,534, of which 10,-051,445 feet, valued at $362,412, went to countries other than those named above; during the first seven months of 1917, to 75,814,776 feet, valued at $4,007,-815, of which 19,993,505 feet, valued at $928,604, went to countries other than those named above; and during the first seven months of the present year, to 50,208,925 feet, valued at $2,689,551, of which 17,180,407 feet, valued at $744,436 went to all other countries than those named above.

A feature of our foreign business for the month of July, 1918, as compared with that of July, 1917, is the fact that while the footage showed a considerable increase, there was a marked decrease in the value. This year, for the month named, the figures are given as 3,051,291 feet valued at $197,520, as against 2,738,523 feet, valued at $33,397 last year.

Exports and Imports Compared.

Figures showing our purchases and sales in foreign countries of raw stock moving picture film have just been made available by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, for the seven months ending with July.

During the first seven months of 1916, we bought 22,884,356 feet, valued at $333,-787. During the same period the following year, the footage totaled 40,811,-280 and the value $610,194. This year the figures are 13,806, 414 feet valued at $236,550.

Our exports are recorded as follows. For the first seven months of 1916, 48,-019,717 feet, valued at $1,536,707 (more than double the footage and nearly five times greater than the value of our imports for the same period); of 1917, 43,145,314 feet, valued at $899,746; and, 1918, 38,734,367 feet, valued at $937,-249.

Figures showing the value of our importations of motion picture films for the seven-months period ending with July, 1916, 1917, and 1918, have just been prepared by the Bureau of Foreign and Domestic Commerce, of the Department of Commerce. That period of the present year shows a marked falling off as compared with the others. The business has been divided to show our trade in negatives and positives, as follows:

Negatives.—For the seven months ending with July, 1916, 435,516 feet, valued at $136,114; 1917, 455,840 feet, valued at $273,207; 1918, 251,803 feet, valued at $71,993.

Positives.—For the seven months ending with July, 1916, 3,295,103 feet, valued at $150,830; 1917, 2,252,456 feet, valued at $157,043; 1,235,629 feet, valued at $82,532.

"Hearts of the World" To End Its New York Run

THE definite announcement that D. W. Griffith's production, "Hearts of the World" will have its final showing at the Forty-fourth Street Theatre, New York City, on Saturday evening, Oct. 5, brings to light some interesting facts regarding this splendid entertainment. Statistics compiled by Mr. Griffith's executive department disclose the fact that 742,000 persons have seen "Hearts of the World" during its New York engagement. Its final showing also will register upward of 370 performances at the Forty-fourth Street Theatre, by far the greatest record for a single run at this playhouse, and a glowing tribute to Mr. Griffith as the producer of super-films.

Many notable Americans have seen "Hearts of the World" during its New York stay, and these have added their indorsements to those of Lloyd George and the other British and French officials, who not only aided in bringing it into being, but also have considered it the finest possible propaganda that has been put forth for the cause of the Allies.

Mr. Griffith may well rest on his laurels. To have produced "Hearts of the World" was in itself a fine achievement for any man. To have it become his greatest success is but the just reward for the many months he spent on the battlefields of France securing the remarkable battle scenes that go to make up the latter part of his story.

Official Pictorial Mats of the War.

W. J. MacInnes, director of advertising and publicity for the Division of Films, Committee on Public Information, is organizing an art department for furnishing picture mats covering the various film activities of the organization to newspapers throughout the United States.

The mats include many novel layouts, with up-to-date pictures from the various fighting fronts, and have a distinct news and pictorial value quite apart from the fact that they accentuate interest in the official films.

ARMY ASKS AID IN ITS GAS DEFENSE

Makes Call on Exhibitors to Appeal to Patrons for Saving of Shells and Fruit Pits for Masks

THE United States Army needs peach-stones in order that the lives of the soldiers on the firing line in France may be saved, and is calling on the motion picture exhibitors of the United States to provide them.

The chemical in a gas mask which filters the deadly German gases and makes them harmless to our soldiers is carbon. This carbon is obtained from peach-stones, the pits of other fruits and nut shells. There is a great scarcity of this raw material, and the Gas Defense Division of the Chemical Warfare Service of the United States Army has requested the aid and co-operation of the National Association of the Motion Picture Industry to urge the exhibitors of the country to organize campaigns in their communities to obtain this raw material, nearly all of which is now going to waste, from the public.

Every motion picture exhibitor in the country is urged to run slides in his theatre calling the attention of his audience to the necessity of saving fruit pits and nut shells. Arrangements have been made with the local chapters of the Red Cross to collect and ship all of these peach-stones and nut shells that the theatres may collect.

Peach-Stone Matinees Suggested.

It is also suggested that the exhibitors run peach-stone matinees, in which the patron be requested to present a peach-stone in addition to the regular admission price before he is admitted to the theatre. This has been tried in several instances and has been found exceedingly profitable for the exhibitor and extremely beneficial for the army.

In its communication to the National Association the Gas Defense Service stated that the best material from which to manufacture carbon for gas masks was cocoanut shells. Large quantities of these are on the way from Far East, but they will not arrive for six months. In the meantime some other raw material must be found if masks in sufficient quantities are to be manufactured to supply the men on the firing lines overseas.

This substitute has been found in the form of peach-stones, apricot pits, prune pits, plum pits, olive pits, date seeds, cherry pits, Brazil nut shells and the shells of hickory nuts, walnuts and butter nuts. The demand at the present time is five hundred tons of raw material per day, and practically all of this must be supplied from this raw material which is now going to waste.

Ask Exhibitors to Show Slides.

The Gas Defense Service believes that there is plenty of this raw material right here at home that is being thrown away every day. The big thing is to impress on the people the necessity for saving it and to provide means whereby it can be collected. It believes that in calling in the aid of the motion picture exhibitors of the country it is taking the most effective means of reaching the great mass of the people. The officers in charge are therefore asking the exhibitors to use a series of slides calling the attention of their audiences on the great necessity of saving fruit pits and nut shells, and to provide barrels or hogsheads in front of their theatres in which they can be placed.

An official circular has been sent out by the Gas Defense Division for the guidance of exhibitors, and they are requested to use the material contained therein with which to make slides. It is particularly urgent that these slides be shown at every performance for at least the next thirty days and that the barrels for the collection of the material be kept in front of the theatres until further notice.

This Peach Pitter No Peach

OUT in Port Washington, Long Island, the proprietor of the Nassau Theatre offered a weekly pass to any youngster who called at the box office with five pounds of peach-stones for the gas mask industry.

Two nights after this liberal offer had appeared upon the Nassau's screen Druggist Hunold of the same town missed the barrel which had been placed in front of his store for donated pits.

Hart Names Terms for "America's Answer"

CHARLES S. HART, director of the Division of Films, Committee on Public Information, who recently announced the coming release of "America's Answer," the second official war picture, under conditions that will make it possible for motion picture houses, large or small, to show the picture at a profit without the necessity of increasing their admission price, now makes public the plan formulated by Dennis J. Sullivan, manager of domestic distribution, for giving both the exhibitor and the public a fair deal.

As already announced, "America's Answer" will be released through the World Film Corporation. The date will be October 28, instead of October 14, as previously indicated. The plan does not comprehend a percentage of the receipts, but a straight rental of 33 1-3 per cent. of the average daily business of the house, plus 25 per cent. increase for the additional business that a Government picture insures.

For instance, if a theatre's business has averaged $1,000 a day since November 1, 1917, 25 per cent., or $250, is added, thus figuring the prospective business for the official picture $1,250. The rental for the picture in that case would be $41.67. A small motion picture house, with a daily average business of only $15, would see the Government picture for the very small sum of $6.25.

The addition of 25 per cent. to the average daily business of the theatre is considered very fair, because "Pershing's Crusaders" has increased the business of the houses from 50 to 200 per cent. over the normal receipts.

Director Hart also makes another announcement of interest to exhibitors.

"In order to avoid any misunderstandings," he says, "exhibitors should bear in mind that the Government tax on theatre tickets is remitted only when the official films are shown directly under Government auspices. When the pictures are shown on a rental basis the usual war tax for motion picture theatre admissions must be collected."

Division of Films Makes Additions to Office Staff

COINCIDENT with the removal of the Division of Films, Committee on Public Information, to its new quarters in the big office building at 6 and 8 West Forty-eighth street, Director Charles S. Hart announces several important changes in the alignment of the staff. W. J. MacInnes, who assisted in planning and furnished a great deal of the copy for the big advertising campaigns on different war activities, including the Liberty Loan and Red Cross drives, from their inception, and who came from Chicago to establish the Official Film News, published by the Division of Films in the interest of the Government war pictures, is named as director of advertising and publicity, and will have entire charge of all exploitation, except that of the bureau for community co-operation, which continues in charge of Ryerson Ritchie.

All publicity for the Division of Films, including the designing and placing of trade paper and daily newspaper advertising, poster and window displays, and other methods of stimulating public interest, will be included in the department of advertising and publicity. Willard D. Coxey will be manager of the press bureau, under direction of Mr. MacInnes. Howard Herrick, recently in charge of press publicity, will be associated with Manager George Bowles as assistant manager of feature films. One of the innovations to be introduced by the new department will be a mat and film news service, covering the activities of the Division of Films, for the mutual benefit of newspapers and motion picture theatres in the smaller cities.

At the present time the Division of Films is using only the sixth floor of the Forty-eighth street building, but when the work of fitting up the offices is completed three entire floors will be utilized. The executive offices will be on the seventh floor, the sales department on the sixth and the Educational Films Department on the fourth.

BAMBERGER GOES TO CAMP.

The name of Leon J. Bamberger, head of the contract department of the Fox Film Corporation, has been added to the long and rapidly growing Fox roll of honor. Mr. Bamberger left September 23 for Camp Greene, N. C.

Mr. Bamberger, who is widely known in the film industry, has been with the Fox corporation about a year, most of this time as head of the contract department. Mr. Bamberger also worked under William Fox in the latter's campaigns to raise funds for the Knights of Columbus, the War Relief and the Red Cross.

L-Ko Has New Scenario Editor.

Anthony W. Coldwey, well known for his scenario work with the Sennet comedies and formerly with the American, is now in charge of the scenario department of the L-Ko company. Realizing the necessity of a well-knit story, L-Ko has adopted the policy of producing comedies with funny situations and "gags," but all built around the main theme of the story.

News of Los Angeles and Vicinity

By A. H. GIEBLER

New Company to Exploit Baby Star.

A company has been formed of Los Angeles capitalists under the laws of the State of California to make pictures featuring little Gloria Joy, which will be known as the Mission Productions. Gloria is now being seen on the screen in the Oakdale releases, and I. W. Keerl, secretary of the Coronna Cinema Company, and organizer of the new company, says that in the coming pictures the little actress will be given a wider range of stories and parts to depict than she has ever had before.

Sherwood MacDonald, who directed Gloria when she was with the Balboa company, will have charge of the Mission Productions, and Dan F. Whitcomb, who formerly wrote stories for Baby Marie Osborne, will be in charge of the scenario department. William Beckway will be chief cameraman. Mr. Keerl says that no new stars will be added to the Mission Productions until the Gloria Joy features have been firmly established.

Kitty Gordon Leases a Home.

Kitty Gordon, who arrived in Los Angeles a few days ago, and will produce her pictures at the Brunton studios, has leased a house at 425 Windsor boulevard, where she will reside during her stay on the West Coast. The house, known as the Goodwin home, is built on the old English type of architecture, and is surrounded by a garden of rare tropical plants and trees. Miss Gordon has taken a lease for two years on the property.

Marie Dressler Aids Liberty Loan.

Marie Dressler, who has been in Los Angeles for some months, will visit the principal cities on the West Coast under the auspices of the women's campaign committee of the State of California, in the interests of the Fourth Liberty Loan. For two weeks Miss Dressler will appear at the various army theatres at the cantonments. Then for three weeks more she will appear at public bond selling booths and other places, beginning at Seattle and working down along the coast, taking in the towns of Tacoma, Portland, Spokane, San Francisco, Oakland, and Los Angeles, San Diego and other cities in Southern California. The women's committee hope to inaugurate a flying squadron to accompany Miss Dressler on her tour and assist in the Liberty Bond work.

Actor Marries Mississippi Girl.

John Gilbert, who has been kept busy supporting the various west coast stars because of a shortage of leading men, and who expects to shortly enter Uncle Sam's service himself, has been married to Miss Olivia Burwell, of Ebenezer, Miss. The bride lives with her relatives on a cotton plantation, and Jack says she will continue to raise guncotton for cartridges while he is chasing the Hun at the battle front.

Lois Weber Breaks Arm.

While shopping in a downtown store on September 18, Lois Weber, producer of motion pictures, slipped on the polished floor and broke her arm in two places. Miss Weber was purchasing rugs for her new home in Beverly Hills, formerly occupied by Frances Marion, the writer. Phillips Smalley, husband and business partner of Miss Weber, returned from New York on the day of the accident, and had forgotten the address and telephone number of his new home, which had been acquired during his absence. It was while he was making inquiries about how to get there that he discovered his wife's accident, and quickly joined her at the California Hospital, where she had been taken to have her broken arm attended. Miss Weber had the finishing touches to put on her newest production, but the picture will have to wait until she is able to go to the studio again.

Operated on for Appendicitis.

Alma Rubens, Triangle star, is critically ill in the California Hospital as the result of an operation for an acute attack of appendicitis that developed on the 15th of September. Miss Rubens has had recurring attacks of the ailment for the past two years, and always recovered without the necessity of undergoing an operation, but this time the operation was unavoidable.

To Represent Photoplay Interests.

Grant Carpenter, lawyer, writer and photoplaywright, has been authorized to represent and act for the United Pictures interests in Southern California, and has left for Washington, where he will establish headquarters and will investigate all matter appertaining to motion picture legislation. Upon his arrival in Washington, Carpenter will present to the Government for D. W. Griffith two propaganda photoplays made expressly for the drive against Germany. These films will be delivered to the Government free.

Ochs in Los Angeles.

Lee Ochs, vice-president of the United Picture Theatres of America, arrived in Los Angeles September 16, and lost no time in getting in touch with local exhibitors in regard to motion picture business. He announced that the new California Theatre would be the first run house of the United Theatres productions, which will include the features starring Dustin Farnum, Florence Reed, Kitty Gordon and other stars now at work on pictures for the organization.

Patriotic Birthday Party.

On the occasion of her birthday, Tsuru Aoki, wife of the Japanese star, Sessue Hayakawa, was hostess at a patriotic party in celebration of the event. The favors and decorations were national emblems and flags of both America and Japan, and the guests included many of the leading film players of the west coast studios.

Victory Opens at High Noon.

The Victory Theater, at 838 South Broadway, which has been completely remodeled, refurnished and renovated during the summer months, opened for the season on September 18 at high noon with a big double bill, with Edith Storey as the star in one attraction and Harry Morey playing the leading character in the other. The policy to be maintained by the management of the Victory will be a change of program twice a week and a flat admission fee of a dime at any time or any day in the year. C. E. Halzell is the new proprietor of the playhouse.

Harry Caulfield, proprietor of the Garrick Theatre, is at Big Bear Lake for a short vacation.

Mrs. B. C. Steele, wife of the manager of the Symphony Theatre, left for Cleveland, Ohio, last week to visit relatives.

Will Manage Minneapolis House.

Warren Lemon, for several months manager of Clune's Auditorium, will be sent in the near future to Minneapolis to take charge of one of the Pantages houses in that city.

Players' Union Rates Suggested.

At a meeting held by the recently organized Motion Picture Players Union at Walker's Theatre Building, one of the members suggested that the union stand for a flat rate of $5 a day for "atmosphere" people, and if the actors emerge from the crowd up to the stage their pay should be $7.50 a day.

Photoplaywright's Wife Dies.

Mrs. Verne Hardin Porter, wife of the photoplaywright, died at her home in Venice after an illness of several years' duration. Mrs. Porter was twenty-five years of age, and just recently her health had seemed to be improving, but the end came suddenly on the afternoon of September 19. The funeral services were held at the Los Angeles crematory.

Edward Lanning Dead.

Edward Lanning, film actor at Universal City, and brother of Frank Lanning, died on September 19, while riding in an automobile with two friends from Pasadena. Lanning had complained of feeling ill, and his companions were in search of a doctor, but he died before one could be reached.

Wife of Director Dies.

The wife of Edward Cline, director of comedies, died on September 17, after a short illness.

Worked Day and Night.

William Farnum, who was called back suddenly to New York on account of his wife's illness, worked day and night on "The Man of Power," in order to

complete the production before he left. Frank Lloyd, who directed the picture, expects to go to New York within a few weeks, and it is possible that he will produce one or two pictures in the east with Farnum before they return to California. Lloyd is said to have a great historical production in mind for Farnum that will outclass "Les Miserables."

War Notes.

Pliny Horne, a cameraman at Triangle, has been admitted to Uncle Sam's Signal Corps School of Photography at Columbia, and is waiting for orders to report in New York City.

Dick Rush, assistant director at Triangle, has gone to Canada, where he will go into training for the army. Rush is an Australian, and expects to fight with the Anzacs when he reaches France.

David Silverman, formerly connected with film distributing concerns in Los Angeles, came back in khaki last week to visit friends. Dave is stationed at the Presidio in San Francisco.

A. P. Younger, from the editorial department, and Don Smith, a cutter, left Triangle to join the colors last week.

A Dollar An Hour.

Fatty Arbuckle was fined $7 one day last week because he had been driving his car seven miles per hour faster than the law allows in California.

Studio Shorts

BEBE DANIELS journeyed to Camp Kearney one day last week to entertain the soldier boys before they leave for France. She took part in a program that was staged by Al E. Christie, and she sang jazz songs that brought the laughs from the boys.

Alice Joyce is one of the stars expected from the Eastern Vitagraph studios, according to W. S. Smith, of the Hollywood plant.

Charles H. Christie made a business trip to San Francisco.

The William Russell Company has returned to Santa Barbara from Bakersfield, where they spent several days making scenes for "Where the West Begins."

Blanche Sweet is to begin work within a week or so at the Sunset Studio under the direction of Marshall Neilan on "The Unpardonable Sin," from the Rupert Hughes story.

A May Allison doll dressed by the star in a facsimile costume worn in one of her recent pictures was given to the Kinema Red Cross Tea Room to be auctioned off September 18, when Miss Allison was guest of honor.

The Harold Bell Wright production of "Shepherd of the Hills" is being filmed at Verdugo Park in Glendale, with George McDaniel in the leading role of Matt.

Julian Eltinge, who changes gowns no less than thirty times in "Over the Rhine," expects to have that production ready for distribution by November 1.

Mabel Condon, of the Photoplayers Exchange in Hollywood, will have her mother as her guest during the coming winter.

After two weeks spent in a hospital, Craig Hutchinson is able to resume direction of the picture, "Work or Fight," at the L-Ko Studio.

Charlie Murray will have a rest from comedy stuff for a while, as he has been cast as one of the supporters of Lila Lee in her next Lasky picture.

Harry Todd, of the old Essanay and Selig one-reelers, is playing in support of Pricilla Dean at Universal City.

Russ Dudley is a new leading man at Christie's.

Thurston Hall, Universal leading man, although suffering from broken ribs as the result of a recent accident, was able to make a personal appearance and recite some poetry at the Symphony one evening last week.

Theda Bara, who has been seriously ill from a nervous breakdown that delayed her departure for New York, has partially recovered, and expects to be only a little over a week behind her regular schedule.

Bryant Washburn, who is away on a business trip to New York, is sadly missed by the sports of Vernon.

William Clifford is cast as a German officer whose heart is with America in Julian Eltinge's new picture, "Over the Rhine."

Kitty Gordon's daughter, Vera Beresford, will have a part in the first picture to be made by her mother in California.

Richard Barthelmess is playing the leading role opposite Dorothy Gish in her new picture, "The Hope Chest."

R. William Neill, former director for Dorothy Dalton, will direct Lila Lee in "Puppy Love," her fourth Paramount picture, which is being made from an original story by Monte M. Katterjohn.

Bert Lennon, publicity manager for the Ince studio, spent his vacation at San Diego.

Douglas Fairbanks has installed a gymnasium at his studio, and works out daily with Bull Montana, Spike Robinson and other pugs, while Bennie Zeidman acts as timekeeper.

Ernest Warde will direct Dustin Farnum in a new production for the United Picture Theatres beginning about October 7 at the Brunton studios.

Marvel Rae, one of the Sennett bathing girls, is now a member of the Christie Comedy Company.

Nell Shipman has begun production of a new feature under the direction of Albert W. Hale.

Jack Conway, who was Alma Ruben's leading man in "Marriage," has temporarily returned to directing during Miss Ruben's illness. He is directing Pauline Starke in "Down Our Alley."

Owen Moore is expected in Los Angeles within the next two weeks, having been engaged to play leading parts for a West Coast company.

Elinor Field, of Strand comedies, has moved to Glendale.

Vivian Reed is leading woman for Taylor Holmes in his Triangle production, "Success," being directed by Lawrence G. Windom.

Grace Darmond has moved to her new home on Highland avenue, right up close to the foothills of Hollywood.

Mrs. Harry Van Kirk and little daughter, Harriet, and Olive Thomas' mother and sister have come all the way from Pittsburgh to visit the star and watch her work in Triangle pictures.

Jack Kerrigan has begun on a production from a story by John Blackwood under the direction of E. Mason Hopper.

A salvage branch of the Red Cross has been established at the Rolin Studio at the instigation of Bebe Daniels, who is an ardent worker for the organization.

Stage space and a dressing room are being got ready for Mme. Nazimova, who is expected to arrive from the East shortly, at the Brunton Studio.

Wilfred Lucas and his wife, Bess Meredyth, of the National Film Corporation, are at the Del Mar resort for the two weeks they require to prepare the new Billie Rhodes production for filming.

Earle Rodney, former leading man in Ince features, is working opposite Ethel Lynn in a coming Christie comedy.

Sergeant Franklin in New York.

Sergeant Chester Franklin of the United States Army, formerly of the famous directing team, The Franklins, is in New York visiting his brother, Sidney A. Franklin, who is directing Norma Talmadge. Sergeant Franklin has been with the colors for some months, and has just been transferred from San Francisco to Washington, D. C., where he will take up duties in the Bureau of Chemical Research.

Influenza Takes Two Brothers.

The many friends of Charles A. Novotny, chief auditor of the William L. Sherry Service, New York, will be grieved to learn of the death of his two brothers, Will and Frank, both of whom died September 25 at a Connecticut army encampment, victims of Spanish influenza. Sincere condolences are extended to Mr. Novotny and his family in their double bereavement.

Mae Marsh in "Hidden Fires." Will Rogers in "Laughing Bill Hyde."

Stars and Scenes of Two Forthcoming Goldwyns.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and Gentlemen, after leaving the seething and ceaseless activities of Hollywood, we find ourselves traversing Cahuenga Pass, famed in song and story of the West.

A journey of six miles over this historic highway, which, as you see, is a natural passage cleft by nature between the towering tops of the mountains adjacent to our right and the towering tops of the mountains adjacent to our left, will bring us to Universal City, the largest picture plant in the country, which was founded and built by Carl

California Wall Fruit.

Laemmle, otherwise known as the King of the Movies.

A glance to the right gives us an advance glimpse of the object of our visit. The group of buildings reposing like jewels on the wide plain between the two ranges of hills in the foreground, is Universal City.

The depression in the landscape to the left is where the Los Angeles River lashes its shores with its wild waves and rolls its turgid flood onward to the sea.

As we near the portals of this famous place, bend your observant gaze on the busy scene. Observe the activities that are occurring here. Jitney busses arriving with clocklike regularity, disgorging their loads of human freight and actors and hurrying back to Hollywood for still other loads. Great trucks piled to the guards with properties and other supplies to be used in the making of Universal films.

Note the long line of variously garbed people emerging from the gates of the studios and making their exit into the building to the right.

The Bewhiskered Go Soupless to Work.

No, lady, a battle scene is not being staged in the building to the right. The seeming sounds of mortal combat and the clash of arms is naught but the roar and rattle of table cutlery, a diapason of dishes, a furore of finger bowls and other dining room discords.

The building to the right is the studio cafeteria, where the players assemble for their noonday cakes and beans.

We may enter here and see the actor at his feed, truly an inspiring and at times an awesome sight.

There are certain restrictions to eating in this place. All actors in costume, whose make-up includes whiskers, are either compelled to check their facial foliage at the desk, or eschew soup.

The tables to the right are reserved for directors and leading players. This is not, as you might think, a social distinction, but a necessity. The directors are compelled to watch the diet of the leading players very carefully.

Only last week a villain, hitherto noted for the realism of his dastardly doings, tried to choke the heroine into insensibility with one hand because he had succumbed to the longings of a depraved appetite for bread pudding at his noonday lunch.

Another sad case was discovered when a hero was posed for a close-up with a beautiful leading lady. It was the end of the play. She lay in his arms safe and sound after having been saved by him from many perilous perils. His strong right arm encircled her slender waist, her hair streamed like a cascade of golden ripples across the wide expanse of his boiled shirt.

When Onions Spoiled a Close-Up.

He gazed into her eyes with the regulation close-up gaze which requires the tips of the noses of the gazer and the gazee to be seven-sixteenths of an inch apart, registering unutterable love and fond affection.

"Close your eyes and murmur something," said the director to the girl.

The beautiful creature closed her eyes, opened her mouth and murmured—and a splendid close-up was irretrievably spoiled—she had had onions for lunch!

The scene before us is indeed a rare sight. You are afforded the spectacle of thousand-dollars-a-week stars toying with the prehensile noodle; spirituelle leading ladies bombarding their delicate systems with the deadly frijole, or red kidney bean cooked Mex style; villains masticating veal cutlets; beautiful blondes barking at corn on the cob; juveniles doing away with roast beef au jus; character people consuming carrots in a shameless manner; ingenues eating that curse of California cafeterias, the summer squash; directors doing things to apple dumplings, and over all the soft and soothing sound of soup as it ripples from the spoon to lip.

Some of the most famous folk of the films are feeding here today. At the tables near the window may be seen Ashton Dearholt, Priscilla Dean, and that clever juvenile, George Hackathorn; Director Colin Campbell, of "Crisis" fame; Harry Carey, Neva Gerber, Carmen Phillips, Ruth Clifford, Harry Carter, J. P. McGowan, Harry Hilliard, Edith Roberts, Al Whitman, Douglas Gerrard, Marie Walcamp, tamer of lions and other wild beasts; Mary MacLaren, Mae Murray—and over in the far corner General Manager Cistrom, Casting Director Hoyt, and Director of Publicity Beall talking business over their beans.

Blow the Foghorn Softly.

We will now enter the studio grounds.

This vast place contains 237 acres, many of which are covered with buildings. Everything necessary to the making of movies is found here. Machine and carpenter shops, electric light plants, a post office, a hospital, a fire department, an elephant named Charlie and a goat of the William variety; and as you can see by looking toward the south, a well-preserved and serviceable mountain.

There are fourteen large stages, with a combined space of 104,242 square feet. Thirty-five thousand of these feet are found in the electric lighted, or covered stages, while the remaining 69,242 feet are canopied with our beautiful cerulean sky when the weather is good. At other times our celebrated fogs are used.

No, lady, fogs are not mentioned in the guide books, but any disgruntled inhabitant can give you exhaustive and profane information about them.

As we proceed down this boulevard, which is named after Carl Laemmle, we are given visual evidence of the magnitude of the place.

Under the covered stage to the right, Director Allan Holubar is making scenes for a big ten-reel spectacular film to be called "Till I Come Back to You," with

Lee Moran Simulating a Stew.

Dorothy Phillips and Robert Anderson, who was Monsieur Cuckoo in "Hearts of the World" in the leading parts.

A peep through the door from whence comes the strain of patriotic music, shows us Monroe Salisbury and Betty Compson being directed in a play called "The Renegade," by William Wolbert. The two California peaches on the brick wall are Carmel Myers and Ruth Clifford.

Over on the big stage, which is three hundred feet in length, J. P. McGowan is making an episode of "The Lure of the Circus," starring Eddie Polo, the big brudda Sylvest' of the movies. The young lady poised in the open window and about to put a thrill in the work by plunging from the dizzy heights to the ground below is Eileen Sedgwick. The dark "complected" gentleman telling Miss Sedgwick how to jump is Mr. Polo.

Lee Moran Mixes a Stew.

We are now coming to the comedy stages, which are far removed from the stages where dramatic work is done, in order that big, tense moments may not be spoiled by the dramatists.

Eddie Lyons and Lee Moran, two prominent disciples of hilarity, make their comedies here. The man with the silk hat and the simulation of a stew posing in the door of the taxicab, is Mr. Moran.

This road leads us away from the main buildings and to the back lots, where big outdoor stuff is staged.

The crowd in the field to the right is the Ben Wilson company making a big moment for "The Brass Bullet" serial. They are getting ready for the airplane, which you see being maneuvered farther away, to swoop down and pick up Jack Mulhall from the armored car, after which he will escape from the airplane in a parachute.

To the left is the Zoo, where as many animals as Noah took into the ark with him are kept.

How Works of Old Writers Reappear in a New Form

ONE of the most extraordinary angles of the scenario department of feature productions," says Charles Sarver, scenario editor of World Pictures, "is the multiple adaptations made by ambitious young writers of the old stand-by days, as the efforts of 'The Duchess,' Charles Garvice, Mrs. Alexander, Mary Cecil Hay have come to me in a hundred different forms. These are the principal sources of inspiration to the young girls who look for fame and easy money as writers.

"The young male scribe resorts to Gaboriau, whose mighty 'Lecoque' under a thousand aliases is the hero of hair-raising tales that would fill 'young America' with unalloyed joy, but which the censor unquestionably would ban.

"The spinster—she of uncertain age—finds in Miss Mulock, Jane Austin, Charlotte Bronte the ideas that to her mind should be made into pictures. It is a peculiar mind, to say the least, of the novice in the picture-writing game. The fact that a story has been duly credited to some one else has no weight as regards ownership, providing they have changed the locale or the names of their characters. The mere fact that they have made a few changes gives them the right to claim sole ownership and remuneration."

Power's to Show 'Em to Censors.

Power's Cameragraph has been selected by Australia for projecting all pictures before the censorship board. Every film used in Australia must pass before the censors. This projector was selected for this important task after competitive tests.

MANY RED CROSS PRODUCTIONS COMING

General Film Reports Wide Interest in Those Subjects Already Issued—Pictures Exclusive

STRONG appreciation of the scope and importance of the American Red Cross motion picture activities is becoming apparent throughout the country. It is now only a few weeks since the reorganized bureau of pictures of the American Red Cross, with W. E. Waddell as director, issued its first release, which proved to be a subject of happy selection for a premiere, "The Historic Fourth of July in Paris." The enthusiasm, with which this one-reel patriotic film was received in the largest down to the smallest theatres of the country, stand out prominently in recent film history. Since then, as part of the original plan, other releases have been made, and a series of such releases is to be continued at regular intervals to cover the war from a Red Cross angle. The forthcoming releases will follow the current subjects, which are, "Soothing the Heart of Italy," and "Of No Use to Germany."

The Bureau of Pictures of the American Red Cross is a department of the national publicity department of the American Red Cross, with Joseph Johnson as head of the department. In behalf of the organization, the bureau of pictures is undertaking to give the widest circulation to film from abroad which has been taken under Red Cross auspices and to present it to the American public as a graphic review of the important uses made of the funds so liberally subscribed for works of mercy in the war torn countries. Back of this presentation is nearly every facility of the great organization.

Society is Co-operating.

The full force of this co-operation is just beginning to be felt. There are many angles to it, but one of the most impressive is the co-operation provided by the thirteen division organizations of the Red Cross in the United States. Each of these divisions is separately organized to co-ordinate the work of the national body. The publicity departments of the thirteen district organizations are aiding in every way the work of the Bureau of Pictures. One result alone is the weekly publication in thirteen separate division organs of the latest news of the releases. These organs reach the responsible heads of every Red Cross chapter in the United States.

Also Make Pictures for Showing Abroad.

The issues of films by the Bureau of Pictures are available in this form to the more general public eager to see the work of the Red Cross. Moreover, an additional distribution of Red Cross pictures taken in the United States is provided for foreign shores by the bureau, whose work is growing to proportions of which its present scope is only a foretaste.

The Bureau of Pictures most intelligently refrained from undertaking to build up its own system of distribution depots, and chose rather to employ one of the existing distributing systems. The films already produced, and a series of others which are in work, are routed for the American Red Cross through General Film Company exchanges, these having been thrown open to the Red Cross in a spirit of co-operation. Theatres, desiring to use these immensely popular films, may obtain them through these exchanges at a limited cost. Local Red Cross chapters are also served by these exchanges. The Bureau of Pictures desires it understood by the theatres and the trade that it is acting under the advice of the National Association of the Motion Picture Industry as to distributing its materials. And it is further anxious for everyone to know that its film operations are not designed for revenue in any sense of the word. Any money that is received is to cover back the expense of taking and production.

The film received from its branches abroad by the Bureau of Pictures are all exclusive in character. As far as possible they are assembled to tell a definite story in each reel, the topics varying with the locality of the action. Some intensely interesting releases are promised in the series now under preparation. Some of these will be available from no other source, such as certain scenes in Serbia, Roumania and Russia, which at the present time are prominently in the news dispatches.

National Arbitrators Give Operators Increase

FOR the first time as far as trade paper reports are concerned the United States has conducted arbitration proceedings to settle a wage scale controversy in the moving picture business.

This was in Cleveland, when the arbitration board handling the operators' demand for a wage increase from 62½ cents per hour to 80 cents, granted them 75 cents per hour until January 1, 1918, and 80 cents after that.

The exhibitors were obliged to pay up the difference in the new scale from August 19, and the new scale runs until August 19, 1920.

The exhibitors' league protested the award and asked the Secretary of Labor to review the proceedings. Henry Lustig, president of the league, said:

"The third member of the arbitration board was named by A. L. Faulkner, Federal mediator, after we disagreed upon the list of third men submitted by the operators and when they declined to accept one on our list. This man was William Begley, who operates a print shop. We accepted him under protest because we felt, he being a printer, could not consistently arbitrate in a satisfactory manner."

Soldiers to See "Sic 'Em, Sam."

By special arrangement Douglas Fairbanks is to show his Liberty Loan propaganda film "Sic 'Em Sam" in every training camp in the United States for the benefit of the boys who are preparing to go "over there."

Copies of this film have already been placed with the Western camps, which will releay them along the line, and they are then to be shipped abroad for the boys on the field of action.

Chicago News Letter

by Jas. S. McQuade

EXCHANGEMEN GET TOGETHER ON DRIVE

Watterson Rothacker Outlines to Managers Plans for Use of Screen in Seventh Federal District

THERE were several important points brought up for discussion and a few resolutions adopted at the meeting of Chicago exchange managers in the seventh federal reserve district, held in the La Salle Hotel on Wednesday, September 25. These will be helpful to the exhibitor at this time, although the fourth Liberty Loan drive will be well under way and the circulation of the Liberty Loan films will have gained a good start before the publication of these notes.

The meeting was called by Watterson R. Rothacker, director of the moving picture bureau, for the purpose of explaining the plans for the exploitation of the loan by way of the screen. Ben F. McCutcheon, George A. King and F. Howard Russ, representing the department of publicity of the Liberty Loan executive committee, were present. It was revealed during the course of the session that, in addition to the subjects produced and distributed by the companies directly affiliated with the National Association, there will be a number of trailers and single productions made especially for Liberty Loan advertising purposes available at independent exchanges. Each branch of the George Kleine System, for instance, has been provided with prints of subjects in which Grace Valentine and other stars appear. The Celebrated Players' Film Company of Chicago will also distribute without charge small subjects of like nature.

To meet the requirements of the Government in so far as the booking of the pictures is concerned, it was agreed unanimously that a recording secretary be appointed to keep in touch with each exchange manager each day in order to secure and maintain a list of open booking dates on all films. Joseph Freidman was chosen for this position. Exhibitors therefore are requested to make booking applications to the Celebrated Players' Film Company, 207 South Wabash avenue, when informed by any other exchange that none of its films is procurable.

A sufficient quantity of slides will be on hand in every exchange. These are being prepared by the publicity department of the executive committee, and will contain concise, direct messages to the public. At the suggestion of F. Howard Russ, chairman of publicity for the state of Michigan, Watterson R. Rothacker, Nathan Ascher and Joseph Freidman were appointed as a committee of three to form a permanent organization with an object to promote Government propaganda between loans. Work will be started in this direction immediately after the present drive.

Nearly every exchange manager in Chicago, besides the aforementioned Government publicists, attended the meeting. Every one seemed anxious to serve his best.

Personal soliciting for Liberty Loan subscriptions will not begin in Chicago theatres until the last week of the drive. The ward organizations will have complete charge of the sales in the theatres, and each organization will appoint a captain for each theatre, who will work in co-operation with the theatre managers and will have supervision over the work.

It has been arranged to have women take the subscriptions.

Kleine's Fourth Liberty Loan Trailers.

The trailers prepared by George Kleine to advertise the fourth Liberty Loan, in which Grace Valentine appears in a serious of characteristic poses, are not only somewhat different from other aids of the kind, but they make a strong appeal to the spectator from a patriotic standpoint.

The sub-titles were written by Arthur J. Warde, publicity man for the George Kleine System. Here are a few:

"In the thought of the moment that is in every true American's heart and soul—Buy Liberty Bonds."

"The spirit of the martyred girls of France and Belgium cry out—Buy Bonds."

"From the depths of the ocean the soulful prayers of the innocent women and children, victims of Hun treachery and cruelty, cry aloud—Avenge Us and Buy Bonds."

"Crush the Kaiser and his hosts with the weight of gold—Buy Bonds."

A unique campaign moving picture is in preparation at the Selig studios under the direction of George Bainbridge, formerly director for Essanay. The picture is designed to assist in the November drive of the Y. M. C. A. for a $170,500,000 war fund. The first 1,400 feet of the picture, which is to be in two reels, will be devoted to exhibition of the work of the Y. M. C. A., the Salvation Army and allied organizations at the war front and in the training camps. For this part of the picture Fred Stone, the Dolly Sisters and other stars have made scenes. They will represent the entertainment provided through the Y. M. C. A. overseas. Pictures will be shown of hospital work, of canteen and relief work in the huts and of President Wilson himself, who will write a campaign message in front of the camera.

The final few feet of the last reel will be devoted to soldiers and sailors in nearby camps. Pictures will be taken in every training camp in the Union for this portion of the film, so that no matter where the picture is shown scenes of familiar camps and "boys from home" will conclude it. Different pictures may be inserted at this point with every showing. It is expected to be the most elaborate picture of its sort yet produced.

Laemmle Stops Off in Chicago.

Carl Laemmle had about two minutes out of two busy days to spare when he visited Chicago Monday and Tuesday, September 23 and 24. It was ample time, however, to discover that he was full of important plans, some of which didn't particularly concern the production of pictures. For instance, he expects to do a great deal of deep-sea swimming and a little golf during his eighteen days in California, whither he was bound. That, with four hours a day spent in executive sessions, he felt would keep him sufficiently occupied. Universal production is to follow no new policy except that of consistent improvement next year, he said. Mr. Laemmle expects to be back in New York an exact month from the time he left.

Mann with Red Cross.

Luman C. Mann came in last week to say he has been appointed official photographer for the Red Cross in Chicago and vicinity. The appointment was made from headquarters on Tuesday, September 21. Mr. Mann's services will be given free of charge, and his work will consist of covering the Red Cross activities, of which a pictorial record is being made in every large city in the United States.

The American Film Company is expecting to stage its pictures in the air before very long, and is already looking about with a speculative eye for the best type of airplanes for studio use. Trial flights in planes which Manager Crone was trying out last week were made by Mrs. S. S. Hutchinson, Mary Miles Minter, Margarita Fisher and William Russell.

Theda Bara a Chicago Visitor.

Theda Bara and her sister called at the Fox exchange between trains last Wednesday. Miss Bara was on a long deferred trip to New York. She is quite recovered from the illness which prevented earlier traveling.

Pantheon a Beautiful House.

Perhaps the distinctively American contribution to the arts is going to be movie theatres instead of "new" poetry. Anyhow we have a significant start in that direction in the new Pantheon, which Lubliner and Trinz opened a few days ago up on Sheridan road, near Wilson avenue.

It isn't that the new Pantheon is so much larger or more elaborate than most of its immediate predecessors. The superlative in the matter of lavishness was reached long ago. The emphasis

here, however, is on the beauty and appropriateness, a very satisfactory improvement over the old days of gilt and high-powered lights.

To begin with the only ornament on the front of the house is a frieze of carved Roman figures, lighted from beneath by invisible lamps. They stand out attractively in the soft glow, and below them in the same light is the name of the theatre.

The principal note in the color scheme is a deep, vivid peacock blue, struck in interesting panels and the dark Italian marble of the lobby and carried in a fine fabric to the walls of the lounges. The effect of brilliant crimson velvet drapery at the doors and of the pure cream-colored fireplace at the rear against the blue background is extremely pleasant. A grand piano stands open in the corner of the lower lounge and there is plenty of tastefully upholstered furniture. In fact, one might be guilty of losing interest in the prospective picture for the corner of the davenport, providing the orchestra inside were playing. It is a good orchestra, by the way. It was playing the Schubert symphony when I arrived the first time.

The auditorium proper is spacious, with a slightly arched ceiling. The chairs are comfortable and the picture projection remarkably good. That is all one perceives until the lights go up. It's a soft red glow then that emanates first from unseen lamps where the ceiling and side walls meet. It reveals a stage, hung simply with a soft, luminous curtain imprinted with delicate, faintly discernible patterns in panels—reminiscent of the patterns on Oriental pottery. When the red glow melts into blue it draws strange eerie lights from the drapery, which becomes a drift of blossomy color as the lights vary.

It is a bit of fantastic pageantry in light and color and music, too. The orchestra provides a charming accompaniment, which would do credit to Urban himself and delight the souls of the imagists. It is likewise a revelation in the possibilities of theatre building for the pictures.

The managers are free-lancing at present in the matter of picture programs. Mitchell Lewis in "Nine-tenths of the Law" was the feature for the night I visited the Pantheon, with an amusing Montgomery Flagg comedy and a Liberty Loan appeal by Dorothy Dalton to round out the program.

Shorty Hamilton Negatives Arrive.

Frederick Post brought in four Shorty Hamilton negatives last week to be finished by the Rothacker Film Manufacturing Company. They are five-reel comedy dramas, produced by the W. H. Clifford Film Company in Los Angeles. A fifth picture is expected to arrive at the Rothacker plant next week. It is Shorty Hamilton's contribution to film propaganda for the fourth Liberty Loan, called "The Prisoner of War."

Chicago Backing Smileage Books.

Nearly all moving picture houses in Chicago, with the exception of those managed by Lubliner and Trinz and the Ascher Brothers, have subscribed to the plan by which 10 per cent. of the gross of one day in each month will be turned over to the War Department Commission on Training Camp Activities to be used in supplying Smileage books to soldiers.

The scheme originated with Leonard Meyberg, of the Clifford Film Company, who secured War Department approval several weeks ago and was in Chicago last week to further it. General Film has taken up the campaign and reported 100 subscriptions from Illinois and Indiana theatres in this section to the plan. Each theatre signing the pledge is permitted to select its own Smileage day. The arrangement is to continue for the duration of the war.

Notes Around the Town.

The "patriotic" version of "War Brides," recently prepared from Nazimova's first screen appearance in the Marion Craig Wentworth play, is still under question by the Chicago board of censors. The picture has been made strongly anti-German.

Harry Weiss of the Central Film Company reported large amounts of mud and the best business of his experience on his recent trip south. Mr. Weiss returned to Chicago Thursday from St. Louis.

Frank Delo was graduated last week from booker to assistant manager of the Metro exchange in Milwaukee.

Dougherty Is with L-KO.

Charles Dougherty, the clever Sunshine comedian, is now at work with the L-KO. His line of humor is decidedly original and different from the usual movie comedian's. The L-KO also has secured Merta Sterling to play opposite. Miss Sterling is well known in the comedy field, having been featured with L-KO before.

Fred Bond Is the Name.

The name Fred Boulk, which appears in a review of "Me Und Gott" on Page 1463 of the Moving Picture World, issue of September 7, 1918, should read Fred Bond.

Motion Picture Engineers to Hear Interesting Papers

THE Society of Motion Picture Engineers will convene in regular semi-annual meeting in Cleveland on October 21, and will remain in session two days.

The session promises to be more than ordinarily interesting. It is said Cleveland proposes to show the visiting engineers a really good time. There will be officers to elect, and a most interesting program has been arranged as follows:

President's address, C. Francis Jenkins; The Carbon Arc for Alternating and Direct Current Motion Picture Projection, W. C. Kunzmann; Incandescent Lamps for Motion Picture Work, R. P. Burrows; Standardization of the Motion Picture Industry and the Ideal Studio, J. W. Allison; Natural Color Cinematography, W. V. D. Kelley; Making of Motion Picture Films, George A. Blair; Sprocket Teeth and Film Perforations and Their Relation to Better Projection, A. C. Roebuck; Function of the Condenser in Projection Apparatus, Dr. H. Kellner; The Projection Room and Its Requirements, F. H. Richardson; Advantages in Use of the New Standard Narrow Width Film for Portable Projectors, Willard B. Cook.

With this program in view, and the fact that each member will have a printed copy of each paper to study before it is read before the body, the meeting is sure to be both interesting and highly instructive. It is, therefore, to be hoped the attendance will be 100 per cent.

"Bridge of Ships" Prints in Demand.

The General Film Company announces continued success for the bookings of "Our Bridge of Ships," the two-reel picture issued by the Division of Films, Committee on Public Information.

Despite the claims made upon exhibitors and the public by the larger war pictures, "Our Bridge of Ships" has been steadily going ahead. Within the past week requests have been received from four exchanges, asking for additional prints of this release. One of these requests is from the Denver district, where the print in use is booked up solid for many weeks. The film tells the story of the creation of the bridge of ships, which, by spanning the ocean for the crossing of American soldiers, is bringing the end of the world war appreciably nearer.

Dorothy Gish in "Battling Jane," a Paramount Picture.

The Motion Picture Exhibitor

EXHIBITORS USING COAL SUBSTITUTES

Canadian Theatre Men Will Burn Oil and Wood to Save Black Diamonds for Private Consumer

THE Motion Picture Exhibitors' Protective Association of Ontario, Inc., received thanks all around at a meeting of the association's executives held on Tuesday, Sept. 24, at the headquarters of the organization, 143 Young street, Toronto. Letters of appreciation and thanks were received from Sir Thomas White, Minister of Finance at Ottawa, for the manner in which the exhibitors have taken hold of the plan to present Victory Loan pictures in the theatres, and from C. A. Magrath, of Ottawa, the Dominion Fuel Controller, for the showing of "Buy Coal Now" slides in the theatres. Frank Yeigh, manager of the Canadian Lecture Bureau, was also present to thank the exhibitors for the courtesies extended to the Four-Minute speakers.

Secretary Thomas Scott was authorized to send out a circular letter to all Ontario exhibitors, urging them to make use of the Victory Loan pictures. Inclosed in these letters is a postcard on which the theatre manager will designate what special picture has been shown at his theatre, and when. These cards will be sent to the authorities at Ottawa to show what the exhibitors are doing. The association is spending a considerable sum in postage and printed matter to co-operate with the Government in preparing for the Victory Loan Campaign. Announcement was made at the meeting that the Canadian prints of the loan pictures had been received from Washington and were being prepared for release.

Another important question discussed at the meeting was that regarding the fuel situation. Announcement was made that quite a number of exhibitors had arranged to burn oil, soft coal and wood in their theatres in order to save hard coal for private consumers. Manager Crang, of the Oakwood Theatre, Toronto, announced that his theatre had been equipped to burn oil for heating purposes this winter. Manager Sexton of the Family Theatre, Toronto, also announced that he was installing equipment for the same purpose. Dr. Richardson, of the Crown Theatre, Toronto, announced that wood would be burned in his theatre as long as possible.

It was decided to ask exhibitors to show slides at their theatres to announce that they were burning material other than hard coal, if such were the case. Every possible means will be taken by exhibitors, it was declared, to conserve hard coal, and the Government can count on the theatres to do their share in helping out the situation.

With regard to the agitation against the granting of a Provincial license for the proposed new theatre on Danforth avenue, Toronto, the executive went on record to the effect that the association and its members did not fear new competition, but that they were opposed to the policy of exchanges building or leasing new theatres because such houses enjoyed advantages which were denied the independent exhibitor.

Empire State Exhibitors Get Together in Albany

AT the Ten Eyck Hotel, Albany, Thursday, September 26, the following exhibitors met in conference: Sydney Cohn, president of the New York Exhibitors' State League; Sam Berman, Rudolph Saunders, of Brooklyn; Charles O'Reilly, Sam Scheer, Henry Haring and John Manheimer, of New York City; George Cohen, Poughkeepsie; Fred Elliot, Albany; Fred Buettner, Cohoes; Sam Sucknow and Harry Lazarus, Albany; W. P. Donlon, Utica; W. H. Didsbury, Waldon; Charles McCarty, Hoosic Falls; W. Sullivan, Watervliet; Dave Cohen, Binghamton; Ben Apple, Troy; J. M. Shine, Gloversville; Frank Barhyt, Troy; J. Gardner, Albany; Walter Zeiser and Frank Shea, Schenectady; George Roberts, Albany; G. Shirley, Schenectady, and Ben Young, Ilion.

The exhibitors present were considered representative, and the earnest endeavor put forth by them will go a great way toward the getting together of a real exhibitors' organization—the nucleus of an active body of business men who will do something worth while.

The up-state exhibitors expressed themselves as being encouraged by the favorable attitude displayed by the legislators in their disposition toward Sunday opening and a desire to give the people local option on the question.

The following resolutions were adopted:

Whereas, Under the able, efficient and courageous leadership of William A. Brady the motion picture industry, co-operating with our Government in carrying on its war activities, has proven itself an essential industry; and

Whereas, We, the Motion Picture Exhibitors' League of the State of New York, feel grateful to William A. Brady for his many efforts in our behalf; therefore, be it

Resolved, That in conference assembled on this 26th day of September, 1918, at the Capital City, Albany, N. Y., we unanimously tender our thanks and appreciation to William A. Brady, our friend and our champion.

To Supply an Ambulance.

That the Motion Picture League of the State of New York fully equip and furnish an ambulance to be shipped to the firing line in France in the name of this association and that all exhibitors in the State of New York be and are hereby requested to make donation to the fund necessary for such purpose, and the trade papers are hereby requested to publish such list of all contributors to such fund, and that a committee consisting of the state president and presidents of the various branch leagues of the state and such others as may from time to time be designated hereby are appointed a committee to carry this motion into effect.

Indorse Suffrage Request.

Whereas, At the coming state election, being the first time at which the women of the State of New York are privileged to use the voting franchise; and

Whereas, The majority of our women of New York State are patrons of the moving picture theatres; therefore, be it

Resolved, That the Motion Picture Exhibitors' League of the State of New York, in conference assembled, have indorsed a request of the women's party of our state that we show on our screens slides announcing dates of registration for the coming state election, calling the attention of our women patrons to the necessity of their registering in order that they may be qualified to vote.

Will Back Up Loan.

Whereas, The Honorable William G. McAdoo, Secretary of the Treasury of the United States, has called upon the people of the State of New York to invest to their utmost in the purchase of victory bonds of the fourth Liberty Loan; and

Whereas, The quota of the State of New York is over two billions of dollars a very intensive campaign of advertising must be carried on to acquaint every man, woman and child in the State of New York with the tremendous issues involved in order that the results attained may be even greater than the amount alloted to us by the Treasury Department; now, therefore, be it

Resolved, That the exhibitors of the State of New York, in conference assembled, pledge their hearty co-operation and promise to exert every effort through their screens, their theatres and in their communities so that same will be productive of results even beyond the expectations of our Government.

Resolved, That the exhibitors of the State of New York, in conference assembled, urge that all exhibitors of the State of New York attend the Motion Picture Exposition at Madison Square Garden during the week of October 5 to 13, and we urge the other branches of the industry to co-operate in making this exposition, with its many wonderful war exhibits, a huge success.

Caruso to Open Exposition with Star Spangled Banner

ENRICO CARUSO, the greatest tenor in the world, will officially open the National Motion Picture Exposition, to be held at Madison Square Garden, Oct. 5-13, with the singing of the Star Spangled Banner.

In accepting the invitation of William A. Brady, President of the National Association of the Motion Picture Industry, to officially open this war service exposition, the only stipulation made by Mr. Caruso was that half of the net proceeds for the opening day to be turned over to the Italian Red Cross. Mr. Brady immediately accepted these conditions and Mr. Caruso then sent his formal acceptance as follows:

"Dear Mr. Brady.—I received your letter of the 24th instant. It is with great pleasure that I inform you that I will be very glad to open the National Motion Picture Exposition at the Madison Square Garden on the night of

Oct. 5, at 8 o'clock, by singing "The Star Spangled Banner."

With best personal regards, I am, very truly yours,

ENRICO CARUSO."

Caruso will sing from the grand box directly over the Madison avenue entrance to the Garden. He will be accompanied by the orchestra of the Strand Theatre, which has been kindly loaned for this occasion by Harold Edel.

This is one of the very few times on record which Caruso has sung outside of his regular engagement at the Metropolitan Opera House and the concert stage, and his singing for this occasion was only obtained when the patriotic nature of this exposition was brought to his attention. The check for half of the net proceeds for that day will be turned over to Mr. Caruso, who in turn will transmit it by cable to the president of the Italian Red Cross at Rome, with a message to the effect that it is the contribution of the National Association of the Motion Picture Industry obtained as a result for his singing.

Universal Produces Five Specials to Aid in Drive

SPARKS are flying from the Universal's activity in behalf of the Fourth Liberty Loan. That company has produced five star pictures and has packed its news pictorials with knockout propaganda on the subject. The special films, featuring Monroe Salisbury and Rupert Julian, Harry Carey, Mae Murray, Ruth Clifford and Dorothy Phillips were shipped a few days ago from the coast, and will be distributed according to plans devised by the committee in charge of the Loan pictures.

The Universal believes it has established a record for fast and high class production in its efforts for the loan.

Brief statements of the stories employed in several of the pictures have been issued by the company. They suggest mighty good things.

The picture featuring Salisbury and Julian is entitled "The American Dentist." Salisbury is the dentist and Julian plays the role of the Kaiser, a part he has previously played with distinction.

The other loan pictures give Universal's stars similar opportunities and drive home effectively the message of the loan.

Chester to Make Ship Picture.

C. L. Chester has left New York on a trip that will carry him as far westward as the Pacific Coast in the interests of a multiple reel shipbuilding picture which he is to make under the supervision of the Division of Films, Committee on Public Information.

A very thorough exposition of America's great ship undertaking is contemplated, and the scenario calls for scenes showing how the materials from which the victory fleet is being constructed are obtained. Mr. Chester goes first to the iron fields of Minnesota to get in touch with the extraction of the iron ore, and will then follow it down the lakes and through the locks to the smelters and on through steel mill and fabricating shop to the shipyard.

In unfolding the story of the wooden ships the producer will invade the primeval pineries of the state of Washington, and show how the almost countless crews of expert woodsmen are felling whole forests in order that the logs may go skidding down to the new rails and thence swiftly to the yards at tidewater.

Hart Has Unusual Makeup in World Film's "Allies"

SINCE the organization of the World Film Corporation, over 400 productions have been made. But in none of them has there been such a fine example of the art of makeup been disclosed as is seen in the work of Albert Hart in Carlyle Blackwell and Evelyn Greeley's production of "Allies."

Mr. Hart was cast for the role of an

Albert Hart's Makeup.

allegorical character, "The Huge, Black, One-Eyed Man." Although this character is seen in only some fifty feet of film he was compelled to create a make-up that took over two hours to produce and which involved less than ten minutes of time to film. Never in the history of either the spoken drama or that of the screen has there been a make-up that in any way resembled it. Mr. Hart was compelled to "stand-by" all day, and a hot day it was, with the thermometer hovering around the hundred mark. Though Mr. Hart was as thirsty as the proverbial dog on a Kansas prairie on the Fourth of July he could not quench his thirst as the make-up would not permit of it.

Mr. Hart has created some wonderful make-ups, as disclosed by his work in "The Grouch"; by his work as Big-Foot Ben in "The Man Hunt"; Harlan in "The Quickening Flame"; Ryan in "The Driving Power"; Sol Peter in "The Page Mystery," and Boss McDaniels in "A Woman of Redemption."

Before appearing in cinema productions Mr. Hart was for years identified with many Broadway successes. He began his stage career with Richard Mansfield when that famous star first started on his way to recognition as the greatest actor on the American stage.

Hammond Succeeds Linn as Big U Foreign Head

THE Universal has obtained the services of a traveler and student of world trade conditions to take the place of K. W. Linn, who is resigning as head of the company's export department to enter the industrial field. The newcomer is G. R. Hammond, of New York.

Mr. Hammond returned about six months ago from Spain, where he had passed the previous year. He has been absent for long periods from America, traveling in South America, Europe and Far East. His experience includes several complete trips around the world.

The Universal now has fifteen foreign branches, so situated that they serve every neutral and Allied country. Mr. Hammond, the new manager, speaks French, Italian, Spanish and Portuguese.

"The future looks bright for American trade," he said. "Especially is this true of the opportunities to be found in Spain. South America offers a great field for us, but the American exporters will have to make a fight for it."

Mr. Hammond declared that Germany is even now conducting a vigorous trade warfare in neutral countries, and is laying the groundwork for the most intense kind of competition after the war. He explained how that nation had virtually captured the South American market by extending long time credits.

This market can be taken over now by America, he asserted, if the exporters would strive to give the kind of credits and service the Germans formerly did.

He found Spain to be undergoing a radical change of sentiment during the last year. "In the first three years of the struggle, Spain was strongly pro-German," he said. "But lately it has been gradually turning its sympathies towards the Entente Allies."

ZION FILMS TO PRODUCE.

The writings of the late Sholem Aleichem, known far and wide as the "Jewish Mark Twain," will be adapted to motion pictures by the Zion Film, Inc., 1164 Broadway. Contracts with the author's widow were closed during the week.

Work on the first production, a two-reel picture, will begin shortly. The corporation says it will spare no expense to make these pictures perfect in every detail. A cast of noted stars is being selected, the humorist's widow herself playing an important role in engaging the most important characters for the adaptation of her husband's work.

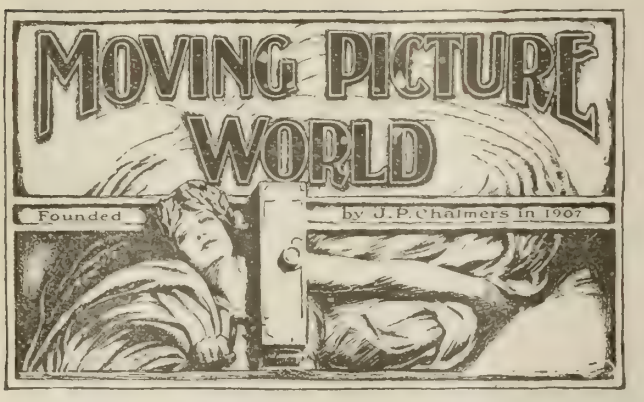
The Sholem Aleichem films will be but an experiment. If they meet with success the writing of other noted Russian and Jewish writers will also be adapted to the screen. Arrangements are being completed for a showing of the first film at a Broadway motion picture house.

The officers of the corporation are Solomon Adler, president; Elias Cantor, of Boston, vice-president; E. Walitzky, treasurer, and E. Jacobson, secretary.

GRINDING THE CRANK
WITH THORNTON FISHER
THE TITLE OF THIS IS "TRYING TO SEE A FELLER IN THE M.P. BUSINESS TODAY"

I'LL CALL ON THE MOVING PICTURE TRADE TODAY- SWEET COOKIES!
TELL MR. WHOOSIZ THAT MR. GOOF WISHES TO SEE HIM-
OH, MR. WHOOSIZ IS DOWN AT CAMP HANCOCK
X.Y.Z. FILM CO.
I WANT TO SEE MR. WINKS-
MR. WINKS IS NOT HERE- HE'S IN THE AVIATION CORPS!
KINDLY ASK MR. JEEVES IF I MAY SEE HIM-
MR. JEEVES IS IN THE OFFICERS' ARTILLERY SCHOOL AT LOUISVILLE-
IS CARL BROWN, THE CAMERA MAN AROUND?
NO, CARL IS IN FRANCE!
STUDIO
IS LIONEL DE FOREST, THE STAR, IN THE STUDIO TODAY?
NO, HE'S A CAPTAIN IN THE INFANTRY SOMEWHERE IN ITALY-
I'D LIKE TO SPEAK TO FLOSSIE PHILLIPS, THE LEADING LADY-
OH, MISS PHILLIPS IS DOING CANTEEN WORK IN FRANCE!
MEN OVER THE DRAFT AGE WANTED FOR IMMEDIATE SERVICE
THORNTON FISHER

HELP SELL LIBERTY BONDS (AND BUY SOME MORE YOURSELF)



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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

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Saturday, October 12, 1918

FACTS AND COMMENTS

WHAT are you doing for the Fourth Liberty Loan? When you answer this question for yourself weigh the question well. We do not mean when we ask "what are you doing" how much noise you are making, but how many bonds are you buying and how many are you inducing others to buy. The campaign is in full swing now, and to effect the sale of six billion dollars worth of bonds in three weeks someone has got to work overtime. In all probability this will be the noisiest bond campaign of all of them, but noise does not always mean bonds sold, and that is the only thing that counts. In the first place you should sit down quietly and alone and lay out your own campaign. First estimate your own limit of purchasing power. By that we do not mean the amount you can buy without putting yourself to any inconvenience or by denying yourself any of your usual pleasures. You must go farther than that this time; you must figure in cutting out some of your pleasures and putting the money thus saved into bonds. You have done your full duty only when you have bought up to your absolute limit.

*

Next step, provided you are an employer, is to canvass your employes to see just how many bonds they can buy. You pay them their weekly wages and you know just about what their expenses and financial obligations are. Do not use coercive measures; don't try to force any of your people to buy whether they can afford it or not, but talk the matter over with each one privately and show them how they can get at least a fifty-dollar bond, with your assistance, by paying one dollar each week. You will know how to arrange it for them. By this plan you should make a hundred per cent. return. If you have more people in your employ than you can talk to personally encourage some one among your staff who is popular to start the campaign, but make it your business to see that the returns are 100 per cent.

*

So far the suggestions offered cover interests over which you have considerable control—situations that any employer of labor can deal with. As a manager of a motion picture theatre you have a still wider field of action. In the first place use your screen as freely as possible for war propaganda pictures and slides; see that Four-Minute speakers get a regular and respectful hearing. If you know how to talk to your audiences do a little talking yourself—your audience is composed of your friends, you know, and you can talk to them as a friend. Have you any idea how great an influence you have with them? Suppose you try it out by seeing how many of them will sign a pledge to buy a bond. It is just possible that you have room somewhere in your theatre or lobby where a regular solicitor for Liberty Bonds can have a desk or table where he can take care of those of your patrons who want to subscribe for bonds. If you can arrange it do that little thing for the convenience of your patrons. If you have any original ideas that will help sell bonds try them out. It's all right to make a lot of noise, but it's much better to sell bonds. Try it.

* * *

WE do not believe that it is necessary to point out to exhibitors the advisability of getting as many war propaganda pictures into their programs as possible, but it is essential that precedence should be given to Government pictures at all times. This should not be overlooked. The Government has a reason for wanting the widest possible distribution of its war pictures, and it looks to the motion picture theatre managers to co-operate to the fullest extent. There should be no bargaining in this matter, such as we have heard of, but the pictures should be accepted without question and a place made for them at the earliest moment. While the Fourth Liberty Loan campaign is on, such subjects will be of the greatest value to the Government. Therefore, now is the time to comply with the request that Government subjects be given the greatest consideration. Are you complying with that request? You are essential in the same measure as you are useful.

CONSERVATION—BUT NOT STAGNATION

By James L. Hoff.

THERE has been a great deal of loose language—written and spoken—of late, about the way in which the motion picture business is being conducted with relation to war times and necessities. We hear charges of waste and lack of economy and failure to adopt proper measures of conservation as well as lack of efficiency.

Looking about the field carefully has brought us to the conclusion that these criticisms are groundless and were written or spoken by persons either uninformed or out of touch with the business they presume to criticise.

The mistake these critics have made has been, and still is, in taking as their text the instances in which entirely inexperienced men have endeavored to break into the picture business and have made dismal failures of their efforts, and then likening the whole business to them.

Naturally, conclusions so reached are dark and dismal.

Fortunately, the level-headed business men who are engaged in this industry are not disturbed by calamity howlers. They are conducting their affairs with a full knowledge of what they are doing, and doing it in a safe and sane manner, as the success of their work proves.

Furthermore, these men are highly sensitive to the needs and the restrictions of war. Anyone familiar with the economy of the business knows that every considerable and material form of waste in either production or distribution has been carefully eliminated. Proof that this is true may be ascertained with little trouble.

It may be safely said of every going concern in the motion picture business that its affairs are as conservatively administered as the dictates of good business could demand.

The difficulty seems to be in the understanding of the term "conservation" and a knowledge of how it should be applied to this particular business.

Also, the meaning of the term "essential" is being misconstrued and misused by ignorant or designing persons.

It would be well for some of our aerial performers to consult the dictionary. We note that Noah Webster says "conservation" means "to protect from loss or injury."

We know of nothing that would be more gratifying to Government authorities at this particular time than to realize that the many great industries of the country were being properly protected from loss and injury. Unfortunately, there are certain industries that are, by their very nature, interfered with by the business of war.

Thus we find the output of steel and its distribution and uses seriously diverted from the usual trade channels because it is needed for ships and shells and guns. In consequence of this diversion we build fewer buildings and automobiles and a thousand other things into which steel ordinarily goes. Those things made of steel that are not absolutely necessary can wait till after the war. But if enough steel can be made to answer all war requirements and afford some for other purposes it will be so used that our industries may be conserved.

In practicing conservation it is not intended that we shall drift into stagnation. The Government does not ask that all forms of peaceful human endeavor should cease and that those so engaged should turn their entire efforts to war industries. What is required is that, in so far as our individual industries are concerned, we should so operate them that they may assist the work of war to the fullest extent. If we do not do this; if we suspend operations and permit our respective businesses to stagnate, then do we not only cease to conserve, we cease to be efficient.

Then, and only then, would the Government be justified in coming in and taking charge of the business which we have failed to operate efficiently toward winning the war.

Our business—the motion picture business—is the business of amusement. To some minds amusements may seem unessential to our great task of winning the war, but experience has proved the contrary to be true. Our Government has recognized the latter truth, and is making the greatest possible use of every form of amusement for the purpose of maintaining the morale of our vast armed forces on land and water.

What is the meaning of the word "efficiency"?

Again we refer to our old friend Noah Webster, who says it means "power that accomplishes a desired work."

Has any one discovered that the motion picture business has not accomplished any task that the Government has set for it?

If so, we have not heard of it.

As to the war work of the motion picture industry, its percentage of efficiency approaches one hundred. Probably no other industry is so situated that it can render to the Government so great a service as has the motion picture industry.

It is because the men who are guiding the affairs of the established and going concerns in this business of ours have conserved their energies and resources, protecting them from loss and injury, that they are now able to produce the power that accomplished the desired work.

It is as plain as a pike staff.

Therefore, in behalf of our conserving and efficient industry, the Moving Picture World resents any inference to the contrary and decries any attempt to interfere with its present status.

The suggestion of a Chicago distributor reminds us of nothing so much as the famous old fable of the fox that lost its tail during an excursion among the neighboring chicken coops. Realizing that its caudle appendage could never be restored, the fox called a convention of his fellows and suggested to them the advisability of having their tails amputated, too.

Our recollection is that the other foxes could not see the efficacy of the suggestion, nor do we believe that the motion picture men to whom this later appeal is addressed will fall in with the Chicago man's idea.

Conservation and Efficiency we have.

Stagnation we do not want.

Therefore, let us continue to protect our business from loss and injury and maintain it at its highest power that it may accomplish the great work set for it to do. This means that we must maintain its present effectiveness in production and distribution that the several thousand motion picture theatres may continue in business and be potent for the collection of taxes for war purposes; that they may spread the propaganda of the Government more effectively and, finally, that they may be powerful agents for the sale of One Billion Dollars' worth of Liberty Bonds.

PERILS OF PERSONALITY

By Robert C. McElravy.

IT IS often said of an actor or an actress that he or she has personality. The comment is sometimes made as though the possession of this arresting attribute were the best bit of luck a performer could have.

Measuring one qualification against another, perhaps personality may be placed in the long list of accomplishments an actor must have. But it is quite easy for the performer to have too much of this particular gift, as many of them have long since discovered.

Personality in an actor is a great deal like style in a writer. It represents his individual mannerisms as he comes in contact with his public—his distinctive way or method of approach. He may win your instant admiration or perhaps your dislike, but in either case you must give him credit for affecting you in some degree as perhaps no other individual has done before. Whether or not you are deeply or permanently impressed is another thing; with the actor this depends in a measure on what he is playing, and with the writer on what he has to say. But if your admiration is really aroused, you are likely to strike up a long friendship with the person who has succeeded in pleasing you, and this is of course what he wants you to do. Of what earthly use is either personality or style if it doesn't win friendly interest?

"It isn't so much what she does, as the way she does it!" How often has that remark been made of certain actresses, indicating at once the presence of winning personality in the performer. Certainly the possession of such a natural gift is an immense help, not the whole battle, but perhaps equal to capturing the first line trenches.

But—now comes the solemn warning!—the fact that your Friendly Enemy, the great public, succumbs to your early barrage fire and initial dash over the top, does not mean that you have won the war. You may have to keep on selling thrift stamps and Liberty Bonds for a long while before the guerdon of victory trickles down over your ears.

Personality intrigues the interest; it makes people perfectly willing to sit up and take notice of what you are doing. But they must not be misled or betrayed too often, or the interest will soon disappear. For personality is not the whole thing in acting, thought it has of itself saved many a poor play or picture. As a general rule it must be backed up by acting ability, confidence, ease of manner, and most of all by an understanding of character portrayal.

There is the sticking point for the performer with personality. Can he lay aside this heaven-sent apparel when the proper times comes and get into the borrowed garments of the character he is playing? The performer with personality is in clover when he has a part that exactly fits this personality. He can keep on playing such parts without a great deal of trouble so long as the public wills. But is he at the same time fitting himself to carry on in other roles when the public wants a change?

A film was shown not long since in which a certain actress who had succeeded greatly in easy, natural parts, attempted something different. She was called upon to step out of her natural self and play a character role. The effort was not a great success, for the actress could not seem to get away from her own personality, which overshadowed her efforts at characterization. Every time she got properly into the story, there would come a long close-up of her true self and people watching the picture saw the actress and character at war with one another—making her altogether a sort of "Dr. Jekyll and *Mrs.* Hyde."

In this case the actress herself had a most agreeable personality, and some capacity as a character actress. But the two should never have been allowed to come into conflict. The long close-ups may have been the mistake of the director, or it may be that the actress herself insisted upon them.

A performer should always be willing to follow the requirements of his character role at all hazards. After all, the story is the thing that counts and to keep that moving properly is the main issue. Fortunately for the success of these productions, performers usually have this firmly in mind and are willing to forget self. It may be put down as a practical certainty that unless the actor gets thoroughly into the part he is playing, those who go to see the picture will never get very far into the story.

OUR GREATEST POWER

By Louis Reeves Harrison.

WE ARE rendering a great social service in this moment of one big central thought, that of returning to humanity its own, its rights and its happiness, by sending out to millions pictured accounts of what is going on. Education means the distribution of extant knowledge, and our screens all over the country are showing people what is being done. We can see for ourselves how our serious problems are met and solved by the Government in which we are reposing warm-hearted faith.

See what ignorance has done for Russia!

See what intelligence is doing for America!

The screen is playing a splendid part.

We know the ships are being launched, the sailors are being trained to man them, guns being made to arm them, and we will hold the oceans safe for travel and commerce as long as the spirit of justice stirs the hearts of our people. Those hearts are stirred to enforcing justice by the far-seeing and far-reaching messages of the screen.

It is a case of "show me" with Americans.

That is just what the pictures are doing.

The truth is *shown,* not merely talked about.

That brings out the sinews of war.

Our soldiers are marching away with purpose well-defined in their bright minds and brave hearts, doubly armed that the whole nation is behind them, working at greater efficiency than ever before. Their achievements are due to their own ability and the opportunity afforded them to use it to best advantage by a unity and harmony of feeling at home, a unity of sentiment moving pictures have made possible.

Over there they know "the Yanks are coming."

Over here we know they have arrived.

We have seen them on the fields of France.

We have seen that their physical welfare is taken care of, and we have seen that new attention is being paid to the physical welfare of factory workers in munition plants and elsewhere at home. Just as it was a new social service for us to see that the boys abroad were looked after in matters of entertainment as well of utility, so it is a new social service for us to give that same consideration to men and women in the factories, and the knowledge of this, as circu-

lated everywhere by the pictures, has a tremendous humanizing effect.

That knowledge is making us a United Nation.

Noble work of the Red Cross is being shown.

Splendid efforts of the Y. M. C. A. are portrayed.

We help without grudging what we give, because we *know*.

Not only can we see with our own eyes how the flower of our youth has become the flower of world chivalry in helping the weak, but those same knights of the twentieth century can watch the pictures in far distant countries and see with their own eyes what is going on at home.

What a marvelous change moving pictures have wrought!

They have united North, South, East and West.

They may bring the whole world to a common understanding.

Why not keep that going after the war?

Let us show on the screen what is fine in American ideals, instead of cabarets and cowboys, what is compassionate in our national character instead of the imported Cinderellas and Camilles. We are treated to pitifully primitive emotions of the "Far North," or any other place unfamiliar enough to bare the raw flesh of decadence with almost nothing of modern feeling and its repression outside of comedy.

Why not tell the plain truth about ourselves.

How about the higher claims of feeling?

We are showing them dramatically in a thousand ways.

Why not picture ourselves just as we are?

"The novel and the short story," says Brander Mathews, "are valuable only when written by a native, unconsciously intimate with the character he is creating and with the social atmosphere he is evoking."

Our greatest power lies in doing away with false ideas and replacing them in the minds of all with knowledge.

A PROPHET OF THE SCREEN

By Edward Weitzel.

IN the year 1915 Vachel Lindsay published his book, "The Art of the Moving Picture." Of a most picturesque personality, an artist and a writer of a new form of realistic verse, Author Lindsay's work made interesting reading when it was first brought out. His predictions relating to the trend of the art were among the most thoughtful and clearly expressed portions of the book; but they will hardly give him much of a standing as a prophet, when measured with the present achievement of the screen. The thing most clearly proved by the book is that the practical improvement in the motion picture has been accomplished by the man who has done the actual producing of the stories for the silent stage—the director, the one person who is responsible for the way in which the human appeal is conveyed to the spectator.

Whatever assistance he may require from the technical director, art expert or highly proficient theorist, when it comes to putting in the element that spells success or failure for the picture, only the man who has learned the tricks of the trade—or, if you prefer, the practical application of the laws of his profession—can be relied upon for this important part of the work.

"The Conversational Theatre"

One of the things that Author Lindsay did not foresee was the development and importance of incidental music for the motion picture. An extract from the book reads:

> Almost every motion picture theatre has its orchestra, pianist, or mechanical piano. The perfect photoplay gathering place would have no sound but the hum of the conversing audience. The orchestra is in part a blundering effort by the local manager to supply the human-magnetic element which he feels lacking in the pictures on which the producer has not left his autograph. But there is a much more economic and magnetic accompaniment, the beforementioned buzzing commentary of the audience. There will be some people who disturb the neighbors in front, but the average crowd has developed its manners in this particular, and when the orchestra is silent, murmurs like a pleasant brook.

There is nothing like having one's own point of view. When the person whose name heads this article attends a moving picture theatre and some one near him starts to discuss the merits of the picture or the trimming on her neighbor's new hat he always feels an overwhelming desire to demand silence—and acts on the urge.

After advising the local manager to call his picture house "The Conversational Theatre" Arthur Lindsay suggests that each patron be handed a card, part of which reads as follows:

"You are encouraged to discuss the picture with the friend who accompanies you to this place. Conversation, of course, must be sufficiently subdued not to disturb the stranger who did not come with you to the theatre."

Unless the spectators are all boiler-makers, the only practical way to run a "Conversational Theatre" is to restrict the conversation to the deaf-and-dumb language. As to the doing away with the musical accompaniment, if the matter were ever put to vote it would be snowed under like a presidential candidate on a pacifist platform.

Another Deduction Gone Wrong

In a chapter entitled "The Contrast with the Stage," one paragraph commences in this wise: "The photoplay is as far from the stage on the one hand as it is from the novel on the other."

Time gives it proof that the motion picture as it is constructed today is very closely related to the novel, and bears very little resemblance to the stage play. Every step forward in the art of the motion picture has led it nearer to the form followed by the novelist—the same pauses in the action for descriptive passages, the same want of steady progress toward a series of climaxes. In other words, we have developed the photo novel and neglected the photoplay. The screen-drama is coming, however. It is only a question of technic. It may not be here three years from now, but it will add a new delight to the shadow stage when it does arrive, and will extend its activities a hundred fold.

WILLIAM C. THOMPSON IS DEAD.

News came from Chicago that William C. Thompson died of pneumonia in that city September 23. He will be well remembered as a circus agent, advance man for dramatic shows and publicist for William Fox films. His presence in Chicago was due to the appearance of the Hagenback-Wallace show in that city, "Bill" having gone there in his capacity as general press agent of that organization. He was forty-six years of age, and leaves a wife to mourn her loss. "Bill" had hosts of friends—and they will miss him. The remains were brought to New York for burial, Sept. 28.

Geraghty Writes Pickford Story.

Mary Pickford borrowed the services of Tom J. Geraghty, Metro scenario writer, to assist in the preparation of her propaganda picture, "100 Per Cent. American," made by Miss Pickford for the Government in behalf of the fourth Liberty Loan drive.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ticker Topicals.

ENGLAND, first to use the screen newspaper, is again in the van with an idea which has been used hitherto only around election time and on the occasion of big prize fights. The Stoll theatres are now screening the war telegrams as they come in over the ticker service. They are making a feature of this service and find it profitable. With its important war movements, the newspaper bulletin is sharing popularity with the picture theatre. The Stoll management combats the counter attraction by making it an added feature. A patron may view the films with the assurance that all important news will reach him as quickly as though he stood before the newspaper office or in some barroom. Slides may be quickly prepared, ticker service costs but little, and it would seem that the idea is susceptible of adoption by American exhibitors. Nothing can be made more interesting, and with the added advantage of patriotic slides and music, a news service can be maintained that will prove as much of an attraction as the film feature. It was long ago predicted that the newspaper of the future would be filmed. This seems to be a starter. If you cannot gain access to a ticker service, you can at least arrange with your newspaper to share its wire service and perhaps get it free in return for a credit line or credit slide. Try the scheme, at least to the extent of making bulletins of big war news as it breaks.

Ruff Stuff.

Ralph Ruffner is making a big noise about the official war review at the Rialto, Butte, Mont. He realizes the value of the Government stamp and the value of the pictures themselves. We have already told how Ruff launched the idea, and for a permanent sign he is using a reproduction of the official cut. The first illustration shows how this looks on top of the canopy.

Emblem used by Ralph Ruffner to advertise the Allies War Review.

The wings of the eagle flap slowly, and the motion attracts much more attention to the sign than would be the case were the pinions still. The result is gained from a small electric motor which turns a large wheel. To this is attached a loose

Mechanism for causing the eagle's wings to flap.

shaft which converts the rotary into an up and down movement, which causes the wings to rise and fall. The scheme is so simple that anyone, after a glance at the illustration, can work the same idea, not alone for this but for other motion attractors, and it is a well-known fact that motion multiplies the value of a display very greatly. Another recent stunt of Ruff's was worked in connection with Pershing's Crusaders. Working with the local recruiting office, he persuaded the City Fathers to consent to painting the

Ruffner's Guests at Pershing's Crusaders

sidewalks with "Pershing's Crusaders at the Rialto," covering the territory for half a dozen blocks around, and the work was done by enlisted men which gave an added official touch to the picture. The work was done in colors and the funny part is that while the rest of the lettering disappeared soon after the showing of the film, a different sort of paint must have been used for the house name, for that is still as bright as ever. The men of the 14th Infantry were invited to be the guests of the management at the matinee. The house was dressed with flags and the boys were photographed before they entered, the photographs being rushed to the newspaper offices to appear as news cuts, and Ruff carefully painted up the house name with artist's ink before he sent the photographs out. He doesn't overlook a single angle. That is the real secret of his success. When he gets an idea he makes it do all the work possible.

Sound Argument.

Charles Decker, of the Majestic, Grand Junction, Colorado, is getting them used to a four-change program. He asks in black face:

WOULDN'T YOU RATHER SEE FOUR GOOD, GUARANTEED SHOWS EACH WEEK, THAN SEVEN CHANCE SHOWS. UNDER OUR NEW STAR SERIES OF BOOKING WE GUARANTEE OUR PICTURES—YOUR MONEY BACK IF YOU ARE NOT SATISFIED.

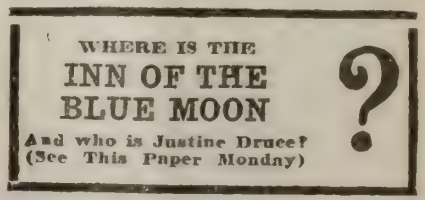
There's a column of argument in those eight lines. Just to show that he does not depend upon ready-made advertisements he advertises "Her Body in Bond" and adds that Miss Murray sued Universal for $150,000 damages over this picture. That isn't going to hurt the attendance any. Mr. Decker's house organ, a six-page newspaper size sheet, is well along in its fourth year with a better advertising clientele than ever. That seems to be a record, though it is shared to some extend by a sister house in Greeley.

An Identification Campaign.

L. W. Barclay, of Johnstown, Pa., sends along the identification campaign he used to make Dorris Kenyon known. It is simple, effective and not too costly. Miss Kenyon was not known to the patrons of the Parkview and something had to be done to establish her identity. The picture opened Monday. On the preceding Thursday evening and Saturday morning the front and back page carried a five-line teaser that read:

WHERE
IS THE
INN OF THE BLUE MOON?
WHO IS JUSTINE DRUCE?

Of course the inevitable "advt." tailed the display. On Friday evening and Saturday morning the same advertisement was carried on the front and back pages and each inside page carried a one-inch display, as shown. In the Saturday evening edition



One-inch teaser advertisement from Johnstown, Pa.

three elevens were carried telling that Miss Kenyon was Justine in the Vance story, and this told the rest of the details about the Vance play. The cut shows up poorly in the reproduction, but this seems

DORIS KENYON
is Justine Druce in the first Parex masterpiece, a picturization of Louis Joseph Vance's story,
"The Inn of the Blue Moon"
An appealing story, abounding in thrilling situations, tense dramatic action, love and romance, and wonderfully artistic scenes. Showing with
LYONS MORAN COMEDY—ANIMATED WEEKLY
Two Days Only, Beginning MONDAY
First Floor 19c
Balcony 9c
Parkview THEATER
Last Time Today, DOUG FAIRBANKS in "THE GOOD BAD MAN," and a Keystone Comedy
DORIS KENYON
in a picturization of Louis Joseph Vance's great novel,
"The Inn of the Blue Moon"
A romantic drama that teems with action. Miss Kenyon as Justine Druce, scores a foremost place in the screen world by her work in this, her first Sherry Parex production. Showing
Two days, starting TODAY
With a funny Lyons-Moran comedy,
"DON'T SHOOT"
and the latest news in
ANIMATED WEEKLY
Parkview THEATER

Three elevens from the Saturday issue and the single ten used for the days of showing.

to be the fault of the inking rather than the cut itself. The Monday morning paper carried three sevens for the attractions and then the space was dropped to a single

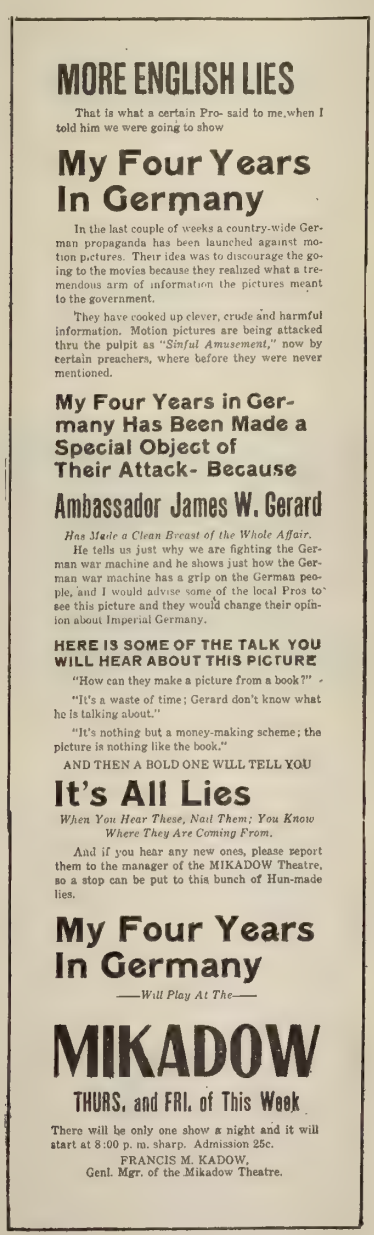
LOUIS JOSEPH VANCE'S DRAMA OF LOVE AND ROMANCE
"THE INN OF THE BLUE MOON"
has been picturized, with a motion picture favorite,
Doris Kenyon
in the role of
JUSTINE DRUCE
A picture abounding in thrilling situations, tense dramatic acting, love and romance
A LYONS MORAN COMEDY
ANIMATED WEEKLY
Two Days, Starting TODAY
First Floor 13c
Balcony 9c
Parkview THEATER

Three sevens used on the opening day, after which a single ten was used.

ten as shown for Monday evening and Tuesday morning. Mr. Barclay adds that the picture went over well and that they expect the investment to apply to other pictures in which Miss Kenyon will appear. For this reason the star was played up strongly and Vance not so prominently, though we think that a more generous use of the Vance name would have helped to establish the star, since he is well known to magazine readers in all towns. Some day we shall come to a point where the play will be regarded as of equal importance with the star, but it will take a lot of education to make patrons generally desert their star system. Mr. De Mille is now featuring his production above the stars he uses and in time people will come to understand that certain authors and directors are as well worthy of a following as the stars—but before then the author must have more to say as to how his story is to be produced. Meantime it is necessary to establish new stars and we like Mr. Barclay's way.

Not Adroit.

We think that Mr. Kadow does not show his usual adroitness in advertising My Four Years in Germany at the Mikadow, Manitowoc, Wis. Instead of hammering upon the big lines from the book and playing of the natural sensation, he took a two fifteens for a reader. We are giving it in full. The trouble with the copy is

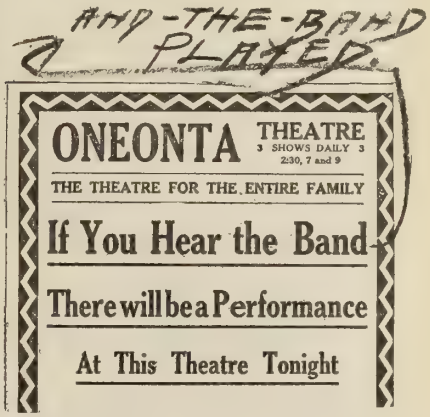

MORE ENGLISH LIES
That is what a certain Pro- said to me,when I told him we were going to show
My Four Years In Germany
In the last couple of weeks a country-wide German propaganda has been launched against motion pictures. Their idea was to discourage the going to the movies because they realized what a tremendous arm of information the pictures meant to the government.
They have cooked up clever, crude and harmful information. Motion pictures are being attacked thru the pulpit as "Sinful Amusement," now by certain preachers, where before they were never mentioned.
My Four Years in Germany Has Been Made a Special Object of Their Attack- Because
Ambassador James W. Gerard
Has Made a Clean Breast of the Whole Affair.
He tells us just why we are fighting the German war machine and he shows just how the German war machine has a grip on the German people, and I would advise some of the local Pros to see this picture and they would change their opinion about Imperial Germany.
HERE IS SOME OF THE TALK YOU WILL HEAR ABOUT THIS PICTURE
"How can they make a picture from a book?"
"It's a waste of time; Gerard don't know what he is talking about."
"It's nothing but a money-making scheme; the picture is nothing like the book."
AND THEN A BOLD ONE WILL TELL YOU
It's All Lies
When You Hear These, Nail Them; You Know Where They Are Coming From.
And if you hear any new ones, please report them to the manager of the MIKADOW Theatre, so a stop can be put to this bunch of Hun-made lies.
My Four Years In Germany
—Will Play At The—
MIKADOW
THURS. and FRI. of This Week
There will be only one show a night and it will start at 8:00 p. m. sharp. Admission 25c.
FRANCIS M. KADOW,
Genl. Mgr. of the Mikadow Theatre.

A two fifteens from Manitowoc, Wis., in which the management seems to place itself upon the defensive.

that it seems to place the management upon the defensive. Instead of being aggressive, this endeavor to hook up with the propaganda talk makes the advertisement seem apologetic. It places Mr. Kadow in the position of explaining. It is a mistake to assume that fault may be found with an offering, even by its enemies. It suggests that there may be some basis for an attack and that it is this which the manager seeks to combat. Moreover, the truculent talk is directed against the town folk instead of against the enemy. Most of the advertising for this feature has used the striking lines from the book, incorporated into the play, as the basis for argument. We have reproduced many of these lines in various displays, and they have always seemed to work well. Here no use is made of these lines, but instead Mr. Kadow seems to be trying to assure the possible patron that the offering is really worth while. He assumes that there is reason to think otherwise, and meantime he has lost his chance to tell the good points. He has taken the wrong angle and we think it will react against the house. Indignation should have been directed against the Kaiser and not against the supposed spies. It is a more general appeal and a more definite one.

Burned Out—No Panic.

Remember the good old days when papers would "eat up" stories of film flares when the reels and the audience "exploded" simultaneously? The other day the Oneonta (N. Y.) Theatre was showing My Four Years in Germany when the film caught and there was a fire that not only cleaned out that reel, but the better part


AND THE BAND PLAYED
ONEONTA THEATRE
3 SHOWS DAILY 3 2:30, 7 and 9
THE THEATRE FOR THE ENTIRE FAMILY
If You Hear the Band
There will be a Performance
At This Theatre Tonight

Heading of an advertisement from the Oneonta Theatre, with Mr. Addison's comment.

of the remainder of the subject. Not a single person was hurt in an audience that packed the house and two employees were slightly burned putting out the fire before the department apparatus arrived. There was no disorder and no undue excitement. Manager Addison telephoned to New York for a new set of reels and then he put an advertisement in the local paper of which this is part. The remainder of the advertisement announced that new film had

Street display for Oneonta Theatre.

been sent for and would be shown if it arrived in time, the parade of the band being the announcement. There was no evening paper in which to make the announcemet, but the band was turned out in the afternoon and formed a more novel advertisement than any type could pos-

sibly have given. Mr. Addison advertised the film heavily. The band which announced the coming of the new edition, was also used for street work along with an Uncle Sam and Kaiser. Some of the advertising ran three and four columns page length, which is going more than a litte for a small town, but Mr. Addison does things in big town fashion. He takes two elevens even for his daily bill, and spreads when he gets a special.

Three in One.

We used to get two programs in the same envelope from Orange, N. J., but now there are programs for the Lyceum, Colonial and Palace in the same cover. They seem to be growing. The inside arrangement is the same for all, but care has been taken to get the front pages distinct. Different colors are used for the three houses and in addition the type display is markedly different in each of the three fronts; a further distinction being gained through the use of ornaments on two of the faces. This has been cleverly done, but each program carries all essential facts on the front, such as location, times of showing and phone numbers. It is clean work.

King Wants Credit.

Carroll E. King, of Leesburg, Ohio, rises to remark that he is also "there" and adds that he isn't all swelled up about it, but just wants to tell that he is alive. He says in part:

Two articles in your issue of Sept. 7th compel me to write you in order to stand up for little "old C. E.," for so little credit is being passed around these times that a fellow has to "holler" for his share.

Referring to your article on page 1388 concerning your correspondent's journey through some of the small towns, would especially call your attention to the report regarding Cherry Valley, town of 800. Mr. F. Levere Minne, manager. Regarding this would respectfully call your attention to the fact that Leesburg is rated at 828 population, but now has less owing to the draft and enlistments. The Johnsonia Theatre is a ground floor theatre in a separate building, seating 242. I run Tuesdays, Thursdays and Saturdays and every other Friday. Therefore in one respect I go Mr. Winne one better. Further, I also am editor of the "Leesburg Citizen," and this paper, you will note by enclosed letter head, is the only eight-page, all home-print-paper in this section of the state. We, too, have a linotype and the plant is modern in every respect. Absolutely no plate matter is used in the news columns, everything being our own composition. Can Mr. Winne show up that well? Asy the "boys" through here.

Further, I am a "nut" on publicity and can't do too much of it. I agree with Winne that publicity propertly exploited, pays just as well in rural communities as it does in the cities. Further, I have six, sixteen and twenty-four sheet stands scattered through eight small hamlets in the surrounding country and I sure do use them whenever the production I am running justifies it.

Mr. King overlooks the fact that he got more space and some cuts in the same issue reciting that very fact. Then Mr. King goes on to remark that Ruffner is not such a much on community singing as the Johnsonia has been doing that the past three months. Yep. But Ruff has been doing it two years and a-half as back issues of this paper will show. Mr. King turns the house over to his personally organized Community Club and they run a special sing. The reason for this is that there is a new school house with an auditorium which has not yet been provided with seats because the theatre provides all the necessary accommodation, and by getting the people used to this house Mr. King saves the town the cost of the seats they might otherwise buy—and also saves his bacon. But we think that letting the kiddies "speak pieces" is best held to the small towns. He ends up with "You see the little fellows have just as big problems to overcome, in proporotion, as do the big houses in the cities." It's more than that. The "little fellow" ninety-nine times out of a hundred has to be a darned sight better planner or he will not be able to live. In the city you can get people in somehow and if John Jones won't come you can get after Sam Smith, but in the small towns you must get **both** Jones and Smith or put up the shutters. It's the little man who most always is the live wire. The city man takes it easy—sometimes far too easy.

For Crashing Through.

For Crashing Through to Berlin the Broadway Theatre front looked like a misguided Hall of Fame. The cut shows the house front. Inside were similar niches showing nineteen heros of the war. They were not busts, but profile stuff, painted. On either side of the lobby were stills to suggest frames of film. Three stage ef-

Front of the Broadway Theatre, New York, during the run of "Crashing Through to Berlin."

fects were employed. The first was a huge hour glass with "blood" instead of sand running through. The second were tableaux showing Washington crossing the Delaware and Pershing crossing the Rhine, while following the play the screen was raised to show a cannon with the Dove of Peace doing light housekeeping in the next in the cannon's mouth. The lobby made a decided flash and is credited by the management with bringing much business.

Program Copy.

Here is some good program talk from A. L. Middleton, of the Queen, De Queen, Ark. It is not only good program stuff, but it is good logic. It leads up to a chat on the current program. It begins:

We could attract attention by standing on a corner and pointing to the sky.

But you would be disappointed when you found out what attracted your attention.

Likewise we could attract you to the Queen Theatre by a big roar about ordinary pictures.

But to get you back again and again and again we want to deliver the goods; we must make good; you must not be disappointed when you go.

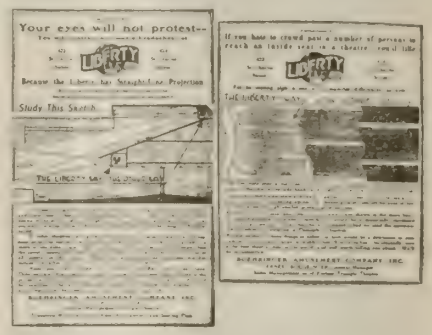
We must point to something of quality; something that you are going to be pleased with, as an inducement to get you in.

Therefore we are coming into your home this week with the Herald to point out to you the fact that we are presenting besides our two big serial programs Monday and Thursday this week, four of the very best feature programs that money can buy.

The entire four pages of the program is a running story with this introduction. Mr. Middleton is as much an institution of De Queen as is the railroad station just because he has made himself a part of the town through his talks.

Pre-education.

Leon Granjean, of the Boehringer Amuesment Co., Inc., put into effect a clever scheme when that company's New Orleans Liberty was on the point of opening. Just before the opening he commenced a series of advertisements dealing with the esential features of the new house. Those shown in the cut are the second and third of the series. Number



A three eights and a three tens, part of a series of advertisements showing the advantages of a new house.

two tells why the Liberty can offer better projection than most houses through the proper placement of the projection room, while the third shows how the seating scheme, with four aisles instead of two makes for comfort. The first announcement was a two sevens, announcing the house and its location and serving as an introduction to the remainder of the displays. The fourth is three twelves and deals with the seats, showing by illustration how the bottoms cannot be soiled by the boots of the patron in the row behind, how the arm rests are rounded to prevent catching the clothing and how comfortable the seats are. In turn the other announcements are devoted to the lighted risers in the balconies, ventilation, the shadow box, double box office, decoration, location, fireproof construction and house policy. Most of the spaces were two eights, but more was taken if more space was needed, and as a result the first nighter knew all about the excellent features of the house and was prepared to enjoy them.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Overseas.

George E. Edwards, late president of New York Local Union 306, and a live wire who tried to give New York projectionists a real organization, but failed, because of lack of support, writes interestingly, as follows:

> Just a line (Four pages is what brother Edwards calls a "line." Ed.) to let you know we are still doing business, with many novelties on the side. Am with the cinema department of the "Y." We have bunches of projectors, working, under all kinds of conditions, in barracks, camp, field and hospital. Some of the outfits would give you a fit, but they deliver the goods (after a fashion. Ed.), and that is, after all, what the boys want. We take a Power's 6 and equip it so we can use acetylene, arc, incandescent, oxy-hydro or storage battery, send it out on a flivver, with trailer, and give a show wherever it is most needed. The French projectionists have gotten wise to the outfits, and do very well with them, everything considered, and, oh boy! you should hear the yells of delight when one William S. Hart looms up on the sheet. It would do your heart good. We have all the American favorites, and it's worth a million dollars to stand near the sheet and watch the varying emotions on the boys' faces, the Poilus generally having the subtitles translated for them by an eager bunch of well-tanned yanks. All your carefully studied rules and formulas with regard to projection have been set aside, owing to the exigencies of war, and shows are put on under conditions that would cause the home projectionist to throw up both hands and yell "Kamerad" "Toute de Suite." The projectionist in service gets a projector, or a part of one, with some film, proceeds to give a show, and that is all there is to it. Sounds easy, but when you find your lamphouse smashed flat from a case of goods falling on it and proceed to improvise one from an empty oil can, arranging lamp and condenser as best you can with wood blocks, nails, wire, or anything else you can get hold of, it certainly keeps you on the jump. By the way, I ran across a bunch of French projectionists over here who, by the aid of a dictionary, had translated most of the second edition of your handbook. There was a lot they could not understand, owing to difficulty of literal translation, but what they did understand they understood thoroughly. You could not purchase the handbook from them for five hundred francs, and that is a lot of money to a French soldier. By the way, how would you like to be sent out with five reels U. S. film, a portable projector, which, in its case, looks like a multigraph, and give a show with a storage battery and a nine-volt lamp? We have them in use here, giving a picture 4 feet wide. With an aluminum surface screen we get a picture which would make you sit up and take notice. (Almost any light source would do that when concentrated on 12 square feet of metallic surface screen, brother Edwards. Ed.). In hospitals we use either the DeVry suitcase projector, or the regular portable, plus a mirror, showing the pictures on the ceiling between the beds, so that the boys in bed do not have to change their position. New York is well represented here. Eddie Fitzgerald, the demon motorcyclist, late of the Rialto; George Balsdon, late manager of the Vitagraph film corps; George Latta, of the Birth of a Nation, and yours truly, are all right on the job here in Paris and surrounding districts, while Press Wilson, of Local 35, is at the front, dodging 75s. The Cinema has not reached the magnitude in Paris it has attained in New York City. Projection, except in a very few cases, is very poor, and the theatres ditto. Music is used to drown the sound of the machines, and sometimes is successful. I was under the impression you were some punkins on a motorcycle, until I rode with Eddie Fitzgerald. It takes me a week to recover each time. Shell holes and barbed wire are considered by him as plenty good enough road for 40 to 70 miles an hour. We all wish you Merry Christmas.

This letter was dated August 18. Judging by the last sentence Brother Edwards has small faith in the speed of mail service over seas. Lord, man! how your letter reminded me of old days when we used all kinds of makeshifts, just as you are doing now. Sure, you can put on a show under such conditions, BUT there are shows and shows. Anyhow you are doubtless performing wonders, and the work you are doing, be the show good or bad (bad by comparison, I mean), is welcome to the men. The hospital stunt is a new one. With the DeVry you can just lay it on its back, start it going, and use the ceiling for a screen. The result will be just as good as though it were working in normal position.

We are glad to hear from Brother Edwards. He is of the right sort. My compliments to you all, and happy New Year to you in return for your Merry Xmas. If I can at any time do anything for you here just let me know.

Changing to Mazda Lamp.

Frank W. Briggs, Forked River, N. J., is anxious about the following:

> Have belt-driven special kerosene burning light plant, 3.5 KW at 60 volt, 1,900 R.P.M., Power's late model 6-B projector. Current is controlled through two Power's 60-volt rheostats. Have metaloid screen and get beautiful, clear 12-foot picture at 50 feet, BUT since I use the plant to light a hotel I am very badly overloaded and must race my engine to carry arc. Believe conditions in my theatre are ideal for Mazda lamp. Am compelled to make a change of some kind, as am ruining my plant, but the question is, will I be able to use Mazda with present equipment? How can I reduce voltage from 60 to 30? I understand the Mazda lacks in light brilliancy. Would it be practical, or possible, to use two Mazda lamps side by side, with reflectors set to throw light directly into condensers? Best wishes to yourself and the department.

No, the use of two lamps set side by side would not only be impractical, but impossible. The Mazda lamp must, for optical reasons, be exactly opposite center of condenser; in other words, on exact axis of the lens system. The slightest deviation therefrom is a very serious matter with the Mazda. You can control the voltage with a suitable rheostat, which any dealer in Mazda lamp appliances can supply, but I would strongly advise you to procure an automatic voltage regulator, of which Mr. Hallberg (U. T. E.) has excellent examples, both for A.C. and D.C., and I believe the General Electric also has one for A.C., though it was not yet complete when I was last at the National Lamp Works in Cleveland. Doubtless there are others, though these two are the only ones thus far presented to this department for examination. Under your conditions I see no reason why you will not be able to get a result which will probably equal or even excel your present one, and get it with considerably less expenditure of power, thus relieving your power plant. I do not know whether or not Lewis M. Swaab, 1327 Vine street, Philadelphia, Pa., carries this class of apparatus, but presume he does. He is probably your nearest dealer.

In the Navy.

Raymond Simmons, U. S. S. Magnolia, writes as follows:

> Maybe you would be interested in hearing from a projectionist in the navy, so here goes. Before enlisting, December 1, was working under a union projectionist, who was president of the Paducah, Ky., local. During my two years of work as assistant

I gained much valuable information from the projection department. Am now doing my bit in the navy; also am in charge of projection apparatus of this ship. The projection I have is a dandy. It is a "DeVry." With it I get a good, clear picture. Cannot use either of the two standard projectors, Power's and Simplex, because there is not room for all to see the pictures in one place, hence must give "shows" several times a day in different places about the ship. Sometimes, too, some of the boys are sick, and then I just grab friend DeVry (Suit case projector. Ed.), hike into the hospital and give them a show.

DISCARD THE JUNK. One thing I wish you would do for us, and that is, tell those in charge of securing pictures to be shown the boys in uniform that they could help their country a whole lot and us beyond measure if they would take a lot of those old junk pictures out and make a huge bonfire of them, instead of unloading them on us. Every trip I get reels of film in such utterly punk physical condition that I cannot use them at all. Cement and time would be wasted on them. Recently I received a Universal 1911 subject, the first two hundred feet of which was in almost as many pieces, and nearly all splices made out of frame. We are not just in from the backwoods, seeing our first moving pictures. Those old films are simply a bore to the men. We deeply appreciate what the Y. M. C. A. has done and is doing for us, but if they are purchasing those old reels they are, in that instance, spending money foolishly.

The attention of Y. M. C. A. officials is respectfully directed to the foregoing. Friend Simmons is right. Certainly it is not the part of wisdom to supply junk with which to amuse our men who are out dodging submarine torpedoes. Sending such stuff to them is worse than sending nothing at all. The pictures have, for the most part, already been seen by them, and there can be slight amusement in seeing them in fragmentary part again. Of course it is not to be expected that we can supply our ships with first run, but certainly we can do better than pure, unadulterated junk. Brother Simmons' criticism is well founded and his contention right. It is not the right thing to give (I take it, the films in question are donated to the Y. M. C. A.) films which have so far outlive their usefulness that they are rejected by even the five-cent theatre patron. Better do something better than that or do nothing at all. The DeVry is a high class projector of its kind.

Don't Know.

W. E. Williams, who signs himself "Operator," Lead, South Dakota, has the following to say:

Where can I get an "Ingento" dissolving slide carrier? What size condenser ought I have on a spotlamp having a six-inch opening. Throw, 88½ feet. Here is scheme for setting revolving shutter. Take short piece of new film, or film in good condition. Thread into machine in exact frame. Then move it down two sprocket holes, which brings it exactly one-half out of frame, with dividing line in center of aperture. Next, draw a straight line from center of shutter shaft across exact center of wide, or cutting blade of shutter. Place this line in line with dividing line of film when set as before described, and the shutter will be set correctly.

Your shutter setting plan would not work on some machines, as shutter does not cut across ray square with film picture. Where it would work you have, I think, failed to state it correctly. It would not work unless the squaring of the two lines be done when intermittent was exactly on point of starting, as you have stated it. The better way would be to turn flywheel until film dividing line comes exactly in center, and then square lines. But this is a lot of bother, since one must measure distance on rim of flywheel, the same as when measuring intermittent speed. Why go to all that trouble when one can set by light on screen, using title letters and travel ghost as guide. Don't know where Ingento dissolving carrier can be had, or even whether it is still made. I have one in fairly good condition which you may have for one dollar plus 25 cents for postage. You need a 6½-inch diameter lens for your spot. I do not remember what focal length is correct for spot lamp and have not the data at hand. Dealer will send correct focal length. As to the "Operator," are you content to be classed as a mere operator of a machine, or would you prefer to be classed as a projectionist, in all that term implies? Think it over!

Architecturnl Outrage.

As some of you remember, I have, from time to time, raked projectionists over the coals for their lack of knowledge—for attempting to do something that they do not know how to properly accomplish, and for making no adequate effort to gain the knowledge which they lack. But the projectionist is not the only one. The architect often leads him by several long laps. I recently received a letter from the manager of a large, new theatre, the cost of which must have run well up into the hundreds of thousands. Its seating capacity is large, its ornamentation splendid, and its appointments of the very best. But, alas, from the side seats, complained the manager, there is heavy distortion, and generally punk results from the spectators point of view. "We are sending blueprints," said the manager, "and want to know where the trouble lies. Would like you to come to ..... and look the matter over, if you can help us by so doing." It was close to 1,500 miles to the theatre in question, and it required but a glance at the blueprints to determine the trouble. An architect had attempted to design a motion picture theatre, with apparently a very hazy idea of even the most fundimental projectional problems involved. He had placed the screen in one corner with a view angle so acute from the side banks of seats that objects on the screen appeared as being but half their normal width, which, in its turn, made them seem abnormally tall. See figure 64 and top of page 154 of Handbook for explanation of reasons for this phenominon. I was able to suggest a possible improvement insofar as the side-shortening of figures on the screen was concerned, but it would not be enough to be dignified with the name "remedy," and would be at the expense of entire elimination of the stage setting, or rather the screen surroundings. It was a case where an architect had bungled matters in such way that the seating capacity of the auditorium must be reduced by the elimination of at least one bank of seats on each side, if anything like satisfactory results were to be attained. In other words he has, with possibility of entirely satisfactory results, made them impossible. In this case he drew plans for a building 132 feet square, and had, apparently, attempted to economize space by placing the auditorium in one corner, with the lobby in the opposite corner and store rooms on either side. A most excellent arrangement, if it would work! The architect should have known that it would not work. That was a part of his business. If he did not know, he should have consulted a projection engineer before the theatre was built instead of leaving it to the owners to consult one after the damage was done. Time and again I have warned theatre men about to erect motion picture theatres to consult a competent projection engineer. Architects are not projection engineers, consequently they are constantly committing the most inexcusable blunders, which injure the usefulness of the houses they design. Scarcely a month goes by that I am not consulted in at least one such case, but it is seldom that such a very serious and incurable blunder is committed in such an expensive theatre.

Why is it theatre men refuse to understand the fact that there are very real projectional problems entailed in theatre designing, fitting, decorating and illuminating? To me the thing is nothing short of amazing. Architects and exhibitors will cheerfully, and as a matter-of-course, consult experts in everything else connected with the proposed theatre except projection problems (the one thing the whole theatre is built to accommodate) before building. Oh, that will, they seem to think, in some un-understandable way take care of itself. And when it doesn't, and there is trouble, they then, after it is too late, rush off to do what they should have done in the first place, viz.: Consult with a projection engineer.

There is perhaps one possible solution to this state of affairs. A rather amazing assortment of self-styled "projection engineers" has, of late years, sprang into existence. Not long ago I received a letter from a man who was, if his letter head was to be accepted as conclusive evidence, a "projection engineer" par excellence. And what do you suppose he asked me? Why just this, "What is the real difference between a 6½ and a 7½ inch condenser lens. I know they give different results, but I want to know the exact reason why!" It is to laugh! There also are other men posing as "projection engineers" whose knowledge is either entirely or very largely theoretical. Then, too, we have the reverse in a lot of men calling themselves by the much abused title who have plenty of practical experience, but practically no theoretical knowledge at all. And theatre men who have applied to these rather weak staffs for aid over the rough spots have found themselves, in all too many cases, out a good sized fee, without much to show for it in improvement.

Now don't turn up your nose and say all this is leading to the assumption that Richardson is "it." Nothing of the sort! There are a few very capable projection engineers in the country, but they are invariably men who have had practical experience, and have supplemented it with deep study of the problems inherent in projection. As for myself, I am just a humble editor and projectionist who believes he knows projection and its problems as well, perhaps, as anyone else. I heartily welcome into the field every really competent projection engineer, but do object to four-flushers who have little or nothing to offer but an empty title. It is they who have made theatre men skeptical as to the advisability of consulting projection engineers before building or after either unless the trouble be very bad indeed.

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Dramatic Effect of Silence
So Loud That It Is Audible

"ALL I want is silence, and very little of that," said the Irishman, and in his humor there is some truth. We have other anxioms regarding "Silence that is golden," the "Wisdom of silence," and "Silence gives consent." Silence has played an important part in the diplomacy of nations, while the silent pause in music holds a wealth of meaning.

Silence in picture playing is beginning to be recognized as the strongest of dramatic effects. Used judiciously, it adds a punch to the picture that hitherto has been given with crashing chords. To emphasize the strong dramatic value of a screen action, we have had recourse to the cymbal, the big drum or the trumpeting in the orchestra. The slow crescendo ending in a double forte chord has hitherto typified the big moment.

But it was found that these means of accentuation were not always feasible. It required considerable deftness of timing and a close following of the picture to make the required synchronous effect. Moreover, if the orchestra reached the big chord before the climax had been reached in the picture, there was a semblence of burlesque that completely spoiled the picture. To attempt to *retard* the music in case the *tempo* had been too fast previously, would only take away the dramatic tension.

In melodramatic plays, it was found that the picture reached its climax when the villain was shot, and at the shot the music was abruptly broken off. A new number was started and the wise leader saw at once how much better it would sound if there was a well-defined pause after the shooting. In other words, the orchestra held its breath with the patrons until the suspense had passed. In this way, silence became a mighty dramatic factor in the presentation of pictures.

Analyzing the effects of silence, we find some very interesting facts. After the culmination of a valorous deed, when the audience has been held spellbound by the swift changing screen action leading up to it, silence relieves the nerve tension. On the other hand, after the well-beloved heroine has been run down by an automobile and we see her lying, bruised and dishevelled, upon the roadside, silence increases the mental strain. It is awesome and gives you that creepy sensation in the spine.

During the playing of the "Hearts of the World" at the 44th Street Theatre, in New York, the accompaniment became *tacet* every time the portrait of the Kaiser appeared. This form of silence might be called a portrayal of hate. It spoke volumes for the thoughts of the players and conveyed to the minds of the audience the fact that the hated Hun could not be interpreted musically. It has become the prevailing method of expressing disgust for Willful Wilhelm in the picture theatres throughout the country.

Strange as it may seem, silence expresses to a marked degree the antithesis of disgust-reverence. Some theatre orchestras allow a funeral scene in the pictorial to go musicless and the effect is splendid. After the hero has crossed the desert and dragged himself upon his hands and knees to the officer's camp, where he delivers the message that will save his sweetheart, his head falls forward and we know he has "fought the good fight." Silence is the most eloquent tribute to his bravery.

Another form of silence that meets with general commendation is that effected while a praying scene is shown. In "Enemy Aliens," during a scene showing the arrogant entrance of the enemy into the house of the heroine, a flash shows her child kneeling in prayer at the bedside. It lasts for fifteen seconds and the dramatic value of silence in this spot cannot be overestimated.

All flash backs may be handled in this way and obviate the continual difficulties encountered in selecting music for short extraneous situations. A scene that is totally foreign to the general situation being played cannot be fitted properly with a short number and a *dacabo* to the original theme. The break becomes so marked and the smoothness of the setting is lost. If the flash be in the atmosphere of the general scene, the music may continue pp, coming back to its natural volume when the flash has passed.

Scenes showing the thoughts of principals, enacted for the purpose of piecing together the screen story, may be portrayed by silence except where they run to any great length. Musically this illustrates the familiar saying "and in the meantime," great judgment must be used if these "reflection" scenes be silently treated, lest the audience may think that something has gone wrong with the orchestra.

Too much of a good thing is not a good thing at all, although we know that the silent pauses in a musical setting can be used to great advantage, it would be dangerous to use them continually. The less they are shown, the more effective they become when affected.

Let the musical director playing pictures seriously consider the many qualities of silence, for, in its judicial use, he has one of the strongest vehicles conveying dramatic values.

French Music Calls for Recognition.

Now that Germany has forever closed our doors to her music, we naturally must look about for a new source of atmospheric selections. Hunnish music must go and, although we have no desire to be as contemptible and brutal as our hated enemy, yet it is time we exercised a little common sense.

Why fatten the alien enemy's purse, flatter his vanity, advance his propaganda, and by tolerating German music, when we will not tolerate anything else from that source?

France, our two-time ally, offers to us her richest store of musical art. We have heard the French Military Band and French Orchestra render marvelous works, hitherto unknown. Thousands of masterpieces are awaiting rendition by American orchestras and the plaudits of American patrons. We owe it to ourselves to become more familiar with this school of music, numbering among its great composers such celebrities as Massenet, Bizet, Berlioz, Godard and Chaminade.

The recent visit paid to France by Walter Damrosch paved the way to a greater and better understanding. Mr. Damrosch, in speaking of the willing co-operation exhibited by the French musicians, recites the following anecdote:

"Let me give you one instance of how the French are co-operating with us. As you know I went over carrying with me a check from Harry Harkness Flagler, president of the New York Symphony Society, to defray the expense of securing an orchestra of fifty men and making with them, a tour of the American rest camps. It was found impossible to do this, as all available transportation facilities were needed in the prosecution of the war. It was decided, however, that I give a few concerts in Paris, and we began to get together the orchestra members.

"At the first rehearsal, forty-three men were present, and several of this number were members of crack regimental bands, whose official duties would not permit of their absence from their own organization on Sunday. I said to them: 'Now, men, we can't give a concert with forty-three men in the orchestra. Here, we in America, are giving you one, two, three millions of soldiers, if necessary, and you can't give me eighty men for an orchestra.' With one voice they said: 'But we will,' and at the next rehearsal I had seventy-seven players, some of them the finest musicians in France, who had volunteered in their eagerness to show their good will to America."

The true spirit of France is seen in this story. Every Frenchman wants to help and we should reciprocate his feeling, backing it up with action. We need French music and its acceptance will please France while it benefits us.

CUE SHEETS for CURRENT FILMS

"Battling Jane."

Released by Paramount Five Reels.

Prepared by Film Music Company.

THEME—Katy ..... O'Harry

1. AT SCREENING..... Twelve O'Clock Fellow, 4 min. 15 sec. Von Tilzer
2. T. ALONG THE HIGHWAY..... THEME 1 min. 30 sec.
3. D. GISH GETS INTO FIGHT..... Dramatic Recitation No. 1, 2 min. Moderato. Levy
4. D. GISH ON BICYCLE..... THEME 1 min. 15 sec.
5. D. GISH GOES TO WOMAN..... Tears .....Zamecnik 2 min. Andante.
6. D. GISH LEAVES WOMAN..... Aubade Printamiere..Lacombe 3 min. 15 sec. Allegro.
7. T. SYMPATHY FOR THE..... Indian Love Song.....Grunn 1 min. 45 sec. Adagio.
8. T. DOC HEINRICH..... Dramatic Tension No. 67. Berg 1 min. 45 sec. Moderato.
9. T. TO KEEP HER PROMISE..... THEME 1 min. 15 sec.
10. T. MASQUERADING AS..... I'm Simply Crazy Over You, 1 min. 45 sec. Andante. Goetz
11. T. REHEARSING THE VAMPIRE.. Flower Song.....Lange 2 min. 30 sec. Andante.
12. T. THE VETERAN VAMP..... Cortege du Serdare..Ippolitow 3 min. 45 sec. Moderato.
13. D. OLD MAN IN ROOM..... Ruben and Rachel 1 min. Moderato.
14. T. LOVE WILL FIND..... Le Cygne.....St. Saens 5 min. Adagio.
15. T. W-A-A-A imitate ..... Baby Cries While Le Cygne 1 min. 30 sec. Continues.
16. T. JANE STRUGGLES TO SAVE.... THEME 2 min. 15 sec.
17. T. THE ONLY ONE IN..... THEME 45 sec.
18. T. THE COUNTY'S LONG..... Pastel Menuet.....Paradis 45 sec. Allegro.
19. T. THE JUDGES..... THEME 1 min. 30 sec.
20. T. DOC HEINRICH..... Misterioso No. 3.....Berg 1 min. Andante.
21. T. UNCLE SAM POSTER..... My Country 'Tis of Thee, 15 sec. Moderato. Smith
22. D. MAN'S FACE AT WINDOW..... Misterioso No. 3.....Berg 2 min. 15 sec. Andante.
23. T. BEAUTY JOE USES..... The Vampire.....Levy 1 min. 45 sec. Andante.
24. D. GISH RUNNING AWAY..... Agitato No. 3 & Furioso No. 1, 9 min. 45 sec. Allegretto. Langey
25. T. JANE MAKING GOOD..... THEME 2 min. 30 sec.
26. D. FLAG FOREGROUND..... I'm Giving You to Uncle Sam, 45 sec. Schertzinger

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Patriotic.
MECHANICAL EFFECTS..... Whistle, baby cry.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Pay especial attention to tempo of theme to follow action.

"Girl of Today, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME I—Love Theme..... Moderato .....Lee
THEME II—The Crafty Spy..... Mysterioso .....Borch

1. AT SCREENING..... Heavy Romantic No. 1....Luz 2 min.
2. T. WE WILL SEND OUR PEOPLE. THEME II 2 min. 45 sec.
3. T. A. D. 1918, A PATRIOTIC..... Over the Top Boys.....Berg 1 min. 15 sec. March.
4. T. THE SECRET MESSAGE FINDS. THEME II 2 min.
5. T. TO ROSNER'S BELGIAN MIND.. Heavy Misterioso.....Levy 1 min. 45 sec.
6. T. THE WYNNS ATTEND A DANCE. Hunkatin .....Levy 1 min. 30 sec.
7. T. I DON'T TRUST THAT MAN.... Valse Divine.....Rosey 45 sec. Valse Lento.
8. T. JACK WYNN, HIS MIND FULL.. Perpetual Motion.....Borch 2 min. 15 sec.
9. T. I SAW A MAN SNEAKING AWAY ..... THEME I 1 min. 45 sec.
10. T. DR. WOLFF IN LAYING SIEGE. THEME II 2 min. 45 sec.
11. D. WHEN DR. WOLFF LEAVES... THEME I 1 min. 15 sec.
12. T. THE FIRST TRAIL JACK..... The Slimy Viper.....Borch 2 min. 30 sec.
13. T. AND I'M GOING TO MAKE..... Allegro Agitato No. 8..Andino 30 sec.
14. T. A PLAN FOR RESTRAINING... THEME II 2 min.
15. T. ANOTHER BOMSHELL..... Andante Dramatic ....Herbert 1 min. 15 sec.
16. T. EVERY DAY IN THE STATE.... Military Tactics .....Rosey 1 min. 15 sec. March.
17. T. THE DAY APPOINTED BY..... Sinister Theme.....Vely 1 min. 45 sec.
18. T. OH, BUT FIRST YOU MUST..... Frills and Furbelows...Crespi 3 min. 30 sec. Rondo Rococo.
19. D. WHEN LESLIE INSTALLS..... Dramatic Tension No. 64. Borch 1 min. 15 sec.
20. T. WITH HER MISSION..... Dramatic Andante No. 39, 3 min. Berge
21. T. A TROOPER OF THE NEW YORK ..... Gruesome Misterioso....Borch 1 min.
22. T. FIVE O'CLOCK..... THEME II 2 min. 15 sec.
23. T. WHEN LESLIE LEAVES HOUSE. Aces High.....Roberts 1 min. 45 sec. March.
24. T. DOUBLE YOUR GUARDS AT.... Turbulence .....Borch 2 min. 15 sec. Allegro Agitato.
25. T. LITTLE DREAMING OF TRAGEDY ..... Dramatic Agitato No. 38, 1 min. 15 sec. Minot
26. T. A GERMAN OUTPOST..... Rondo .....Berge 2 min. 15 sec.
27. T. A TROOP OF THE NEW YORK.. Vivo Finale.....Berge 2 min. 45 sec.
28. T. WILBUR BRIDGE..... Agitato No. 69.....Minot 2 min. 45 sec. Allegro Agitato.
29. T. WITH PERSEVERANCE WORTHY ..... Furioso .....Levy 3 min.
30. T. LEAVE AT ONCE, THERE'S.... Hurry .....Levy 2 min. 45 sec.
31. D. WHEN THE BOMB IS..... Over the Top Boys.....Berg 1 min.

CHARACTER ..... Drama.
ATMOSPHERE ..... New York City and vicinity.
MECHANICAL EFFECTS..... Wirless, waves, explosives, auto and car, telephone, shots.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Note effects as suggested in cues.

"Goat, The."

Released by Artcraft—Five Reels.

Prepared by Music Film Company.

THEME—None.

1. AT SCREENING..... Emerald Isle.....Langey 4 min. 15 sec. Allegretto.
2. D. STONE PICKS UP CAP..... Dramatic Recitative No. 1, 2 min. 30 sec. Moderato. Levy
3. D. POLICEMAN ENTERING..... Bowl of Pansies.....Reynard 1 min. Allegretto.
4. T. LET US NOW GO BACK..... A Wonderful Rose...Burnham 1 min. Moderato.
5. T. AT LUNCH TIME..... Kathleen .....Berg 1 min. Waltz.
6. T. AT BATHING SCENE..... Pretty Baby.....Van Alstyne 30 sec. Moderato.
7. T. NOW A NEARBY FIRE..... Hurry No. 26.....Berg 2 min. Allegretto.
8. T. HERE WE DISCOVER..... Melodie .....Friml 4 min. Andante.
9. D. INSERT OF LETTER..... Ballet Sentimental...Zamecnik 45 sec. Moderato.
10. T. SO NOW YOU KNOW..... Dramatic Recitative No. 1, 2 min. 30 sec. Moderato. Levy
11. T. SO IN SPITE OF..... Salut D'Amour.....Elgar 1 min. Andante.
12. T. ON THE STAGE FOR..... Le Secret.....Gautier 2 min. 14 sec. Allegretto.
13. T. HENCE CHUCK HAS..... Bon Vivant.....Zamecnik 1 min. 45 sec. Allegretto.
14. T. CHUCK'S DEBUT..... Skater Waltz.....Waldteufel 1 min. Waltz.
15. T. ON THE SAME STAGE..... Furioso No. 11.....Berg 2 min. Allegro.
16. T. THAT EVENING ..... My Wild Irish Rose.....Olcott 3 min.
17. T. NOW LISTED AS AN..... Half-Reel Hurry.....Levy 4 min. Allegro.
18. D. SURE, AND I KNOW..... Mother Machree.....Irish Song 2 min.
19. T. AND SO OUT OF..... All Dressed Up and No Place, 1 min. 30 sec. Allegretto. Pop. Song
20. D. STONE AND FRENCH ACTRESS. The Bowery.....Pop. Song 2 min.
21. T. MY GAWD, HERE COMES..... Valse Danseuse.....Miles 4 min. Moderato.
22. T. AFTER A NIGHT OF..... Misterioso No. 3.....Berg 1 min. 45 sec. Moderato.
23. T. ON LOCATION ..... Allegro Agitato No. 1.....Berg 30 sec.
24. T. IN THE SCENES TO BE..... Battle Agitato No. 16.....Berg 1 min. 15 sec.

Rialto Orchestra Renders "Pucciniana."

The Rialto orchestra opened its program during the week of September 22 with the overture, "Pucciniana." This is a potpourri of melodies from Puccini's successful operas, "Manon Lescault," "La Boheme," "Tosca," "Madame Butterfly" and "The Girl of the Golden West." The latter had its premiere at the Metropolitan Opera House in 1910. It made a bigger hit as played by the Belasco Company, which toured the country, than it did at the Metropolitan. Possibly one reason may be that "Addio, mia California," does not sound like the language of the Western miners.

We felt that there was a distinct improvement in the brass section of the orchestra, whether it was due to the presence of Trumpeter Rubenstein or whether our seeing him in that part of the orchestra had its subconscious influence, we are unable to state. At any rate, the usual brassiness had disappeared in mellowness. The finale was somewhat spoilt by the seeming inability of the drummer to get his tympani in tune.

"Through the Fjords of Norway" received a characteristic Norwegian setting, and proved very pleasing.

Sascha Fidelman, the blond-haired concert-master, rendered the "Polonaise," by Vieuxtemps, in a manner startling in its simplicity. Mr. Fidelman has a style all his own, conveying to his auditors a sense of ease and tranquility. He is extremely popular with the patrons of the Rialto.

During the playing of the "Animated Magazine" there were two scenes that stood out. For the scene showing the funeral of Cardinal Farley the organist camouflaged the old Irish song, "Mavourneen." This, to our way of thinking, was inexcusable. Why will musicians continually accept it for granted that the average audience is not sufficiently conversant with the intricacies of music to see through a harmonious veneer and fail to distinguish its melody? The use of an Irish folk-song for the funeral of a dignitary of the church savored strongly of travesty. The other predominant feature of the review was the excellent rendition of the long-meter Doxology for the silent prayer of the populace of a Western city. It was magnificently done in a spirit of reverence which strongly impressed the audience.

Usually, in reviewing a new soloist who has all the ear-marks of a professional singer, but whose first performance is somewhat ragged, we refrain from any comment. But the singing by Eldora Stanford of "The Star" was disgracefully inadequate in every sense of the word. Amateurish in her stage presence, throaty in production and continually slirring her notes, she gargled and garbled the words in a key frequently foreign to the song. Inquiry has elicited the fact that her earlier experience has been along the lines of light opera and very little of that. Why spoil the wonderful reputation of the Rialto for high standards of vocal art by allowing such a public affliction.

Rivoli Offers Splendid Musical Bill.

The music at the Rivoli becomes better all the time; in fact it has resolved itself into the outstanding feature at this theatre.

During the week beginning September 22, "Marche Slave," by Tschaikowsky, opened the program. This Slavic march is based on two themes—a Serbian folk-song, "Come, My Dearest, Why So Sad?" and the former Russian National Hymn. It was composed in 1876, and first played in Moscow. It was well directed by Erno Rapee, although the finale suffered a bit through haste. Mr. Rapee seems especially at home in the interpreting of Slavonic music, and his command of his men is growing stronger.

The educational film depicting "Picturesque Industries of Mexico" received a fine setting of Spanish music, distinctly atmospheric.

Then followed the Rialto male quartette singing (a) Sandman, (b) Drum *a capello*. In our years of experience we have heard numerous male quartettes, and had the honor of directing a few good ones, but we can honestly say that we have never heard such excellent unaccompanied singing by any other four. The voices blend beautifully, their enunciation is clear, phrasing together, and the general ensemble perfect. Frequently we have paid two dollars to hear celebrated artists perform worse in recital work. Mr. Rothapfel is to be congratulated upon securing such a highly artistic offering for the Rivoli.

The animated pictorial, as usual, was admirably adapted musically. Opening with "Il Guarany," the orchestra went into a potpourie of old and well-known sea songs, such as "Rocked in the Cradle of the Deep," "Larboard Watch" and "La Mariner." It is the proper use of these ancient melodies that makes the Rothapfel performances stand in a class of their own.

Leeta Corder, a soprano, sang "China Dream," beautifully set by John Wenger. Her stage setting was distinctly Oriental, and we had a glimpse of China as it is today.

The feature, "Laughing Bill Hyde," although somewhat uninteresting in itself, was well fitted musically.

Following this we heard the selection from the "Pink Lady" and watched the comedy, both well played by the orchestra.

A Courteous Comment from Carl.

STRAND THEATRE
of New York
September 24, 1918.

My dear Mr. Beynon:

Allow me to congratulate you upon the efficiency of your department," Music for the Picture." It interests me mightily, and I conscientiously read every word of it.

I sincerely appreciate your frank candor and unbiased criticism. They are all for the uplift of music in the picture theatres and the establishment of this new profession on a sound basis. Every musician should feel grateful for the help to be obtained from your unstinted efforts.

Nothing could give me greater pleasure than to assist in the good work.

Yours very sincerely,
Carl Edouarde.

The entire program of music was perfectly synchronized, presented smoothly and in good taste.

Sherman and "Marching Through Georgia"

"'Sherman's dashing Yankee boys will never reach the coast!'
So the saucy rebels said, and 'twas a handsome boast."

Thus the fourth verse reads. Was it the personal reference that displeased General Sherman or did the tune really annoy him, as he always insisted. Whatever the cause, the illustrous gentleman professed great antipathy to "Marching Through Georgia," and showed much annoyance whenever he heard it. He is authority for this little story regarding it:

While he was traveling abroad, he was in his room one night getting ready to retire. Suddenly he heard a band playing the hated tune. Although he resented being pursued into a foreign land by the one piece of music he could not endure, he hastily got into his uniform and went out on the balcony, thinking he was to be welcomed into the city with a serenade. To his great surprise, the band marched right past his hotel with never an upward glance. Later he found out that the air was then, and still is, very popular abroad.

There is no special story connected with either the music or the lyrics. Aside from its genuine merit as a war song, the most interesting fact in connection with it is the peculiar idiocyncracy of a great man which caused him to detest it.

The author and composer, like Dr. Root, was a New Englander, having been born in Middletown, Connecticut, in 1832. Henry Clay Work was not favored with the opportunity for study afforded to most composers, and was absolutely self-taught as far as his compositions were concerned. His first success was "We Are Coming, Sister Mary," but "Grandfather's Chair" and "Shadows on the Floor" are equally well known. Among the war songs he composed between the years of 1861 and '65 are "God Save the Nation," "Drafted Into the Army," "Song of a Thousand Years" and "Marching Through Georgia." The last named is the only one of them that seems inclined to remain in the minds of the people. It commends itself to the reminescent mood of the veteran soldier, and is always heard at the reunions of the Grand Army of the Republic.

On Memorial Days, when we watch the remnant of that splendid body of men to whom we owe so much, and see them march falteringly down the street to pay their tribute to their comrades who have passed on, our hearts go out to them in loving sympathy. But we always feel a flow of warmth and comfort as the drooping shoulders straighten and the dragging steps quicken when the band breaks into march time wafting the years away with the strains of "Marching Through Georgia." A miracle is performed before our eyes! The memory of the long ago rejuvenates the men in uniform, and they become again the "Boys in Blue" if only for a day.

Hadley Announces Cinema Song Cycle.

Hopp Hadley, who has been making a special study of combining the charms of music and pictures for several years, now announces another innovation which promises to attract considerable attention in musical and picture circles. His first production along musical lines completed last spring was the five-reel drama, "The Lost Chord," especially arranged to feature the theatre orchestra, pianist or organist by the introduction of scenes illustrating the symphony played by the musicians. He called "The Lost Chord" a cinema-symphony, and it is now being distributed through the Four Square Exchange.

Mr. Hadley's new effort combines several high class baritone solos with a picture telling a complete story; the picture so closely allied to the songs that the words of the soloist appear on the screen as the subtitles of the drama. He calls this production a cinema-song-cycle, as it tells the story of the world-famous song-cycle, "Eliland," the beautiful songs of which are found on concert programs everywhere.

"The title of the first cinema-song-cycle is 'The Vow'," said Mr. Hadley. "The negative is now being cut, and I hope to give a private showing in about a week. The song-cycle 'Eliland,' which it illustrates, is too well known to need any introduction. The picture is practicable from the theatre standpoint in every way, although, of course it is only suitable for first-class houses. I had the pleasure of showing it to David Bispham, William G. Stewart and several other prominent artists recently. The noted baritone, Raymond Ellis, will sing the solos for its initial presentation. I think that the picture is worthy of the beautiful music which is really a part of it. Herbert Carlton is responsible for the camera work, which is as fine as any I ever saw. It runs just thirty minutes, and will be offered as a novelty for theatres featuring their music and also for use as a concert number. I believe it will mark the introduction of motion pictures into the concert world."

Ticket-tax agitation will ultimately compel landlords to pay space-rates for flat-windows overlooking airdomes.

25. T. SCORES OF ONLOOKERS..... Hurry No. 1.....Lake
1 min. Allegro.
26. D. CLOSE - UP OF STONE ON GROUND ..... Withered Flowers No. 41. Berg
1 min. Moderato.
27. T. MY CAR IS AT..... Memories No. 50.....Berg
3 min. 15 sec.
28. D. MOLLY COMES THROUGH DOOR. Molly, Dear, It's You I'm After .....Pop. Song
2 min. 30 sec. Allegretto.
29. T. HURRY MOLLY..... Play refrain grandioso, then pp.
45 sec.
30. T. THE WEDDING..... I'm Giving You to Uncle Sam,
30 sec. Military March. Schertzinger
CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
DIRECT CUES..... "Molly, Dear' It's You I'm After."

"Kildare of Storm"

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows..... Andante Pathetique.....Borch
1. AT SCREENING..... Lento Allegro.....Berge
1 min. 30 sec. Symphonette Suite.
2. D. MEN OUTSIDE CABIN..... Misterioso Dramatico...Borch
30 sec.
3. D. WHEN MEN STEAL CHILD..... Agitato No. 49.....Shepherd
1 min.
4. T. TOMORROW I GO FOR MY BRIDE ..... Turbulence .....Borch
2 min. 45 sec. Allegro Agitato.
5. T. IN A TOWN NOT MANY MILES. THEME
2 min. 45 sec.
6. D. AT THE STORM MANSION..... Melancolie .....Granier
2 min. 45 sec. Andante Moderato.
7. THAT NIGHT KILDARE GAVE A.. Dramatic Tension No. 36,
2 min. 45 sec. Andino
8. T. WITH THE PASSING WEEKS.. THEME
1 min. 45 sec.
9. T. WHERE IS YOUR MISTRESS?.. Courtesy .....Wiegand
3 min. 30 sec. Andante Intermezzo.
10. T. KILDARE, OLD FELLOW, THIS. Sinister Theme.....Veley
2 min. 45 sec.
11. D. WHEN KILDARE RETURNS TO. Atonement .....Zamecnik
2 min. Andante Con Expressione.
12. T. JACQUES, I CAME TO YOU.... THEME
3 min. 15 sec.
13. D. WHEN KATE ENTERS HOUSE.. Idilio .....Lack
2 min. 15 sec. Allegretto Grazioso.
14. T. I'LL GIVE YOU SOMETHING... Arabian Night.....Mildenberg
2 min. 45 sec. Andante Sostenuto.
15. T. MOSE, COME QUICKLY..... Dramatic Agitato No. 38,
1 min. 30 sec. Minot
16. T. SO YOU REFUSE TO EXPLAIN. Agitato No. 69.....Minot
2 min. 15 sec.
17. T. HE CAME UPON ME..... Dramatic Tension No. 67,
2 min. Shepherd
18. T. FIVE YEARS LATER AT THE.. THEME
2 min. 15 sec.
19. T. DOCTOR BENOIX LEFT..... Wandering .....Atherton
2 min. 45 sec. Sostenuto Con Moto.
20. T. MAHALY ..... Entreaty .....Atherton
3 min. 45 sec. Andantino Con Moto.
21. T. YOU KILLED MY BABY..... Dramatic Agitato.....Hough
2 min.
22. D. WHEN KATE SEES JACQUES.. THEME
1 min. 15 sec.
CHARACTER ..... Emotional drama.
ATMOSPHERE ..... Southern plantation.
MECHANICAL EFFECTS..... Glass crash, train effects.
REMARKS ..... Note effects as suggested.

"Lure of Luxury, The."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—I Love You Truly.....Andantino. .....Bond
1. AT SCREENING. ..... Valse Poupee.....Poldini
1 min. 30 sec. Tempo di Valse.
2. T. THE CHILD'S MOTHER..... Puck .....Grieg
1 min. 30 sec. Moderato.
3. D. AFTER CONCLUSION OF FIGHT. THEME
1 min. 45 sec.
4. T. TWELVE YEARS LATER..... Valse Graceuse.....German
1 min. 30 sec. Tempo di Valse.
5. T. THERE'S THAT SAME BOY..... THEME
2 min. 30 sec.
6. T. THIS ISN'T ALWAYS GOING.... Humoreske .....Dvorak
2 min. 30 sec. Moderato.
7. DALE SWEEPING. ..... Kiss Me.....Hirsch
2 min. 30 sec. Allegretto Moderato.
8. T. NIGHT OF PARTY..... Serenade Coquette. Barthelemy
2 min. Allegretto.
9. T. TWO IS COMPANY..... Sweet Little Buttercup..Paley
2 min. 15 sec. Moderato.
10. D. DALE SHOWS JOHN VALENTINE. ..... THEME
1 min. 30 sec.
11. T. GENTRY LESWING ARRIVES... Poppyland .....Keifert
1 min. 30 sec. Allegretto.
12. T. AFTER DINNER. ..... Charming .....Joyce
3 min. Tempo di Valse.
13. T. THE NEXT EVENING..... Marche Burlesque.....Gillet
2 min. 15 sec. Tempo di Marcia.
14. T. EVERYTHING IS WRONG..... THEME
1 min. 30 sec.
15. T. A FARMER'S WIFE..... Romance .....Karganoff
2 min. 30 sec. Moderato.
16. D. JOHN ENTERS GATE..... THEME
2 min.
17. T. LESWING THOUGH ABSENT.... Stepping Stones.....Ancliffe
2 min. 30 sec. Allegretto.
18. T. A LITTLE STUDIO AFFAIR..... Mecca .....Lemieux
2 min. 15 sec. Tempo di Valse.
19. T. ONE MONTH LATER..... Romance .....Grunfeld
3 min. Moderato.
20. D. JOHN TAKES LTTER FROM.... THEME
1 min. 15 sec.
21. D. FLASH BACK—LESWING AND.. Astarte .....Mildenberg
2 min. 15 sec. Moderato.
22. T. WAIT JOHN. ..... Forgotten .....Cowles
2 min. 30 sec. Andantino.
23. T. JOHN THE FIDDLER'S SON.... Dramatic Tension No. 67,
1 min. 45 sec. Moderato. Shepherd
24. T. YOU BELONG TO JOHN..... Boy of Mine.....Ball
1 min. 45 sec. Moderato.
25. T. I LOVE YOU JOHN..... THEME
1 min. 30 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.

"Man from Funeral Range, The."

Released by Paramount—Five Reels.

Prepared by Film Music Co., Los Angeles.

THEME—Love's Old Sweet Song..... Andantino .....Malloy
1. AT SCREENING..... Prelude to Manfred...Reineck
2 min. 15 sec. Adagio.
2. BUDLONG'S GRUBSTAKES..... The Vampire.....Levy
5 min. Andante.
3. T. I DON'T WANT TO KNOW..... Dramatic Tension No. 9...Berg
1 min. 45 sec. Moderato.
4. T. FROM THE DESERT..... Kathleen .....Berg
45 sec. Valse Intermezzo.
5. D. GIRL SINGS..... THEME
1 min. 30 sec.
6 T. YOU ARE MAKING..... Dramatic Andante No. 15..Berg
2 min. 15 sec.
7. D CAFE SCENE..... Lively One-Step.
45 sec.
8. T. AT THE SIDE ENTRANCE..... Continue One-Step pp.
30 sec.
9. T. I DON'T THINK..... Dramatic Andante No. 15..Berg
45 sec.
10. D. WEBB AND GIRL IN FRONT OF. THEME
3 min. 45 sec.
11. T. COME ALONG WITH ME..... Dramatic Andante No. 24..Berg
4 min.
12. D. GIRL SHOOTS MAN..... Silence.
1 min. 15 sec.
13. T. BELIEVING SHE IS..... THEME
45 sec.
14. D. POLICE ENTER..... Dramatic Tension No. 36..Berg
4 min. Andantino.
15. T. MORNING REVEALING..... Mysterioso No. 3.....Berg
3 min. Moderato.
16. T. AT CIVILIZATION'S FIRST..... Crafty Spy.....Borch
5 min. 30 sec. Moderato.
17. T. YOUR HONOR MAY..... Silence.
1 min. 15 sec.
18. T. MAY GOD HAVE..... Dramatic Tension No. 32..Berg
1 min. 30 sec.
19. T. TOWARD ST. QUENTIN..... Dramatic Tension No. 57..Berg
1 min. 30 sec. Moderato.
20. D. PASSENGERS THROWN ON FLOOR ..... Agitato No. 69.....Berg
30 sec. Allegro.
21. T. THE STORY OF THE..... Silent Sorrows.....Borch
2 min.
22. T. AFTER WEARY YEARS..... Reve D'Amour.....Zamecnik
2 min. 45 sec.
23. D. WEBB STOPS AND LISTENS.... THEME
1 min. 15 sec.
24. T. WITH THE ARRIVAL..... Reve D'Amour.....Zamecnik
2 min.
25. D. CLOSE UP OF WEBB..... Silence.
30 sec.
26. D. WEBB KISSES GIRL..... THEME
3 min.
27. T. BUDLONG'S ATTORNEY..... Dramatic Tension No. 9..Berg
4 min. 45 sec. Moderato.
28. D. PISTOL SHOT..... Silence.
45 sec.
29. T. I DID IT..... Pathetic Andante No. 23..Berg
1 min. 30 sec.
30 T. SO TILL THE END..... THEME
45 sec.
CHARACTER ..... Drama.

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THRILLING

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ATMOSPHERE .....Western Story.
MECHANICAL EFFECTS.....Gun Shots.
SPECIAL EFFECTS.....Silence in Shooting scenes.

"Our Mrs. McChesney."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Jealous Moon.....Intermezzo .....Zamecnik
1. AT SCREENING.....Valse Moderne.....Rosey
3 min. 30 sec.
2. T. DID YOU SEE ANYTHING OF MY.Babillage .....Castillo
2 min. 45 sec. Allegretto Intermezzo.
3. T. I HEAR YOU HAVE A GREAT SHOW .....Lookin' Them Over.....Rolfe
2 min. 45 sec. One-Step.
4. T. WELL, KEEP ON TRAVELING.Military Tactics.....Rosey
3 min. Allegro Moderato.
5. T. MRS. McCHESNEY.....THEME
3 min.
6. T. JOE GREENBAUM THE PROPRIETOR .....Impish Elves.....Borch
3 min. 30 sec. Intermezzo.
7. T. ABEL FROMKIN, OWNER OF THE .....Knock-Knees .....Cobb
1 min. 45 sec. One-Step.
8. T. YOUR HEADQUARTERS SHALL BE .....THEME
1 min. 45 sec.
9. T. NOT WORRYING ARE YOU SON?Andante Dramatic No. 15,
3 min. Herbert
10. T. WELL I'M BACK FOR MINE....Capricious Annette.....Borch
3 min. 30 sec. Moderato Caprice.
11. T. A COUNCIL OF WAR.....Valse Divine.....Rosey
3 min. 15 sec. Valse Moderato.
12. T. I'VE COME TO RENEW MY OFFER .....Step Lively.....Allen
2 min. 30 sec. Two-Step.
13. T. HOW DID THE SKIRT GO.....Kathleen .....Berg
3 min. Valse Lento.
14. T. MYRTLE, I WANT YOU TO WEAR.THEME
2 min. 45 sec.
15. T. JUST A DIFFERENCE OF OPINION .....Hunkatin .....Levy
3 min. Half-tone One-Step.
16. T. I CAN STAND SEEING THAT...Rhinoceros Rag.....Young
4 min.
17. T. IT STARTED AFTER HER SON...Dramatic Tension No. 67,
2 min. 30 sec. Shepherd
18. T. MR. BUCK AND I WERE.....THEME
1 min. 30 sec.
19. T. THE FASHION SHOW.....Pizzicato .....Berg
3 min. Petite Ballet.
20. D. WHEN JACK ENTERS.....Savannah .....Rosey
2 min. 15 sec. One-Step.
21. T. NOW I CAN REALIZE THE.....THEME
2 min. 45 sec.
CHARACTER .....Comedy Drama.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Telephone Bell.
REMARKS .....Particularly note telephone bells.

"Pals First."

Released by Screen Classic, Inc.—Five Reels.

Prepared by S. M. Berg.

THEME—Sleeping Rose.....Valse Lente.....Borch
1. AT SCREENING.....THEME
2 min. 15 sec.
2. T. PLEASE DANNY DON'T JEST...Peacefulness .....Borch
2 min. 30 sec. Andante Simplice.
3. T. WINNECREST HALL.....Down South.....Mydletown
1 min. 30 sec. Southern Characteristics.
4. T. NOT MANY MILES DISTANT....THEME
3 min. 30 sec.
5. D. WHEN JEAN LEAVES HOUSE..Babillage .....Castillo
2 min. 45 sec. Allegretto Intermezzo.
6. T. I BEG PARDON MY GOOD FRIEND .....THEME
1 min. 30 sec.
7. T. DAT'S AUNT CAROLINE.....Hunkatin .....Levy
3 min. 15 sec. Half-tone One-Step.
8. T. THE RESEMBLANCE IS REMARK .....Scherzetto .....Berge
3 min. 30 sec. Symphonette Suite.
9. T. ONCE THERE WAS A GIRL WHO.A La Mode.....Rosey
3 min. 15 sec. One-Step.
10. T. FINE, DICK, FINE.....Graciousness .....Smith
2 min. 45 sec. Intermezzo.
11. T. THAT GUY CASTLEMAN IS A...Valse Divine.....Rosey
2 min. Valse Lento.
12. D. WHEN JEAN ENTERS.....THEME
2 min.
13. D. WHEN JEAN LEAVES.....Dramatic Recitative.....Levy
3 min. 15 sec.
14. T. DON'T SAY IT AGAIN, DOMINIE.Heavy Misterioso.....Levy
3 min. 30 sec.
15. T. WHY DICK I—I THOUGHT.....Dramatic Narrative....Pement
2 min. 45 sec.
16. T. ON THE MORROW WHEN LOVE.THEME
2 min. 45 sec.
17. T. NO, DOMINIE, THE GAME HAS.Sachem .....Rosey
3 min. 15 sec.
18. T. THE SQUIRREL ALSO A KNIGHT.Misterioso Dramatique...Borch
1 min. 45 sec.
19. T. AND WHEN THEY GAILY.....THEME
1 min.
20. T. EVENIN' PALS EVENIN'.....Andante Dramatico No. 62,
3 min. Borch
21. T. YOU D——D IMPOSTER.....Rondo .....Berge
2 min. 45 sec.
22. T. THE CALL OF THE HEART....THEME
1 min. 45 sec.
23. D. WHEN DOCTOR SEIZES JEAN..Agitato No. 69.....Minot
1 min. 30 sec. Allegro Agitato.
24. D. WHEN DOCTOR RUNS AWAY...Capricious Annette.....Borch
3 min. 15 sec. Moderato Caprice.
25. T. NO, DOMINIE, I AM GOING....Adagio Cantable.....Berge
2 min. 45 sec.
26. D. WHEN DANNY JOINS JEAN.....A Dream.....Grieg
2 min. 15 sec. Andante Expressivo.
27. T. GEE, YOU LOOK FUNNY.....Repose of the Forest....Grieg
3 min. 30 sec. Molto Tranquillo.
28. T. WON'T YOU SHAKE HANDS.....Romance .....Karganoff
3 min. 15 sec. Andante Sostenuto.
29. T. IN MY ROOM AT THE.....Inspiration .....Edwards
3 min. 30 sec. Andante Sostenuto.
30. T. IT IS I WHO SHOULD BEG.....THEME
30 sec.
CHARACTER .....Comedy Drama.
ATMOSPHERE .....Wealthy country estate.
MECHANICAL EFFECTS.....Phone, Auto, Wave effects.

"Peck's Bad Girl."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves.....Intermezzo .....Borch
1. AT SCREENING.....THEME
2 min. 15 sec.
2. T. PECK IS FOND OF PORK CHOPS.Spider and the Fly....Armand
1 min. 30 sec. Allegretto Intermezzo.
3. T. I GOT DIGNITY.....Continue pp.
30 sec.
4. T. PECK'S RHEUMATISM MEDICINE .....Alborado .....Andino
2 min. 30 sec. Caprice.
5. T. AND ABOUT THIS TIME.....Graciousness .....Smith
3 min. Allegretto Intermezzo.
6. T. HOW DO YOU DO, MR. RASKELL.Continue ff.
1 min. 30 sec.
7. T. I TOLD HIM TO GET OUT.....Continue pp.
45 sec.
8. T. IT SEEMS THAT RICHARD HAYES .....Barcarole .....Buse
3 min. 15 sec. Summer Idyl.
9. T. AND WIDOW MIFKIN CALLS...Half Reel Hurry.....Levy
5 min.
10. T. MY NAME IS HAYES.....Continue pp.
2 min.
11. T. THEY JUST HAD A TERRIBLE.Nola .....Arndt
2 min. 30 sec. Capricious Allegretto.
12. T. AND POOR LITTLE MINNIE....Eccentric Comedy Theme,
3 min. 30 sec. Roberts
13. T. I AGREE WITH THE REST.....Continue pp.
1 min. 30 sec.
14. T. HERE IS A CHANCE FOR ME...Shadowgraphs .....Leigh
1 min. Allegretto.
15. T. AND TWO CITY MEN CAME.....Continue to Action pp.
2 min.
16. T. AND PECK'S BAD GIRL.....Aubade Printaniere...Lacombe
4 min. 15 sec. Intermezzo Allegretto.
17. T. DIDN'T I TELL YOU TO HIDE..Dance of the Peacocks...Baines
3 min. 45 sec. Allegretto Caprice.
18. T. AND WILLIE FOUND THE RIGHT .....THEME
3 min. 45 sec.
19. T. AND THE MONEY FOR THE PAY.Gruesome Mysterioso....Borch
1 min. 30 sec.
20. AND MINNIE HAS FORGOTTEN....Continue to action.
2 min. 45 sec.
21. T. AND THE CELLAR FROM THE..Heavy Mysterioso.....Levy
2 min. 30 sec.
22. T. GET THE POLICE.....Hurry .....Minot
2 min. 30 sec.
23. T. THEY ARE A BAND.....THEME
1 min. 30 sec.
CHARACTER .....Comedy.
ATMOSPHERE .....Neutral.

"Private Peat."

Released by Paramount—Five Reels.

Prepared by Geo. W. Beynon.

THEME—I Love You Truly.....Moderato .....Bond
1. AT SCREENING.....The Maple Leaf Forever,
1 min. 15 sec. Canadian
2. T. AS CANADIANS WENT.....Rookies March.....Drumm
1 min. 15 sec. 2/4 March.

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3. T. MARY ..... THEME
2 min. 45 sec.
4. T. THE CHIEF EVENT..... Hezekiah ..... Richardson
2 min. 15 sec. Rube Number.
5. D. PEAT AND MARY LEAVE..... THEME
2 min. 30 sec.
6. T. IF IT SHOULD HAPPEN..... Liebstod ..... Wagner
5 min. 30 sec. Dramatic Andante & Agitato.
7. T. A NIGHT OF TERROR..... Figaro's Hochzeit..... Mozart
2 min. 15 sec. Allegro Overture.
8. D. PEAT WAKES UP..... If He Can Fight Like He Can Love ..... Feist
1 min. 45 sec. Tempo di Marcia.
9. T. AND TWO DAYS LATER..... Pershing's March..... Watt
4 min. 45 sec.
10. T. LEAVING "OVER HERE"..... Over There..... Cohan
1 min. 15 sec.
11. T. FRANCE ..... Marseillaise ..... French
1 min. 30 sec.
12. D. THEY REACH THEIR BILLET.. Canzonetta ..... Godard
2 min. 15 sec. Allegretto.
13. T. YOU HAVE PUT IN MONTHS... Three Wonderful Letters from Home ..... Shapiro
2 min.
14. T. IT SEEMED AT FIRST..... Battle Agitato..... Minot
3 min. 30 sec.
15. T. VOLUNTEERS TO GET..... Misterioso Dramatico..... Borch
3 min. 15 sec.
16. D. SOLDIERS FIND PEAT..... Adagio Pathetic..... Godard
3 min. 30 sec. Adagio (Note Explosion).
17. T. I HAD A GREAT..... The Flatterer..... Chaminade
2 min. 15 sec. Moderato.
18. T. AND THE REASON..... Onward Christian Soldiers.
45 sec. Play pp and slowly.
19. T. YOU HAVE A VISITOR..... THEME
2 min.
20. D. STATUE OF LIBERTY..... The Star Spangled Banner.
2 min.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Canadian, French and American
MECHANICAL EFFECTS..... Auto, Gun Shots, Zeppelin, Aeroplane.
SPECIAL EFFECTS..... Fife in Marching.
DIRECT CUES..... "Over There" and "Star Spangled Banner."
REMARKS ..... Follow the suggested numbers as closely as possible.

"To Him That Hath."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows..... Andante Pathetique Moderato, Borch

1. AT SCREENING..... The Broken Melody Van Biene
2 min. 45 sec. Adiago Con Expressione.
2. D. WHEN STRANGER KNOCKS AT. Adagio Expressivo..Schumann
2 min. Symphony in C Major.
3. D. WHEN ALDRICH GREETS MORTON. ..... THEME
2 min. 15 sec.
4. T. MORTON'S PREMONITION COMES. ..... Organ only.
2 min. Church Scene.
5. T. I BRING THIS FOR MR. MORTON. ..... Andante Dramatic No. 15,
2 min. 45 sec. Herbert
6. T. PHILIP MORTON HAS PAID ME. Dramatic Tension..... Andino
2 min. 15 sec.
7. T. AFTER A SLEEPLESS NIGHT.... THEME
4 min.
8. T. ALEXANDER CHAMBERS..... Heavy Mysterioso..... Levy
2 min. 15 sec.
9. T. AT 1 O'CLOCK EACH NIGHT.... Lamento. ..... Gabriel-Marie
3 min. 45 sec. Andante Moderato
10. T. KATE MORGAN..... THEME
2 min. 45 sec.
11. T. PRISON MADE, EH SO YOU'VE.. Premier Amour..... Benoist
3 min. 15 sec. Andantino Con Amour.
12. T. TOM JENKS A PRODUCT..... Perpetual Motion..... Borch
2 min. Allegro Agitato.
13. T. WON'T YOU STAY FOR SUPPER. Impish Elves..... Borch
3 min. Intermezzo.
14. T. WELL, HOW ABOUT THE HONESTY. ..... THEME
2 min. 15 sec.
15. T. SLEEP? ME? OH I SLEEP..... Visions. ..... Buse
3 min. 30 sec. Intermezzo.
16. T. NOT A CENT, YOU LOW DOWN.. Agitato No. 49..... Shepherd
15 sec.
17. T. MONTHS OF DESPAIR..... Two Preludes..... Chopin
3 min. Lento Assai.
18. T. THE ANNUAL OUTING OF THE.. Mignonette. ..... Friml
2 min. Allegretto con Espressione.
19. D. WHEN HELEN ENTERS DAVID'S. THEME
1 min. 45 sec.
20. T. AND YOU TRIED TO STEAL..... Withered Flowers. .... Kiefert
4 min. 15 sec. Pathetic Intermezzo.
21. T. THE OPEN ROAD..... Gruesome Mysterioso.... Borch
2 min.
22. D. WHEN KATE DESCENDS STAIRS. Agitato No. 69..... Minot
2 min. Allegro Agitato.
23. T. THE SURRENDER. ..... The Broken-Hearted Sparrow,
2 min. 30 sec. Andante Expressivo. Bendix
24. T. IN THE MORNING..... Barcarole. ..... Buse
4 min. 30 sec. Summer Idyl.
25. T. AND HE DIDN'T KNOW I WAS.. THEME.
2 min. 15 sec.
26. T. I TOLD THE POOR NUT..... Prelude. ..... Jarnefelt
2 min. 45 sec. Allegro Quasi Allegretto.
27. T. SO THIS IS MR. DAVID ALDRICH. ..... Aria Sonata Op. 11..Schumann
3 min. 30 sec.
28. T. FROM OUT THE SHADOWS..... Adagio Cantabile..... Berge
2 min. 30 sec.
29. D. WHEN LILLIAN ENTERS DAVID'S. ..... THEME
3 min.
30. T. YOU GET OUT OF HERE WITH.. Lento Allegro..... Berge
3 min. Symphonette Suite.
31. T. THE LOVE SUPREME..... Adagiette ..... Berge
3 min. 15 sec. Symphonette Suite.
32. T. I HAVE JUST HEARD OF YOU.. THEME
3 min. 15 sec.

CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... New York East Side.
MECHANICAL EFFECTS..... Phone, glass crash, storm.
SPECIAL EFFECTS..... Organ solo.
REMARKS. ..... Particularly note short church scene.

"Woman of Impulse, A."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Love Theme ..... Lee

1. AT SCREENING ..... THEME.
1 min.
2. T. AS CARMEN ..... Prelude from Carmen... Bizet
15 sec.
3. T. AS GIOCONDA..... Dance of the Hours..Ponchielli
15 sec. From Gioconda.
4. T. FATHER GIOVANNI OF..... Spanish Moderato..... Redla
1 min. 30 sec.
5. D. GIRL PLAYING GUITAR..... La Paloma ..... Yradier
30 sec. Spanish Serenade.
6. T. SIGNORA STUART ..... Spanish Moderato ..... Redla
1 min. 15 sec.
7. T. BUT THE FEEBLE FLAME..... Last Spring ..... Grieg
1 min. 45 sec.
8. T. ELEANORA, NOW KNOWN AS.. A La Mode..... Rosey
1 min. 15 sec. French One Step.
9. T. I WORE IT AT MY DEBUT..... Continue pp.
45 sec.
10. D. IN THEATRE BOX..... THEME pp.
3 min. 15 sec.
11. D. ON THE STAGE..... Habanera ..... Bizet
1 min. 45 sec. From Carmen.
12. D. AUDIENCE LEAVING THEATRE. March (from Carmen)... Bizet
45 sec.
13. D. IN BOX ..... Continue pp.
15 sec.
14. D. ON STAGE ..... Gypsy Dance (from Carmen),
1 min. 30 sec. Bizet
15. D. AUDIENCE APPLAUDING ..... Silence.
30 sec.
16. T. LA VECCI'S AMERICAN CONTRACT ..... Impish Elves ..... Borch
2 min. 30 sec. Intermezzo.
17. T. I SAIL TO-MORROW..... THEME.
3 min. 30 sec.
18. T. BECAUSE I HAVE ONLY THIS. Dramatic Recitative..... Levy
2 min. 30 sec.
19. T. THE GAUDINEER HOME..... Valse Divine ..... Rosey
2 min. 15 sec.
20. T. LA VECCI, NOW THE COUNTESS ..... Valse Moderne ..... Rosey
4 min.
21. T. IN LOUISIANA ..... Sunny South ..... Lampe
2 min. 15 sec.
22. T. THE PERSISTENT DOCTOR.... Continue to Action.
3 min. 30 sec.
23. T. THE GLAMOR OF THE GOLDEN. Southern Characteristic Serenade.
1 min. 45 sec.
24. T. THE LITTLE BUD HAS..... Appassionato ..... Borch
1 min. 15 sec.
25. T. I AM SORRY FOR YOU..... THEME.
3 min. 30 sec.
26. T. WE ARE AT THE GAUDINEER. May Dreams ..... Borch
4 min. 30 sec. Romance Moderato.
27. T. I CAME TO GET A WRAP..... Tragic Theme ..... Veley
3 min. 15 sec. ff.
28. T. THE ACCUSATION ..... Sorrow Theme ..... Roberts
3 min. 45 sec.
29. T. IF NO DOCTOR HAS ARRIVED. Cavatine ..... Bohm
2 min. 30 sec. Dramatic.
30. T. SHE SPEAKS TRULY..... Continue ff.
1 min. 15 sec.
31. T. ANOTHER HONEYMOON..... THEME ff.
45 sec.

CHARACTER ..... Dramatic.

MUSICAL AMERICA

Edited by John C. Freund

The Leading Illustrated Musical Weekly

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Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. Would it be possible for you to print a cue sheet for the serial, "Hands Up," in your columns, "Music for the Picture?" This would be greatly appreciated.

A. As you have noticed, all our cue sheets are classified and arranged in uniform style. Unfortunately, all those issued by the producer are not adaptable for rearrangement unless we alter the subject of the suggestions, which would be unfair to the arranger. However, we have spoken to the producers, and hope that all their cue sheets will soon appear in our department. If there is any assistance which we can offer personally, we will be glad to do so.

* * *

Q. I find in the cue sheet for "The Hun Within" four typically German numbers, as follows: "Lorelei," an old German folk-song; the American light opera drinking song, "Old Heidelberg"; the notorious "Wacht am Rhein," and Beethoven's "Egmont." While charmed with the beauty and technique of the play, the production was somewhat spoiled for me by the introduction of these German numbers, although one of them was purposely omitted by the orchestra leader. It seems to me that, while the picture scenes

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By

BERNARD HAMBLEN

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An Andante Moderato song specially arranged for orchestra, which will prove a fine melancholy theme. It is new and will be popular.

are necessary to the action of the plot in the delineation of German character, the introduction of incidental German cue music is an offence to the ear that might easily be dispensed with, and good old U. S. A. music substituted. What do you think?

A. We are not responsible for the suggestions as embodied in "The Hun Within," as we have no authority to change any of the subject matter found in the cue sheets as presented to us for publication. However, we have seen the picture, and agree with you in your protest. In this particular instance, other selections are possible, and the ones used, although atmospheric, are not absolutely essential. You will note in our columns an article expressing our views of music from German origin.

* * *

Q. Will you kindly tell me in your Leader's Service Bureau where I can obtain the song recently published which begins, "Dear land of the free, the land of our birth?"

A. The patriotic song you mention is entitled "When the Bugle Calls for Old Glory." The words are by Walter S. Griffith, and the music by Everett J. Evans. You will be able to procure the music by addressing Mr. Griffith at the Riant Studio, 90 Rogers avenue, Brooklyn, N. Y.

Praises Mutual's Musical Settings.

The Mutual has received many complimentary letters of appreciation on the musical settings made for its productions which are printed on each press-sheet issued. These settings are compiled by Joseph O'Sullivan, Director of Music Service for Mutual, who has incorporated several interesting and helpful suggestions in his cue-sheets.

Max Adamsky, musical director of the Gold Theatre, Chicago, which ran "Love's Law," the first Gail Kane Production, released by Mutual, for two nights, is enthusiastic in his praise of Mutual's musical settings. Mr. Adamsky was soloist of the Chicago Grand Opera Co. for several seasons, and has played with the foremost symphony orchestras in America and Europe.

In a letter to Mutual, Mr. Adamsky says:

"I wish to say that it gave me great pleasure to synchronize the music cues compiled by you for 'Love's Law' which was shown at the Gold Theatre for two nights. The music was of a classic nature, well selected, and fitted the picture perfectly

"Kindly send me, as soon as possible, cue-sheets on 'A Hoosier Romance' and 'His Birthright,' which are booked at the Gold. Also, send me orchestration of 'Nipponese,' the theme which you wrote for 'His Birthright'."

The musical setting made for "His Birthright," the first Haworth Production starring the great Japanese actor, Sessue Hayakawa, contains a theme written by Mr. O'Sullivan "Nipponese," which is printed on an insert sent out with each pressbook of "His Birthright." This is distinctly Japanese in character, being based on fragments of old Japanese themes, an Old Samura Prayer and a Love-Lay supposed to have been indited by a Mikado of the seventh century furnishing material for this theme. It should prove a splendid aid in interpreting the character of action in "His Birthright."

Classified Cue Sheets Receive Praise.

During an itinerary of the Eastern states recently one of the representatives of the Moving Picture World received many favorable comments about our classified cue sheets. Exhibitors and musical directors were enthusiastic over the service rendered through the music department. It is the first time in the history of the industry that a trade journal has attempted to purvey a uniform music service, practical from every standpoint and easily read by the leader.

There were some who complained about the unsuitability of a few of the musical suggestions, but this is really a matter of personal opinion, and we have no authority to change any of the subject matter submitted to us by the producer. Others were loud in praise of the ease with which the classified cue sheets could be filed for future reference.

All this is most gratifying. Our department is for the leader. We wish to join hands with that of the producer that he may receive quick and reliable service, and every exhibitor should see that his leader gets our department, "Music for the Picture."

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General Handles Series of Red Cross Subjects

A SERIES of films being made by the American Red Cross Bureau of Pictures and which are being handled by the General Film Company are not alone a revelation of the great work being done by this organization, but in many cases they visualize for us the awful effects of German cruelty. The first of these previously reviewed in our columns was entitled "The Fourth of July in France." These films will be released a week apart and it is the duty of every exhibitor in the country to see to it that his audiences get a chance to see them.

Two of the pictures shown recently to reviewers were "Soothing the Heart of Italy" and "Of No Use to Germany." The former in introducing the picture,

Scene from "Of No Use to Germany."

tells in subtitle of the low morale which existed among the families of Italians gone to war, through German influence. Many of them were half starved and sleeping in cattle cars. The entry of the American Red Cross marks the beginning of a change which put fresh spirit into the languishing ones. Food was supplied to them and their various needs were met in an efficient way. One of the most important items in the raising of the morale of the Italians was the reestablishment of communication between the Italian soldier and his family. Scenes in Rome, Genoa, Milan and other parts of Italy in which relief is being abundantly supplied by the Red Cross comprise the greater part of this reel.

The following extract from the account of the film "Of No Use to Germany" supplied by the American Red Cross Bureau of Pictures of which W. E. Waddell is the director, tells effectively the story of what the film really visualizes. The picture is a single reel of Evian, outpost of Red Cross Mercy:

"Through the little French town of Evian-les-Bains, at the edge of Lake Geneva on the Swiss border, there has poured back into France from Germany such a stream of wretched and broken exiles as the world has never known.

"Twice a day for over five hundred days Germany has returned long trainloads of pitiful war prisoners—babies, young children, old men and old women who are now of no further use to the Huns.

"These people have been systematically subjected to inhumanities too terrible to narrate. They have been compelled to make bullets to kill their own relatives and to engage in employments which released German soldiers for the front. Some atrocities beggar description. Imagine groups of French women being placed in front of German troops to compel French fathers, brothers and husbands to cease firing!

"When Germany, at last, returns these helpless people there is not a single day's work left in them. Sickly, diseased and in many cases actually dying, they are in truth dumped into France that their care and feeding may further burden their distressed land.

"It is in this condition that they flock into the arms of the American Red Cross, which has reared a great hospital and receiving station at Evian, the gateway always open at Freedom's frontier. It is to brighten the shortened years—often months—of these enfeebled repatries that the American Red Cross has devoted itself with tremendous zeal and success.

"Sixty per cent. of these repatries are children, and most of them are pathetically underfed and ill. American physicians examine these little exiles at the rate of 3,000 a month. Many are found to be doomed to early deaths through exposure and sufferings. Cases of measles, scarlet fever, diphtheria and pneumonia are common. All the little ones with their elders are treated and put on the road to recovery, if possible, before being sent to Red Cross comfort stations further in France.

"'Of No Use to Germany,' a single reel film about to be released by the Red Cross Bureau of Pictures, tells in striking scenes the story of Evian, refuge of homeless France and Belgium. It portrays the wonderful redemption work of the American Red Cross doctors and nurses. It will fire the patriotism and harden the will of Americans to right the terrible wrongs inflicted upon innocent and defenseless people by a barbarism without parallel in the world's history."

Eskay Harris Has Brind Educationals.

The Eskay Harris Film Company, of 126 W. 46th street, are releasing Brind Educationals. This should be interesting news to educators and exhibitors, as the series of pictures which have been made and are being added to by W. L. Brind have been arranged to meet both educational and entertainment requirements. This series will be released in eight split-reels as follows: "All About Bees" and "The Fresh Water Aquarium"; "Beautiful Goldfish" and "My Friend the Ant"; "Denizens of the Deep, No. 1" and "Strange Insect Life"; "Birds of the Orinoco" and "Swat the Fly"; "Denizens of the Deep, No. 2" and "Birds of the Tropics"; "Dog Kennels Afloat" and "Microscopic Life in Water"; "The Mosquito Pest" and "Familiar Reptiles"; "Butterfly Wonders" and "Aquatic Plant Life."

Educational's Film Menu for October.

On the Educational's menu for the month of October will be the special treat of some new Bruce Scenics, with more of Wright's Mexican travels as pieces de resistance and Happy Hooligan and Silk Hat Harry providing the cartoon comedy appetizers. The newest Robert C. Bruce offering is entitled "Tales of the Tall Timber." The scene is laid in the redwoods of northern California, and all the processes of cutting and logging the world's most majestic trees are graphically portrayed. Mr. Bruce also has ready another film of the same general theme, but descriptive of the water transportation of timber.

"Mexico Historic and Architectural" and "Picturesque Industries of Mexico" are handled by George D. Wright in his October Educational releases. Both films have already been shown at the Rothapfel theatres.

What's to See in Pictograph.

The 139th release of the Paramount-Bray Pictograph contains two serious subjects and one in lighter vein. They are "U. S. Employment Bureau," third of the series, "Says Uncle Sam," "Our Newest Possessions," and a cartoon comedy, "Goodrich Dirt, Millionaire."

The first concerns the work of the Department of Labor of the U. S. Government, which has established 400 offices where men and women may register for work and be sure that they will be placed promptly in a position where their best abilities can serve not only themselves but their Government. The second contains a colorful trip through the Virgin Islands, which were purchased by us from Denmark. On these islands as shown in the picture are innumerable places of interest such as boiling lakes, extinct volcanoes, dense jungles and high mountains. The towns and villages where the Indian and negro population live are different from those in other lands as are also the kinds of industry which flourish there. The cartoon comedy is a wonderful stretch of the imagination by Wallace Carlson in which our friend Goodrich

Dirt lives for once surrounded by the luxuries of millionairedom.

Universal's Latest Magazine Program.

Wonders of the insect world are revealed in next week's issue of Universal's Screen Magazine. This picture gives glimpses into the lives of interesting specimens from the tropics. Walking leaves, giant centipedes and other queer creatures are made to show their secret feet and fangs.

Other scenes reveal the scientific measures now being taken to provide for crippled persons. An electrical engineer who lost both his arms, is seen performing high feats of efficiency. The program includes also scenes of the manufacture of glassware. Glass blowers are revealed working with the molten crystal shaping it into beautiful objects. The spectator sees the making of lamp shades, lamp standards and many bulbs for the decoration of the home. "The Revolt of the Toymakers" is the title of a series of pictures. Child actors impersonating the popular stars of current musical shows. The issue closes as usual with some interesting "Miracles in Mud" by Willie Hopkins.

"Unknown Switzerland" (The Lotschenthal).

The second of the Burlingham series of films which is being released through the William L. Sherry Service, was exhibited at the Strand Theatre, New York City, during the week of Sept. 22. This picture was of unusual interest owing to the fact that the views presented in it were photographed in an unfamiliar part of Switzerland known as the Lotschenthal, and situated between the Bernese Alps and the Rhone Valley. Here Swiss peasants live their lives after primitive fashions of years ago. In the heavy winter weather in the region of Kippel these good people industriously weave the cloth from which they afterward make their own clothing. There is evidently no knowledge of the heatless day in the Lotschenthal, for the houses are surrounded with great piles of firewood. Homely scenes about the farm yards of these peasants are attractive and interesting. Herds of goats and cattle are seen grazing on the mountain sides, and no such thing as a wagon road is known of in these parts. The children in the Lotschenthal wear pads on their heads for the purpose of protecting them when they fall, and the soldiers when they mobilize for purposes of parade, as in the annual fete of the Corpus Christi wear uniforms of ancient pattern and decoration. Blatten, the most isolated village in Europe, is also shown. The photography and laboratory work on these films is excellent, and the subtitling instructive and entertaining.

"Official War Review, No. 14" (Pathe)

The great living flag, photographed at the Great Lakes Naval Training Station, is the final feature of this number, but one of the best. Other scenes are taken in the American trenches in France, on the Italian front and with British troops. The repairing of enormous guns, views of the shattered city of Ypres and decoration of French heroes are also pictured.

"The Triumph of Transportation" (Pathe).

This industrial subject gives a brief picture of the growth of transportation facilities since the days when manpower alone was used. Ox teams, prairie schooners and other vehicles are shown, but the chief space is devoted to picturing the modern motor truck. Scenes are taken in a factory where the trucks are manufactured and assembled. A brief comic, in keeping with the main idea, closes the reel.

Segal Out After Business in New England Territory

WHEN H. G. Segal was interviewed early in August, upon his taking control of the general management of the American Feature Film Company in Boston, he had "nothing to say," since he felt he could not at that time tell what the results of his efforts would be in his new enterprise. Results from his energetic efforts, however, have come even earlier than he expected, and today the American Feature Film Company is forging ahead.

Upon taking charge Mr. Segal started to reorganize all departments, increasing both his selling and service force to that extent that the exhibitor could not help but receive every possible ounce of service. By a system of specialization and concentration on the individual programs and special features he soon proved to himself that he could show a rapid increase in business, and working along these lines for the past several weeks he is already well on his way to his goal.

H. G. Segal.

The American Feature Film Company had already made a big success with the Jewel production, "The Kaiser, the Beast of Berlin," and even today this production has extra prints busy. When the Screen Classic production, "To Hell With the Kaiser," was released it was watched with interest to see what it would do after the fine combing the territory had had with the previous Kaiser production.

Mr. Segal made a quick start to send the title of "To Hell With the Kaiser" from one end of New England to the other, issuing gummed pennants bearing the title, which could be stuck to the automobile windshields and carried far and wide throughout the territory. Today one sees countless pennants touring everywhere upon the automobiles, business trucks and even the front windows of homes, not alone in the immediate vicinity of Boston, but all over New England.

Mr. Segal first became associated with the film industry ten years ago in New York, when he became connected with the Motion Picture Patents Company. Later he opened an exchange for the Mutual Film Corporation in Buffalo, and later still assumed a responsible position with the World Film Corporation of New York. In 1915 he organized the Globe Feature Film of Boston, which was well under way when it secured the New England franchise of the First National Exhibitors' Circuit.

Gillstrom Goes to Coast to Make Fox Comedies

ARVID E. GILLSTROM, who recently joined the William Fox forces as a director and completed his first picture, will leave for the Pacific Coast in the next ten days as the vanguard of the Fox producing forces who in the near future will leave for Hollywood to make Fox films. The first picture Mr. Gillstrom made for Fox was "Swat the Spy," a comedy-drama, featuring Jane and Katherine Lee. William Fox, after reviewing it, sent for Mr. Gillstrom and entered into a two-year contract with him.

In going to the Pacific Coast Mr. Gillstrom will find himself at home because he directed comedies for a year in Hollywood, and several years ago made his debut in the films on the Pacific Coast. Mr. Gillstrom has just passed the age of thirty.

At one time Mr. Gillstrom was a civil engineer. Later he became a professional baseball player. It was while playing ball in Los Angeles that he became acquainted with film folks, and began work before the camera.

David E. Gilstrom

Mr. Gillstrom is the author of his first Fox film. He is also author of the new story he is directing for Mr. Fox, which likewise features Jane and Katherine Lee.

Goldwyn Appoints Sherwin a Special Representative

AFTER a record of eight years as dramatic critic of the New York Globe, Louis Sherwin has retired from that newspaper to become special press representative of Goldwyn Pictures Corporation, thereby bringing to this big producing organization still another man of reputation.

Mr. Sherwin, long known in Los Angeles and Denver journalism, came to New York twelve years ago, and from the day that he joined the Globe attracted the attention of a large metropolitan clientele. He is an able and always has been a fearless writer; a man of force and distinction who has insisted upon maintaining his own viewpoints with a disregard for the hackneyed routine of mere play reviewing.

In the Goldwyn organization Mr. Sherwin will devote the larger part of his time to the development of the company's features and news for the big daily newspapers of the country and for the important general magazines. It is the feeling of Samuel Goldfish, president of Goldwyn, that his organization should offer the newspapers and magazines feature material prepared by the ablest writer who can be enlisted in the service of Goldwyn. Mr. Sherwin's personal work, advice and suggestions will amplify the fine work done by Dwight S. Perrin, who will continue, as director of publicity, to devote the major portion of his time to the trade press section of the company's publicity, which he has handled with ability for the last year.

Norbert Lusk will continue to handle special features for the motion picture "fan" magazines, as well as to develop material for the exploitation department and press sheets of the company work that he has heretofore done.

In addition to these facilities for the general promotion of Goldwyn's stars and productions, the organization maintains a service department, under the direction of Hunt Stromberg. This branch of the work is for the intensive development of exhibitor aids and exploitation; the devising of means for emphasizing the drawing power and appeal of pictures for individual exhibitors.

Marguerite Clark and Her Husband, Lieut. H. Palmerston Williams.

September 29 Attractions at the New York Theatres

STRAND—Fred Stone in a screen release, "The Goat," produced by Artcraft, made his picture debut at the Strand the week of September 29. A number of his acrobatic stunts are introduced in the picture, which was directed by Donald Crisp. A Burlingham travel scenic of Switzerland, the Allied War Review and the Topical Review were also shown. A scene from "Tales of Hoffman" and a solo by Herbert Waterous were the vocal numbers.

RIVOLI—Dorothy Gish in "Battling Jane," a Paramount picture, was the leading player at the Rivoli. She takes the part of a little waif who drifts into a Maine village. A scenic called "Raindrops," the Animated Pictorial, the Allied War Review and a comedy completed the screen program.

RIALTO—William S. Hart in "The Border Wireless," a war story that involves a gang of Mexican mauraders and two Hun spies, was the screen star at the Rialto. Wanda Hawley is the heroine of this Artcraft picture. Other screen numbers were a Happy Hooligan comedy, "A Bold Bad Man," the Animated Magazine, a comedy and an educational. The soloists were Josephine Forsythe and Martin Brefel.

EIGHTY-FIRST STREET—First half, J. Warren Kerrigan in "Prisoners of the Prince." Second half, James K. Hackett and Effie Shannon in "Ashes of Love."

FORTY-FOURTH STREET—Griffith's "Hearts of the World."

BROADWAY—Harold Lockwood in "Pal's First."

William L. Sherry and His Official Family.

Reading left to right: Standing—Norman J. Sennott, general manager William L. Sherry Service; G. M. Anderson ("Broncho Billy"); Dan Savage, general manager of sales William L. Sherry Service; A. M. Rosentern, president Golden West Producing Company; Harold J. Binney, Frederick Burlingham.

Sitting—Theodore C. Deitrich, president De Luxe Pictures; Doris Kenyon, star of De Luxe Pictures; William L. Sherry, president and general director William L. Sherry Service; Vangie Valentine. Frank A. Keeney and his star, Catherine Calvert, were unavoidably absent.

Madlaine Traverse Signs to Play in Excel Pictures

WHEN at the beginning of this season William Fox announced the inauguration of a policy, whereby he would produce a group of productions under the brand of Excel Pictures, he declared that the stars in this group would be Peggy Hyland, Virginia Pearson, Jane and Katherine Lee and other well known players of recognized ability and drawing power. The announcement now comes from the Fox offices that another player has been engaged. She is Madlaine Traverse, one of the ablest feminine stars now playing before the camera, and noted for a distinctive ability to portray strong dramatic roles. Her pictures, to be released under the Excel group, will be the work of authors of recognized ability, and will be marked by strength of story and lavishness of setting.

For the production of her first picture the new Fox star has just left for Hollywood. What this first picture will be has not yet been announced, but it is understood that a story unique in plot and conception has been obtained for her. Neither has it been announced who will direct Miss Traverse's first picture.

Miss Traverse, in becoming a Fox star, brings to her work the benefit of a long and varied and successful experience on both stage and screens. She played the part of Mme. Caillaux in the great all-star Fox production of "The Caillaux Case," released this month. Those who have seen this picture were struck by the power and the discriminating sense of values which Miss Traverse revealed in delineating the character of the wife of the former Premier of France.

Following the production of "The Caillaux Case," Miss Traverse organized a producing company of her own, The Madlaine Traverse Film Corporation. The offer made by William Fox, however, was of such a nature that Miss Travers felt constrained to abandon her producing venture and join the Fox stars.

Besides playing in "The Caillaux Case" and other well known productions, Miss Traverse has had prominent parts in several stage successes.

UNIVERSAL MAKES SAILORS' STORY.

So great was the popularity of "Around the Clock with a Rookie," that the Universal has arranged to release a similar subject in behalf of Uncle Sam's Navy. The newest picture is "Around the Clock with a Sailor," which will be issued the week of October 6.

This film is a two-reeler, where as the rookie subject was only in one reel. It is full of bright scenes depicting the experience of the sailors.

Two well known players take the leading roles. They are Otto Kruger and Helen MacKeller. Mr. Kruger was in training for an officer's commission, but gladly made arrangements to serve in the film.

The war service of the Y. M. C. A. is strongly treated in the picture. It was produced by H. E. Hancock and photographed by George Coudert.

Minneapolis Exchanges Combine on Loan Films

WITH 200 prints of Government film coming to Minneapolis for distribution in Northwest territory September 25 to October 19 exchange managers of this city held several conferences last week and decided upon a plan which will keep all of the Liberty Loan pictures working and avoid duplication.

The exchange managers agreed to submit schedules of their bookings to each other to avoid confusion and prevent the sending of several Government films to any one community at the same time. With only twenty-four days in which to show the Government films it was agreed that in order to get the best possible results a systematic plan of distribution would have to be adopted. E. R. Pearson, manager of the First National Exhibitors' Circuit of the Northwest, anticipating confusion, was sponsor for the idea, and called several meetings of his brother managers.

Harry Helwig, former booker for Metro, and more recently with Universal, was selected to work out the bookings for all of the Northwest managers, whose joint action has set a precedent in the moving picture industry of the country.

Thirty-six subjects, with five prints to a subject, are coming to Minneapolis exchanges. These must be distributed in a field of 1,200 theatres located in Minnesota, the Dakotas, part of Wisconsin and Iowa. In the twenty-four-day period it will be possible to have a maximum of 4,800 showings, according to Manager Pearson. "We're going to make every film work every day, and we will attempt to cover every city, town, village and hamlet that it will be possible for us to reach."

A regular circuit for the Government film has been mapped out, and they will be shown from one town to another. The moving picture men of the Northwest, fully awakened to the gigantic task of raising six billions more for Uncle Sam's war forces, have determined to get together and put their shoulders to the task in a united effort in the interest of democracy.

"We want to bring the credit to the moving picture industry which it deserves," said Manager Pearson. "We want to show what a vital force it is in the interest of the nation's welfare. We want to show what a truly essential industry it is."

Exchange managers, in the interest of the plan to systematically handle the Government film, have sent letters of instruction to exhibitors, telling them how to forward the pictures and urging their co-operation so that a maximum of showings may be reported at the conclusion of the drive.

Third Official Film Announced.

Director Charles S. Hart announces that the material for "Under Four Flags," the third United States official feature war picture, is rapidly being culled from the thousands of feet of American, British, French and Italian film that is being sent from overseas, and that this will be in many respects the most comprehensive picture issued by the Division of Films of the Committee on Public Information.

The release date of the new picture has not yet been announced, but it will probably have its first showing in New York early in November. George Bowles, manager of feature films, has already tentatively arranged a route covering several weeks, during which the picture will be exploited by the direct representatives of the Division of Films. It will then be released to the exhibitors throughout the United States.

Selznick Secretary Now Foreign Department Manager

MISS EDITH KOCH, recently appointed manager of Select Pictures' Foreign Department, has been on a brief business visit to Montreal, the first trip which she has made in the new capacity to which she has just been elevated.

Everyone who knows Lewis J. Selznick, president of Select Pictures Corporation, knows Miss Koch, who for the past year and a half has been his private secretary. During this period Miss

Miss Edith Koch.

Koch has earned an enviable reputation among the many big business men of the picture industry with whom she has come in contact for her astuteness and diplomatic tact, which have been much admired. Miss Koch will continue to act as personal secretary to the head of Select Pictures Corporation, at the same time exercising her duties as manager of the foreign department.

In an industry where every element seems to be thrust continuously into the limelight Miss Koch has remained a widely known but little heard of young woman. Being thoroughly conversant with the many ramifications of Mr. Selznick's business and personal affairs, she has been able to act with an initiative which has made her sought and consulted by persons in high places, but always she has stayed in the background. Now that Miss Koch has been officially put in charge of Select's foreign sales, she will have to endure more of the white light of publicity.

Influenza Decree Closes Many New England Houses

BOSTON, due to the large increase in new cases and deaths resulting from Spanish influenza, through an official order signed by Health Commissioner William C. Woodward and approved by Andrew J. Peters, mayor of Boston, closed all theatres in that city, to remain so from midnight September 26 until 7 p. m. October 7, unless the order is altered or extended. Similar action has been taken by officials in nearly every city and town in Massachusetts.

At a meeting in Boston September 26, which was attended by members of the Massachusetts and Rhode Island branch of the Motion Picture Exhibitors League, Association of Theatre Managers of Boston, and managers of attractions now playing in that city the following statement was issued:

"The managers of the theatres and attractions now playing in Boston readily and unanimously voice their willingness to obey the authorities to close all theatres and places of amusement during the period between Thursday midnight, September 26, and Sunday midnight, October 6.

"The present calamity of the influenza plague which inspired the authorities to this action calls for drastic treatment, and though we regret exceedingly the deprivation of employment which this suspension inflicts upon so many working under us, there is only cheerful compliance with orders to be considered. We adhere to our belief expressed to the officials of the Board of Health that the theatre is the least harmful of all places of gathering and claim that the providing of amusements for the people would appear to be most necessary in these threatening times that portend panicky conditions. But though we submit cheerfully to this dictum, we claim the constitutional right to protest should any further legislation be aimed at our proper conduct of a legitimate business, which has equal rights with institutions of trade to exist. Therefore all local theatres will remain closed until Monday, October 6, but the sale of tickets for future performances will begin at the box office on Thursday morning, October 3."

Palmer Plan Arouses Interest.

Frederick Palmer, head of the Palmer Photoplay Corporation, Los Angeles, says that the encouragement given his plan by many members of the industry is convincing testimony that the Palmer Plan of Photoplay Writing, of which he is the founder, is solving the problem of suitable stories for the screen.

The Palmer corporation have issued an attractive booklet as a souvenir of their enterprise, wherein the plan of bringing about a better and more complete co-operation between the author and producer is described in detail, and how the writer of screen stories may keep in touch with the needs of the directors and secure the quickest recognition for their efforts is fully set forth.

Mr. Palmer says that one of the noticeable things developed in recent months is the fact that interest in photoplay writing has been inspired in the minds of the better class of writers and picture enthusiasts, and that the stories of today are in sharp contrast to the wildly impossible scripts going the rounds of the studios a while back.

PATHE SALES FORCE HOLDS CONVENTION

"Save and Serve" Is Keynote of Sessions of Managers, Who Gather from All Over Country

ONE of the events of the week of September 23 to 28 was the holding of a convention of the sales forces of the Pathe Exchange, Inc., at the home offices in New York. All branch managers had been called in to talk over questions of policy brought up by war emergencies. "Save and Serve" was the apt term applied to the meeting, for the business in hand concerned largely the necessity of getting the greatest possible service out of forces which had been materially reduced through the calling to Government service of many salesmen. How to get topnotch service out of what was left brought about considerable discussion during the sessions, which covered the greater part of two days.

Of course, there was some pleasure interspersed with business, so that most of the twenty-four hours of each day were made much of by the visiting branch managers. A trip to the Pathe studio at Jersey City was one of the pleasant events of the convention.

Convention Ends With Dinner.

A fitting closing for the convention was a dinner at Delmonico's, where all the branch managers and a few invited guests gathered about 8 o'clock Thursday evening, and partook of a very sufficient and satisfying banquet. Those present were, Paul Brunet, vice-president and general manager; F. C. Quinby, sales manager; E. O. Brooks, exploitation manager; Frank Duffy, general representative, and Branch Managers H. A. Bugie, Atlanta; J. W. Hill, Jr., Dallas; F. B. Rogers, Chicago; C. Stombaugh, Minneapolis; W. E. Raynor, New York; S. W. Hand, Boston; E. B. Tate, Los Angeles; E. W. Dustin, St. Louis; E. O. Child, San Francisco; B. Moran, Albany; G. W. Fuller, Pittsburgh; F. B. Chase, Cincinnati; A. M. Holah, Cleveland; F. B. Pickrel, Oklahoma City; G. Ames, Philadelphia; J. B. Dumestre, New Orleans; E. R. Champion, Washington; J. E. Storey, Kansas City; W. E. Scott, Denver; R. L. White, Omaha; L. O. Lukan, Seattle; W. A. Calkins, Salt Lake City; R. S. Schader, Indianapolis; F. W. Gebhardt, Detroit; L. A. Sheridan, Des Moines; A. Reinlieb, Newark; J. W. Fuller, Charlotte; C. A. Taylor, Buffalo; W. A. Aschmann, Milwaukee; P. L. Carroll, Spokane.

Among members of the Pathe staff present were, W. C. Smith, P. A. Parsons, L. E. Franconi, Tom North, George Seitz, studio director, and Wilson Gillets, scenario editor. The trade papers were represented by H. A. Hallett, of the Morning Telegraph; W. A. Johnson, of the News; Leslie Mason, of the Trade Review; H. A. Wyckoff, of the Dramatic Mirror, and James L. Hoff, of the Moving Picture World.

The principal speaker of the evening was Mr. Brunet, whose address was read by Gilson Willets, preceded by an introduction by Mr. Brunet himself. It follows in part:

Speech of Mr. Brunet.

This council of war with our sales force was held for discussion of the ways and means of effecting a maximum of serving and saving of the kind by which the cinema corps, as a unit, can help win the war. We have told one another how we have served and what we have saved up to now, and we have given one another helpful suggestions for serving still further and for saving still more. That's our job, gentlemen—the job of war-saving and war-serving. And that's how we got the name for this convention of our thirty field marshals from thirty picture battle front, namely, the Pathe Serve and Save Convention.

Our sales force is our field army. The men who distribute our war reels are the men who keep the war wheels turning on the firing line of the cinema unit. The war over there will be won by force of sales—sales of our film of patriotism—sales of our features of propaganda. For these war pictures inspire the nation to serve and save in money and materials and man power over here in order to save lives over there.

Every time you of the sales force place a patriotic reel of celluloid in front of the public eye you help to slay the Hunnish dragon of Bloodlust, Landlust and World Destruction. Helpful propaganda of world reconstruction is our ammunition. Celluloid reels are our cannon. And the men of the sales force are the gunners that fire the shells of patriotic service into the ranks of slackerism and help to spur the nation to carry on and on to victory.

"Keep the Home Wheels Turning"—that's our slogan.

Serving and Saving Not Optional.

We must not "kid" ourselves, gentlemen, that this matter of serving and saving in the motion picture field is a matter optional with us. Nor is it a matter of volunteering such service and such saving according to our convenience. We've got to do this serving and saving stuff at our greatest inconvenience and do it cheerfully, even if inconveniently. We've got to serve and save in our industry, gentlemen—or we've got to goose-step.

And now—just a brief review, gentlemen, of our own campaign against the kultur of barbarism: Serve and save. What exactly do we in the motion picture field save? And how exactly do we serve? I will mention saving first. Because the very act of saving in itself constitutes an act of service. And he serves best who also saves.

The slogan, "Business as usual," is a "busted" theory. We're not doing business as usual. We're doing business in an absolutely unusual way and under unusual conditions. We're doing business the best we can do it consistently, with war serving and war saving.

We have saved material needed for the war by cutting down the extent of our product and by shortening our program. We have achieved this reduction in output and this abbreviating of program by producing quality rather than quantity.

In considering the kinds of saved material that will help win the war take the matter of coal—of fuel. Countless thousands of tons of coal will be saved this winter by the transfer of moving picture companies from the East Coast to the sunshine and warmth of Southern California; Pathe companies being among the first to be thus transferred. We have already sent to California all our companies, excepting one. And our lightless Eastern studios bear testimony of the coal we have saved for greater use in keeping ever in motion the bridge of ships across the Atlantic.

But cutting down our production to quality only, we have effected a tremendous saving in the use of chemicals that can be used in the conduct of the war. We are saving also gasoline—as requested by the Government—by cutting down to the minimum the use of motor cars in making pictures and by refraining from making pictures that call for use of aeroplanes. For the army needs gasoline more than we do.

Have Declared War on Waste.

And then the elimination of waste. In our home office and in every one of our thirty branch offices we have declared war; declared war on leakage of money, on waste of materials, and on over-production. We're on the job of fighting extravagance and halting the profiteer. We're on the job of serving and saving one hundred per cent.

The first thing we did was to eliminate the cash waste. A wasted dollar, like an idle dollar, is a slacker dollar. We have converted our slacker dollars into patriotic dollars through reduction in the amount of purchase of material that can be used in the conduct of the war. We of Pathe have cut out the fuss, feathers, furbelows, trimmings and vanities of our business. We have eliminated the merely ornamental stuff and are down to the rock bed of utility. Every dollar wasted on unessential material seems one dollar's worth less of bullets and shells for shattering kultur.

On the other hand, every reel of patriotic film that turns in the projection rooms of the country is a war wheel turning for the victorious armies of Liberty.

And now, a word as how we serve.

In every war drive we play our part not only as couriers spreading the news, not only as a nation-wide bureau of intelligence for twenty-millions of the

Dinner at Delmonico's of Pathe Exchange Managers, Thursday Evening, September 26.

public every day and night, but also as heavy contributors to the drives in the form of cash and personal service. Thus we have helped the drives for War Savings Stamps, the drives for the Red Cross and the Y. M. C. A., the drives for Liberty Loans. And in every one of these drives each reel of our turning in a projection room is a driving wheel in the great engine of war.

We assist the drives, too, in supplying slides and space in our weekly topical films and other films; space devoted to information and inspiration relating to the drive of the hour. We serve by inspiring the service of others. We serve by issuing films that are in themselves an inspiration to the public to jump in and do something.

Helping Sustain National Morale.

We serve by helping to sustain the national morale. Our news weekly is a booster. All the war films we issue are boosters. Our advertising and publicity boosts. And when you boost morale, you boost victory. It is often said that we are behind our sublime Allies in their determination to win the war, meaning that we are backing them up. We must make the propaganda in our films show that we are not behind our Allies in this great work, not merely backing them up, but are shoulder to shoulder with them, crying not only "Carry On," but crying "Come On."

We serve even in our advertising and publicity, in much of which there is a patriotic note. When we issued "The Fourth of July in France" we put out an artistic Liberty boosting poster that was and still is to thousands a reminder that doing one's bit is not enough, but that each one must do his utmost. We serve because every time one of the sales force puts into motion in a projection room a patriotic war reel he reels the Huns back another step toward Berlin.

Every Man's Job to Save and Serve.

To save and serve is every man's job, gentlemen, and it's a man's size job. It's our job, the entire nation's job, to serve and save. And you are here tonight, all of you, because you are all on the job. And because you are on this job, gentlemen of the sales force, you are helping the whole world to keep the flags of free peoples flying at the mastheads of Liberty.

Our save and serve convention is nearly over. Tonight we adjourn. And the thirty field marshals of our sales force will return to the first line trenches of the moving picture battlefields heartened in serving and encouraged in saving as the result of this serve and save convention. Gentlemen of the sales force, in your service and your saving may you, each and all, win a place in the cinema's legion of honor.

And now, gentlemen, here are many colors, yet those who serve under them serve but one cause. These are the colors that have never run. And as long as you and I are properly on the great big job of serving and saving each in our own way, and each to his limit of self-denial and sacrifice, none of these colors will ever run.

Gentlemen, I give you our colors, and the colors of our valiant Allies and the armies and navies that keep the colors from running, and the Commander-in-Chief of our own army and navy—President Wilson! The toast was drunk standing and with hearty cheers.

Among the other speakers were S. Stanwood Menken, organizer of the National Security League; Louis Aubert, High Commissioner of the French Government; Captain G. McLeod Baynes, managing director of the British Official Government Pictures, Inc., and Edmund Ratisbonne.

Louis Innerarity, secretary of the Pathe Exchange, was toastmaster.

Following the last speaker the diners sang "The Star-Spangled Banner" and the "Marseillaise," Tom North presiding at the piano.

The festivities closed with the running of a Lloyd comedy and pictures taken of a visit to the studio in Jersey City of the branch managers Thursday afternoon.

On the Trail

PERCY WELLS, of Wilmington, N. C., was in New York the week of September 22. We met him at one of the big hotels. He said he was in Washington, D. C., and ran over here on special business and at the same time to get a moderate night's lodging. He says things are booming in the South. At Wilmington he owns the five theatres in the city, and property has increased in value in leaps and bounds. Shipbuilding has brought a large number of workmen to the city, and he felt safe in saying that its population would grow from 30,000 to 50,000 within the next year, judging from the way it is filling up now. He expected to leave town the day we saw him, and he wished us to tell his many friends that he regretted his inability to see them during his hurried and unexpected visit.

* * *

Frederick Thompson, whom we met on Broadway last Friday, told us he is no longer directing at the Vitagraph studio. He resigned on September 21. Mr. Thompson is a member of the Moving Picture Directors' Association and a member of the Players' Club.

* * *

Mabel Green, who was an ingenue at the old Lubin studio in Philadelphia, is now hostess of the Kamakura Room, Hotel Wallick, New York City.

* * *

A. V. Anderson, who was formerly in Atlanta, Ga., as manager of the Pathe branch office, is now in New York preparatory to going to South America.

* * *

The big eats of the Associated Motion Picture Advertisers of the N. A. M. P. I. is to be held on Friday evening, October 11, to be known as the Victory Dinner. This dinner was originally planned two or three months ago. It was finally decided to hold it on the foregoing date, during the Motion Picture Exposition, to be held at Madison Square Garden, New York, October 5-13. It will cost $6 a plate to enjoy the feast of eats, oratory and good fellowship to be served. W. W. Irwin is chairman of the committee of arrangements.

* * *

Wally Van, secretary of the Directors' Association, formerly of the Vitagraph players and directors, is all set for Los Angeles. He expected to go September 15, but would be on his way by the 28th.

* * *

A. H. Schwartz, who is interested in the Brevoort, Linden, Rialto, Oxford and West End theatres of Brooklyn, has purchased the Garden Theatre, Richmond Hill, L. I.

* * *

Cary Wilson, formerly associated with the First National, is now affiliated with other interests.

* * *

The Moving Picture World has completed arrangements for a booth on the main floor at the Motion Picture Exposition at Madison Square Garden, October 5-13, where a representative will be continually in attendance.

Virginia to Show Health Films.

A Simplex machine has been selected by the West Virginia State Department of Health for use on a railway coach, which has been specially fitted up for touring that state. Periodic trips will be made from one end of West Virginia to the other, and lectures will be given regarding hygiene, tuberculosis and water and general sanitary conditions. Pictures are to be shown to illustrate the talks.

The Simplex machine has been fitted up in such a manner that films can be shown inside or outside of the car.

McGowan Is Not Superstitious.

Jack McGowan must have been conspicuous by his absence when the gods handed out superstition, for that Universal director who is creating Eddie Uolo's new serial of the sawdust ring, "The Lure of the Circus," defied fate happened, he used stage No. 13 and shot on Friday, the thirteenth of September by starting in on episode thirteen, which bore the official number in the Universal accounting department of 3013. And just to show that he didn't care what thirteen scenes and then stopped.

Scenes from "Borrowed Clothes," a Jewel Production, Featuring Mildred Harris.

Jewel Celebrates Its First Year of Business

JEWEL PRODUCTIONS, Inc., celebrated last week the completion of its first year of business. The actual anniversary occurred August 26, but official notice of the event was delayed until all the records could be compiled.

H. M. Berman, sales manager of Jewel, commemorated the birthday with a review of the company's achievements. His records traced the career of many big productions, and the story in each case was illustrated with figures representing thousands of dollars in profits.

"Two things have been established by the success of Jewel," said Mr. Berman. "One is the fact that the public wants crackerjack, big pictures and is willing to pay for them. The other is that human nature is the same in Spuedunkt as it is in New York. That second point is important, because a lot of producers, distributors and exhibitors have been operating on the theory that small town people somehow are different from those who dwell where high buildings grow.

"Jewel has proved beyond doubt that big feature pictures can be made a success in small towns. It has absolutely emancipated the small town exhibitor from the fear of tackling a big proposition. Jewel pictures have made money for those who dared."

"There are thirteen high class productions under the Jewel banner, all of which have won their laurels," said Mr. Berman. "Two other big features will be released Nov. 4. They are 'The Yellow Dog,' and 'Borrowed Clothes.'

"I have found in my correspondence that these pictures have developed a new science in publicity work and lobby decorating by the exhibitor."

Mr. Berman demonstrated this by showing novelty cards which Jewel exhibitors had distributed to advertise "For Husbands Only," and by photographs showing window decorations employed for the same picture in Brooklyn.

There was a letter from W. E. Smith, who signed himself manager, janitor, operator and publicity man for the People's Theatre, at Stanfield, Oregon. Mr. Smith announced that with a population given (for advertising purposes) as 400, and with a seating capacity of 150, he took in $178.50. He said he was conducting the theatre as a side line, and had never paid over $25 for a picture. He gambled $100 on "The Kaiser, the Beast of Berlin" for the foregoing results.

"This is the only show for which I ever had to use the S. R. O. sign," wrote Mr. Smith. "The crowd didn't pay attention to that sign, but continued to come until they were packed like sardines. I charged 25 and 50 cents admission, and everyone was pleased with the show, many of them attending the second showing."

Blackton Engages Count Pompeo.

J. Stuart Blackton has engaged Count Pompeo Pieri, the Italian artist, to design the sets for "The Battle Cry of Liberty," the superfeature which he has announced for production immediately after "The Common Cause" is launched.

It was at Mr. Blackton's suggestion that Count Pieri became interested in motion pictures and his engagement for work on "The Battle Cry of Liberty" is the result. This feature, which is to be produced by Commodore Blackton from a story written by Charles T. Dazey and himself, will be the successor of the producer's earlier success, "The Battle Cry of Peace." "The Common Cause," the current Blackton special under the auspices of the British-Canadian Recruiting Mission, is rapidly nearly completion and date of distribution by Vitagraph will shortly be announced.

Franklin Signs to Direct Norma Talmadge

SIDNEY A. FRANKLIN, who has directed Miss Norma Talmadge's last three pictures—"The Safety Curtain," "Her Only Way" and "The Forbidden City"—has just signed a year's contract with the Norma Talmadge Film Corporation to direct eight pictures for the star. Mr. Franklin is in all probability the youngest director in the business as he has just passed his twenty-fourth birthday, yet he is one of the most widely sought after, and has to his credit many of the most successful productions of the screen. With his brother, Chester Franklin, now a sergeant in the United States Army, he directed jointly for several years, and the "Franklins" were a famous duo, whose name on a main title always gave a guarantee of direction of the highest order.

Mr. Franklin went into the motion picture industry as an "extra" at the Selig studio in Los Angeles. Both he and his brother did extra work and bits for a time at the Selig establishment. At that time the Triangle Film Corporation had just been organized, and David W. Griffith, on the alert for good directors for his Fine Arts Producing Company, engaged the Franklins to direct for that organization. While there they turned out a number of productions, but were most successful with those starring Miss Talmadge, including "Going Straight" and "Children in the House."

Later William Fox brought the Franklins East to do a series of kiddie pictures with children, and under the Fox banner the Franklins turned out such hits as "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp." After their Fox engagement Chester joined the colors and Sidney was temporarily engaged to do three pictures for Miss Talmadge. Each of these three was a big hit, and the result was the year's contract just entered into between the Talmadge corporation and Director Franklin.

General's Pioneer Joins Army.

The loss of the Boston branch's oldest employe, and probably the oldest employe of General Film, has been regretfully announced to the headquarters of the company by Manager J. D. Levine in reporting the resignation of E. H. Warren. The severance of this long connection was due to a call for army service. Mr. Warren has been in the Boston office since 1909, and was in fact an employe of the exchange when it was taken over by General Film in 1910. He holds the palm for length of continuous service with the company as well as for length of continuous service in one exchange.

Famous Players to Refilm Former Screen Successes

THE Famous Players-Lasky Corporation has started a movement that bids fair to establish a new field in the world of motion pictures. It is the refilming of former screen successes. Just as on the stage there are frequently given with new appointments and improved facilities in stagecraft revivals of plays that have been unusually successful, so it would seem this will be the trend of the big motion picture producers. Within a month the Famous Players-Lasky Corporation has announced the refilming of two productions that several years ago were staged before the camera, "The Squaw Man" and "Arizona." The new version of "The Squaw Man" is now being staged by Cecil B. De Mille, who incidentally filmed this well known play for the first time some four years ago. "Arizona," now being produced by Douglas Fairbanks as his latest starring vehicle for Artcraft, was pictured several years ago by Augustus Thomas, author of the famous play.

In connection with this idea of retaking pictures already screened, Jesse L. Lasky said: "With the improved facilities for motion picture production, subjects that were filmed years ago can now be put on in such a way that the two photoplays will be about as different as night and day. Take for instance, 'The Squaw Man.' In the original film production there was possibly no tremendous attempt to secure that absolute realism so essential in a modern photoplay, though Cecil B. De Mille has always been a stickler for accuracy and perfection in detail. But that was four years and more ago. Four years in the film industry is equivalent to twenty in any other field of art or business, practically. The facilities were extremely limited, as compared with the present equipment. And yet the original of 'The Squaw Man' was a good picture for its time. It was better in many respects than some of the pictures of today. Nevertheless, it will be most interesting to those who have seen the first version to witness the second and draw comparisons. The fact that Mr. De Mille will have staged both film versions of 'The Squaw Man' adds interest to this new picturization."

A HANDSOME BOOKLET.

Vivian M. Moses has produced for Select Pictures an unusually attractive brochure announcing that company's plans for the current season. It is sixteen pages and cover, and as a sample of the printer's art it ranks high. Better still is the text, which simply and forcefully puts forward Select's claims to consideration. Included is a series of portraits of the stars worthy of preservation, for the art work is above the average. The entire production suggests solid, dignified achievement; which is what Mr. Moses aimed at.

Final Hodkinson Appointments.

This week finds a Hodkinson service represented in every General Film Exchange, except Seattle, by a special representative of the W. W. Hodkinson Corp. The last appointments to be made were C. Henschel in Philadelphia, E. C. Moore in Pittsburgh, H. C. Simpson in Atlanta, and W. O. Edmonds in San Francisco.

SELECT ROUNDS OUT ITS FIRST YEAR

Seventeen of the Original Twenty-one Branch Executives Still Remain with the Company

WITH the approach of the first week in October Select Pictures organization rounds out its first year as a releasing concern. For it was at the beginning of October that the first Select Picture was presented to the country. This was "The Moth," with which Norma Talmadge started her series of phenomenal Select successes.

Altogether October is a large month in Select's calendar, for it was also during this month that the first phase of Select's business organization was brought into shape. The corporation started business August 6, 1917, with sales branches throughout the United States to the number of eleven, which, before the week was out, had been increased to thirteen.

General Manager Arthur S. Kane took hold of the eleven original offices on August 6, and immediately opened exchanges in Boston and Washington. Bringing to the situation methods which he had formulated and proved in the past, Mr. Kane bent his energies to establishing Select's sales organization upon the high plane which it today occupies. Aiding Mr. Kane in getting the new machine going smoothly was John J. Rotchford, who joined the Select forces early in September, 1917, becoming assistant general manager. Mr. Rotchford had assisted Mr. Kane in 1914 in establishing the exchange system of Pathe Exchange, Inc. It is interesting to recall that when Mr. Kane left Pathe Freres, in October of that year, it was to go as assistant general manager with Lewis J. Selznick, now Selects' president, in his then newly organized World Film Corporation.

Select on September 1 took over the Chicago exchange, now in charge of Fred C. Aiken, and on October 1 took over exchanges previously handling in part the same product in Philadelphia, St. Louis, Kansas City and Des Moines, the latter branch being subsequently moved to Omaha. On October 15 an exchange was opened in Detroit, bringing the number of Select branches up to twenty. At this figure the list remained until February 10, when Select opened its New Orleans exchange, completing the organization now in operation. Meanwhile, on November 10, the Cincinnati office had been raised from a sub-office to a buying exchange. Both this and the Detroit exchange were placed under the efficient supervision of Sam E. Morris, east central general manager, and manager of Select's Cleveland branch.

Eighteen out of the twenty-one branch executives were branch employees of Select at the time that its exchange system was completed, and seventeen of these branches are now administered by the same men then holding positions as branch managers. In addition, J. S. Woody, who was a branch manager at the time of the completion of Select's exchange system, has been promoted to the position of field manager, which he now occupies. Eleven are managers in exactly the same exchanges as when first appointed by General Manager Kane at the opening of the Select system. Two others are still with Select as branch managers, but have been transferred to other offices. One man, previously an employe of a Select exchange, has been elevated to the managership of that exchange.

A complete list of the men who represent Select in its twenty-one exchanges at the beginning of the company's second year of production comprises: Atlanta, T. O. Tuttle; Boston, Charles R. Rogers; Buffalo, Sherman S. Webster; Chicago, Fred C. Aiken; Cincinnati, A. M. Muller (under supervision of Sam E. Morris); Cleveland, Sam E. Morris; Dallas, Claude C. Ezell; Denver, H. E. Lotz; Detroit, James O. Kent (under supervision of Sam E. Morris); Kansas City, A. H. McLaughlin; Los Angeles, Bernard E. Loper; Minneapolis, Harry A. Rathner; New Orleans, H. G. Till; New York, Henry Siegel; Omaha, C. W. Taylor; Philadelphia, M. Milder; Pittsburgh, Leo F. Levison; St. Louis, J. C. Ragland; San Francisco, H. L. Knappen; Seattle, Henry H. Hicks; Washington, Vivian P. Whitaker; and John S. Woody, field manager.

Death Alters Plot of Comedy.

It was necessary considerably to alter the plot of "Hearts in Hock," an L-Ko comedy, directed by Charles Parrott and featuring Billy Armstrong, Babe Hardy, Peggy Prevost and Jack Henderson, owing to the sudden death of William Hutchinson. When necessary alterations were completed the work proceeded.

Hutchinson, who was playing the important part of the detective, was suddenly stricken with appendicitis and was rushed the the hospital but to no avail.

Say Ban Has Been Lifted From Many War Secrets

FILM experts who have seen the Official British War Pictures entitled "Fighting for Freedom," which are being distributed by the Universal, declare these films show that the ban virtually has been lifted in this country on many facts about the way the Allies are fighting the war.

Hitherto the seas, land and air facilities employed against the Hun have been subjects closely censored for the camera. In "Fighting for Freedom" there are scenes revealing in great detail just how the war craft operate, how airplanes are armored and otherwise equipped, how they are loaded, and the particular types of missiles employed on them.

The spectator is taken on an actual excursion over the five fighting fronts, and to many points of war activity elsewhere.

It is understood that whatever scientific information can be gleaned from the films would be of slight use to the enemy.

There are seven episodes in "Fighting for Freedom." One will be issued each week. Each episode was filmed with an idea primarily to produce thrills.

Universal Making Big Drama.

The finishing touches are being put on Dorothy Phillips' big war spectacle, now being made at Universal City under the working title of "Until We Meet Again." It will be Universal's first big war effort since the successful "The Kaiser, the Beast of Berlin." "Until We Meet Again" will be in ten reels and will be the most expensive production ever turned out by Universal. It is described as a drama, vibrant with the heart throbs of the titanic struggle.

Marion Davies in "The Burden of Proof." Constance Talmadge in "Mrs. Leffingwell's Boots."

Stars and Scenes from Two Select Pictures.

THRILLING RESCUE FROM REAL LIFE

Pearl White, Heroine of a Thousand Moving Picture Stunts, Rushes from Studio, Snatches Tony the Wop from Deadly Peril and Appoints Him Her Understudy on the Spot

By Edward Weitzel

DIRECTOR SEITZ had just finished rehearsing an interior scene for the new Pathe serial and was about to give the signals "Lights! Action! Camera!" when Pearl White, leaning forward in a listening attitude in place of gazing up at the big police captain, called out "Hold it a minute!" and disapeared around the corner of the set. From the fire escape outside the studio came the sound of one who was being hard pressed by the enemy. It was also evident that the imperiled person was defending himself valiantly with his tongue at least and hurling a bewildering mixture of English and Italian malediction and defiance in the very teeth of his tormenters. Before a properly constructed rescue squad could be organized by the studio force or the five stalwart police officers who were rehearsing with the star in the blue tailormade suit could draw their clubs and rush to the rescue Pearl White was back in the room, accompanied by a grimy little chap who grinned with pride and pleasure.

"The gang was trying to beat up Tony again," she explained.

Everyone showed sympathy and smiled encouragingly at the small son of Italy. He was quickly installed on the top of a radiator at the side of the room, by his rescuer, and bidden to keep quiet for a few minutes. The representative of the Moving Picture World thought this his opportunity to introduce himself to Pearl White. She was agreeable about an interview after the scene was finished.

"While you are waiting," she suggested, "you might interview Tony. I'll appoint him my understudy. He's been around the studio for three days now and lots of people learn all about the moving picture business in less time than that." In another moment the actress was in the center of the set, surrounded by the five policemen, and the two cameras were busy with their share of the work.

Interviewing an Understudy.

Interview an understudy! Tony the Wop did not look very promising; but the story of his rescue from the gang suggested thrills and swift action. Both were Pearl White specialties—and Tony's tale might throw a strong sidelight on an unknown phase of her character. A glance at the small boy on the radiator brought a friendly grin.

"Why were the gang trying to beat you up, Tony?"

"Dey don't like cause I know her."

"Why not?"

"Dey don't like 'cause I goes in the machine."

"Do you mean that you go out in the auto with Miss White and the company, when they are taking pictures?"

"Yep. I been two times." The boy's grin was now one of sheer delight.

"What do you do?"

"Set in the auter an' watch that fer her." ("That" was a small make-up box on the other end of the radiator.) "She gives me money, five cents at a time."

"Where did Miss White see you first?"

"In a fight. Two fellers had me down an' was punchin' me, when she come by in the auter. She jumped out an' pulled 'em off an' give me a nickel—an' I'm going to get another. Here she comes now."

Tony proved correct in his forecast. The first thing Pearl White did when she reached her youthful admirer was to open her purse and take out a coin.

"Here's a quarter, Tony. Get yourself five cents worth of candy and bring me back the change. Tony took the money and hurried away.

"His father has gone back to Italy and is fighting for his country," the actress explained. "The family haven't any too much to live on. Now about this interview—is it going to cost me money?"

"Not a penny."

"That suits me."

"I've always heard you were a good business woman, Miss White."

"Not always—most of the time, perhaps. What do you want me to tell you?"

"About some of your interesting happenings since you've been in moving pictures."

"Can't do it."

"Why not?"

"They're all in my book, 'My Struggle for Fame.' I've just finished it. It's the story of my life; tells how I started when I was eleven as an actress playing Eva in 'Uncle Tom's Cabin,' then joined a circus, got hurt, had to go to work as a nursegirl after I got out of the hospital, got back on the stage and finally landed in the pictures. Most of the interviews tell about the movie stars after they've got to the top and have autos and fine homes and everything. My book tells about the way I had to work before I started starring in Pathe serials. Excuse me; Mr. Seitz is ready for me again."

Taking Interiors at High Speed.

Making a serial is in a class by itself. The rapidity with which the scenes are rehearsed and taken at the Astra studio is almost incredible. Much of this speed is due to the method of George Seitz, who writes the stories and directs them. He is a quiet, low spoken young man, with remarkable powers of concentration. While the electricians and cameramen are getting ready for the next scene, Director Seitz paces nervously backward and forward, deep in thought. The instant it becomes time to rehearse, his directions are issued to the actors without the slightest hesitation. The scene is then gone over rapidly two or three times, and the signals given for it to be taken. As the cameras start to grind, the director redoubles his concentration. His words are barely audible but each one is surcharged with intensity. The actors feel the influence he is sending across to them with the force of a galvanic battery, and the melodramatic tempo is maintained throughout the entire scene. This is hard, nerve racking work to keep up, day after day. Moving picture directors earn their salaries.

Tony Gets an Object Lesson.

"Can't you spare one interesting happening that isn't in your book, Miss White?"

The heroine of "Hands Up" had strolled over to another part of the studio and was watching James K. Hackett and Ormi Hawley rehearse a scene from a new feature picture. While she paused to think, Tony walked up to her and held out the quarter.

"Where's your candy?" demanded the actress.

"Money's no good." The boy drew a deep sigh.

Pearl White in "The House of Hate."

"What's the matter with it?"

"Canad—"

"That's why I gave it to you. Take a long look at it and be careful what kind of money you take after this. Hand it back now, and I'll give you a nickel."

As Tony's short legs carried him and his expansive grin rapidly to the door, his fairy godmother seemed to forget the incident entirely. She walked over to the make-up box on the radiator, touched up her lips with a little carmine and glanced frequently at the rehearsal of the feature picture. Pearl White is evidently used to doing little things like making a child happy.

Service Department Is a Feature of Fox Bulletin

A SERVICE department, containing numerous helpful hints to exhibitors in putting over pictures, forms an interesting feature of the latest number of the Exhibitors' Bulletin, issued by the Fox Film Corporation.

This department, which occupies five pages of the Bulletin, not only gives advice as to how to exhibit Fox pictures successfully, but it also recounts the experience of exhibitors in various parts of the country in handling Fox productions.

One page in the Bulletin gives a close-up sketch of Joseph Erber, proprietor of Erber's Theatre, East St. Louis, Ill. The page is illustrated with a handsome portrait of Mr. Erber.

The Bulletin this month contains forty-four pages. The cover design, done in brown on a heavy buff paper, is a drawing of Gladys Brockwell. Two pages are devoted to "18 to 45," the great draft picture produced by William Fox; two pages are given to "Why I Would Not Marry," the morality play which Mr. Fox has now in work, and two pages are given to Evelyn Nesbit and "The Woman Who Gave," the first of a series of five productions she is making for Mr. Fox.

In the center of the magazine are three-page art portraits of Peggy Hyland, Virginia Pearson and Jane and Katherine Lee, the stars of the Excel Pictures brand.

Goldwyn Adds a Studio to Its Fort Lee "Lot"

WITH all the Goldwyn stars in the midst of production, the Fort Lee studio has become too limited to accommodate Geraldine Farrar, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand and maintain the schedule of releases expected by Goldwyn's exhibitor-customer.

To overcome this difficulty, what is practically a new and separate studio has been built on the "lot." Where once stood the Alexandrian street and temple created for Mary Garden's "Thais" there is now a structure of another kind. It is a frame building 100 feet square, and is in no sense an open air studio. Roofed and equipped with a full complement of lights, it offers every facility for production found in the studio proper.

Up to the present, Geraldine Farrar and her director, Reginald Barker, have had the exclusive use of this auxiliary studio, it having been planned and constructed chiefly to give full play to the magnitude of the third of Geraldine Farrar's series of Goldwyn pictures.

WARNER BROS.' THE KAISER'S FINISH

A New War Feature with Louis Dean Again Essaying the Role of the Kaiser

WARNER BROTHERS, co-producers of Ambassador Gerard's sensational motion picture success, "My Four Years in Germany," announce this week the completion of an eight-reel special feature production, called "The Kaiser's Finish," made especially for the state rights market.

Characterized by its producers as "a photoplay prophecy of the day when the Yanks enter Berlin," and "the manner in which the Kaiser will find his place in the sun," "The Kaiser's Finish" is said to include, in its big cast, a number of actors and actresses who had prominent parts in "My Four Years in Germany." The production was directed by John Joseph Harvey, assisted by Clifford P. Saum. The Biograph studios in New York City were used during the months required for its making. William Nigh, director of Ambassador Gerard's picture, supervised the final editing and titling.

The story is said to involve sensational revelations of secret acts in the private life of the German war lord which even now are known to be working to his undoing, as a factor entirely apart from the present military situation. The action is based on these facts, showing their development, with big scenes laid both in America and behind the German lines, and with the climax at the gates to Berlin.

In their correspondence with state rights buyers throughout the country during the summer, Warner Brothers frequently referred to the new production they were making, with the result that inquiries were instituted concerning the nature and size of the feature. As a consequence of the answers given, stating the title, length and character of the story, bids have been received from practically every territory. No contracts have been signed, according to A. Warner, and no definite pledges of territorial rights will be made until the industry generally has been thoroughly informed of the readiness of the picture.

"We know," said A. Warner, "as a result of the total income to date from 'My Four Years in Germany,' the value to exhibitors of a production such as 'The Kaiser's Finish,' and it is possible for us to gauge with more than a fair degree of accuracy the approximate returns that state rights buyers will receive from it. We felt that the fair thing to do, both to buyers generally and to ourselves, was to hold the bids we have already received until an advertising campaign in the trade journals had made known the fact that 'The Kaiser's Finish' was available to everyone. There are undoubtedly a great many buyers who will be interested, and this is in addition to those from whom we have had offers by mail.

"Another important phase in merchandising 'The Kaiser's Finish' to the public is the great number of unique advertising opportunities provided both by the title and the action. There are unlimited possibilities for campaigns of every description.

"A rumor was started last week, immediately following the appearance of our first advertising announcement, that the picture had been offered to several of the bigger companies having exchanges throughout the country. This I want to deny emphatically. 'The Kaiser's Finish' was made for the state rights market, and we do not propose to deviate an iota from the sales policy which has existed since work on it was started several months ago."

An elaborate advertising campaign has been prepared for exhibitor use.

The story of "The Kaiser's Finish" begins with the discovery by an American-reared youth that he is barred from enlistment in the United States Army and a part in the great struggle in France because of the stain of dishonor cast upon him by the Kaiser years before. This introduction is based on a number of the little known incidents of the warmaker's life before the war. This youth is impersonated by Ernest Schenck, the Crown Prince in "My Four Years in Germany."

Louis Dean, who played the part of the Kaiser in the Gerard picture, again essays this role in the newest Warner special feature. Other principals in the cast of the previous picture have prominent parts in "The Kaiser's Finish."

MELFORD IN NEW YORK.

After ten years of absence from Broadway, George Melford, tenderfoot, came back. Melford has been directing Famous Players-Lasky productions in Hollywood for the last three years. He has journeyed to New York to direct Billy Burke's next picture, "Good Gracious, Annabel," to be made at the Fort Lee studios. Mr. Melford has been directing little Lila Lee. Mr. Melford says that New York now is not the New York he once knew. He says one does not feel the demands made by the war as acutely in California as here. The question of lighting in the California studios has not been touched upon by the Government as it was here, and because of the long days one can get over about twice as much work, he says, as is possible at Fort Lee. Mr. Melford expects to remain in New York about two months.

Norma Talmadge Off to Coast.

Norma Talmadge, her director, Sidney A. Franklin; assistant director Ward Lascelle, Thomas Meighan, Gladden James and A. E. Warren of her company, left Sept. 29 for Los Angeles to do the exteriors for Miss Talmadge's "The Heart of Wetona." This picture will be a screen version of the famous Belasco success by George Scarborough, in which Leonore Ulrich played for so long at the Lyceum Theatre. While Miss Talmadge prefers, as a rule, to make all her productions in New York, she decided at the last minute to make a hurried trip to the Coast to do the exteriors which require the sort of Western background that cannot be picked up in the Adirondacks or the Berkshires. She expects to be gone only four weeks, and then will return and do the interiors at her studio at 318 East 48th street.

WORLD MAN VISITS CANADIAN HOUSES

On Way Home from Convention He Stops at St. John and Montreal—In Latter City Forty-two Out of Forty-four Houses Are Doing Business

By Sam Spedon

FROM New York to Halifax, it listens like a long, long way, and so it is, but when we get there it seems as it we had only walked 'round the corner to visit our neighbors. There is so much snap and go to the place, and we are received with such hospitality we feel as if we had been born and brought up there. In fact, all through the Maritime Provinces hospitality is written all over it.

The first question asked on our return were: "Did you see much evidence of the war? "Were there many disabled soldiers on the streets?" If there were any there we didn't see them. Canadians are not wont to wear their grief on their sleeves. They show a splendid spirit of patriotism.

Through the courtesy of J. M. Franklin, of the Strand Theatre, and Harry Meyers, who drove us from one end of Halifax to the other, we had a chance to see the ravages of the terrible explosion of one year ago, and the vast improvements being made by the construction work of the Government since that disastrous event. New homes are being erected to the south of the devastated district, great shipyards are being built where the explosion occurred, and an immense railroad and shipping terminal, of three miles, is being constructed on the eastern side at a cost of $30,000,000, unequaled by any city in the world. All these activities make Halifax a boom town, and will make it one of the greatest import and export cities in the Provinces, if not on the Atlantic coast. While we were impressed with the tragedy of the calamity that happened a year ago, we could not help thinking after all that Halifax would come into its own.

Picture Business in Halifax Good.

Business in Halifax, as far as motion pictures are concerned, is good. If it were not for the impost of heavy taxes on theatrical enterprises, and the scarcity and cost of material and help it would be very good. The streets of Halifax are at present entirely dark at nights, but notwithstanding this and stormy weather we saw long lines of people waiting for the second showing at all the moving picture theatres. At the Majestic Theatre, occupied by a stock company, there was a capacity house. We visited the Strand, the Empire, Orpheus, Imperial and the Casino, all in the centre of the city, all well managed and equipped. The architecture of the theatres is of the stereotyped order of a decade ago, seating from six to twelve hundred.

In conversation with managers from other parts of the Provinces, we received the most encouraging reports, although they said it requires the most careful management and judgment to meet the present day conditions and come out on the right side of the ledger. From the report of the Motion Exhibitors League Convention, held at Halifax on Sept. 18 and 19, published exclusively in the Moving Picture World of October 5, you can get an idea of some of the propositions with which they have to contend.

On our way home from Halifax we stopped at St. John, N. B., at the invitation of our good friend and that indefatigible worker Walter H. Golding, of the Imperial, and, while in St. John, called on F. G. Spencer, of the Lyric. While our time was too limited to call on everybody, we gave A. B. Farmer, of the Star, a jingle and had a conversation with him over the 'phone.

St. John with its many harbor advantages is one of the most conservative commercial cities in the provinces of Canada. It has not made the most of its mercantile possibilities. Its population is a home loving, industrious and prosperous people, who, while they support their theatres well, are descriminating in their tastes and divide their patronage in accordance with them. Manager Golding showed me a

Members of Motion Picture Exhibitors' League of Maritime Provinces at Halifax Convention.

Left to Right, Front Row: Fred Winter, Moncton; Walter H. Goulding, St. John, N. B., Secretary; W. T. Finnerty, Fredericton, Vice-President for New Brunswick; W. C. MacKay, St. John, N. B., President; G. J. B. Metzler, Halifax, N. S., Treasurer; R. J. McAdam, Halifax, N. S., Vice-President; J. F. O'Connell, Halifax, N. S., Vice-President for Nova Scotia; Joseph Gaudet, Summerside, P. E. I., Vice-President for P. E. I.

letter from Harry Lauder's manager, setting the dates of January 1 and 2 for the great Scotch comedian's appearance at the Imperial, which, being in the Keith chain and one of the largest and most modern theatres in this section, is the only one at which he has appeared. Mr. Golding told us his receipts on Lauder's two dates last year were between four and five thousand dollars. This goes to show how the St. John people support the efforts of local showmen.

Montreal Is Canada's Film Center.

After a little persuasion by our long time friend, L. E. Ouimet, who promised to stay over at St. John with us, we took a flyer to Montreal. We are glad we did. We had a long deferred chance to meet a great many of the Moving Picture World readers and men prominent in the industry. Montreal is the centre of filmdom in Canada, although Toronto next door is a close second. When you say Ouimet in Canada it is the open sesame to all branches of the industry, as he is the recognized pioneer in Canada's film circles. After stopping at the Specialty Film Import, Limited, of which Mr. Ouimet is president and general manager, we made a tour of exchangeland and met the managers. We shook hands with Robert E. Wells, the district manager of the Triangle; R. S. Peck of the Mutual, formerly editing the Canadian Motion Picture Digest; J. A. Gagnier of the Vitagraph, Irving Sourkes of the Regal, representing the World and Goldwyn; A. Hazza of the Universal and The Allens of the Famous Players-Lasky. We expected to see the manager of Fox, but reached the exchange after closing hours. It was not a difficult matter to cover these, as all the exchanges are located in the same district just the same as they are in any metropolitan city.

After this round of exchanges, we retraced our steps to the Specialty Film and Import Limited. We were surprised on closer inspection to find it fully equipped with an industrial outfit on the same order as Rothacker, of Chicago. Mr. Ouimet pointed out a new location, which he has purchased a few doors away, where he will build after the first of the year a large two-story fireproof building to meet all the up-to-date requirements and the fire ordinances of Montreal.

Looking Over Montreal Theatres.

After lunch, we visited many of the theatres of the city, to get an idea of what they are like, and say hello to the managers. We started at Loew's Vaudeville, 3,500 capacity, one of the largest and most beautiful theatres in the world. Then we glanced over the New Grand, 900; Strand, 1,000; Tivoli, 1,000; Orpheum, 850, where there is a stock company of French players, programs printed in French—an exclusively French theatre; the Holman, on the main thoroughfare, seating 1,000, presided over by H. Pomeroy, and the Imperial, 2,500, is managed by H. W. Conover in splendid style. All of these theatres, while some are more beautiful than others, are ably managed and well equipped.

Later in the afternoon we visited "The Allen," a new suburban or neighborhood theatre, 2,000 seats, owned by B. Jule and J. J. Allen, of the Allen Theatre Enterprises, and presided over by the resident manager, H. C. La Marr. This house is one of the most beautiful in Canada. On our way out to the Allen we passed through the French section of Montreal and gave several of the theatres a hurried once over. On the return trip we passed the St. Denis, one of the larger houses in Canada, said to seat 4,000. It is now closed, but is soon to be reopened as one of the Loew Circuit.

Forty-four Theatres in Montreal.

There are forty-four theatres in Montreal, of from 500 to 3,500 capacity, and most of them are doing a good business. Only two of them are closed and one of them will soon reopen. The forty-four houses are divided as follows: Thoroughfare houses, in the West End; the Cosmopolitan districts; the tenement or laboring class; the French suburban class, and the neighborhood or suburban districts, peculiar to a cosmopolitan city like Montreal with a population of nearly one million.

While in Montreal we met our old friend M. R. Nutting, erstwhile publisher of the Canadian Digest, and now running an advertising establishment. He has recently taken unto himself a wife, whom we had the pleasure of meeting. He evidently has struck the right trail and is acquiring a fine clientele. We also met J. M. McLennan, manager of the Brock Theatre, Brockville, Quebec, where he does the honor also at the New Theatre, which shows stock specialties.

We made a very pleasant call on George F. Perkins, general manager of the Perkins Electric Company, and the Independent Film and Supply Company. We felt quite at home when we saw in his salesrooms a large array of Power's and Simplex machines. Mr. Perkins has the largest supply and equipment house in Canada.

Hampton Buys Davis Story for Kerrigan Production

JESSE D. HAMPTON has just purchased, through Edgar Selden, the rights to Richard Harding Davis' popular and successful play, "Soldiers of Fortune." The price is said to be the largest of any recently sold play or story.

Mr. Hampton wants the tale for J. Warren Kerrigan, and promises that the picture will be a notable achievement, with Kerrigan—in Robert Edeson's original stage role, of course—surrounded by a cast of all-star calibre.

It is expected that the Hampton production will be a seven reel feature. The picture will be released through the W. W. Hodkinson Corporation in this country and through the Robertson-Cole Company in the foreign field.

"Soldiers of Fortune," it is expected, will be produced at the Hampton studios in Los Angeles immediately after the filming of "Come Again Smith," F. McGrew Willis' picturization of John H. Blackwood's comedy of the same name. The latter is scheduled for production immediately after "The Unfinished Story," upon which Mr. Kerrigan and his director, Ernest Warde, are now actively engaged.

Tefft Johnson made his first picture for World Film with Madge Evans in "The Latch String." This story was written by Mrs. Backus, who has for many years been one of the best known authorities on Normal school work as applied to young children.

Lasky Talks of Company's Activities on West Coast

PRIOR to leaving for New York on a periodical business trip, Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, at the head of production, in an interview made the statement that the West Coast Studios would be busily engaged, more busily than ever, in all probability, in the months to come.

Discussing the arrival of other stars on the coast, Mr. Lasky said: "Among others, Shirley Mason will arrive in the very near future to work at our western studio.

"An interesting change in the west coast scenario department results from the promotion of Miss Mary O'Connor, former assistant to Frank E. Woods, to the position of scenario and film editor, while Gardner Hunting has been appointed assistant supervising director. Both will work under Frank E. Woods, supervising director. This change was found necessary owing to the increasing activities in the west coast studios and the natural growth of the department as a consequence.

"I may say that our productional activities here have been characterized by the most splendid and harmonious results. There has been no waste time as a result of the recent labor difficulties, or for any other reason.

"Cecil B. deMille has finished and is now engaged in cutting and assembling his modern version for Artcraft of "The Squaw Man," by Edwin Milton Royle, which is to be released under a new name. Just what that will be is as yet undecided. The reason for this is to assure the exhibitors and the public that it is not a reissue, but an entirely new production, from an adaptation by Beulah Marie Dix, with numerous changes and an all-star cast.

"At the Griffith studio, Dorothy Gish is at work on 'The Hope Chest' and Mr. Griffith is engaged on another of his Artcraft specials.

"The Thomas H. Ince studios are working on schedule and ahead of it with Charles Ray, Dorothy Dalton and Enid Bennett, while Henry Walthall has about completed 'The False Faces.' Mr. Ince is keeping his stars busy, and each succeeding production seems to be more popular with the public than the last.

"The Sennett studios are creating comedies with speed and satisfactory results, while Roscoe Arbuckle, whose popularity is greater than ever, according to reports, has recently completed 'The Sheriff' and is now at work on another Paramount comedy.

"I was highly gratified by the results of the Fourth Liberty Loan propaganda pictures for the United States Treasury Department, contributed by practically all of our stars, as well as those of other companies. Some of these I personally witnessed and was extremely pleased by their splendid 'punch.'

"So, I can say with truth, that we are extremely busy and that the progress is satisfactory all along the line."

Hatton to Play Tony in "Arizona."

Considered one of the most talented of character actors, Raymond Hatton of the Famous Players-Lasky forces, has been engaged by Douglas Fairbanks to appear in the all-star cast of "Arizona." He will characterize the attractive part of "Tony."

Edward Dillon

Charles J. Brabin

James Kirkwood

Three Notable Directors Have Been Engaged by William Fox

WILLIAM FOX, because of the success attained by George Walsh in the light, wholesome, young-American type of comedies in which he has appeared recently, has just engaged for this popular star one of the best known light comedy directors in the business. This director is Edward Dillon, and he will begin work at once with Mr. Walsh in a new play, which, it is believed, will prove one of the best of the athlete-actor.

Mr. Dillon is one of the veterans of the screen art. His first experience was in the old Biograph one-reelers, Dillon playing juvenile leads. In the same company were a number of players now famous either as actors or directors. Mr. Dillon spent eight and one-half years laying a foundation of screencraft and film knowledge, which makes him one of the most versatile directors now in the business.

He directed DeWolf Hopper in "Sunshine Dad," "Don Quixote" and "Mr. Good, the Samatarian." He also directed Bessie Barriscale in several productions. Others stars whom he has directed are Ann Pennington and Madge Kennedy. It was while directing Miss Kennedy in "The Danger Game" that Mr. Dillon broke his ankle. Laid up for fourteen weeks he only recovered recently.

Mr. Dillon has long been an admirer of George Walsh, and as his own directorial talents are along the lines of exploiting Walsh's genius in athletic stunts and straight comedy the forthcoming Walsh picture should prove one of the most interesting of its kind made in a long time.

ANNOUNCEMENT was made this week by the Fox corporation that Charles J. Brabin, who has directed numerous leading actors and actresses in the film profession, has been engaged by William Fox to direct Virginia Pearson, one of the stars in the Fox group of Excel Pictures.

Mr. Brabin will begin work at once. His first picture with Miss Pearson will be a dramatization of "Buchanan's Wife," one of the most popular novels written by the late Justus Miles Forman, who lost his life on the Lusitania.

Mr. Brabin has had wide experience and training as a director, having guided several big productions to success. He has directed Henry Walthall, Francis X. Bushman and Beverly Bayne, Marc MacDermott, Naomi Childers, Peggy Hyland, Viola Dana and other players.

Besides his success as a director Mr. Brabin has also written several well-known photoplays. All his work has been marked by a close attention to detail, by a fine imagination and a strong sense of dramatic values.

Mr. Brabin is enthusiastic over the prospect of working for William Fox, and is especially pleased that he is to direct Miss Pearson.

"I have known Miss Pearson for a long time," said the new Fox director this week, "and have followed her screen career closely. Her work in every picture in which I have seen her shows a thorough grasp of the character she portrays, a conscientious study of the play and a fine power for emphasizing the more dramatic situations in a manner that makes them stand out in their proper light."

JAMES KIRKWOOD has joined the William Fox organization. This well and favorably known director, who has an enviable producer's record, including dramas for both the stage and screen, will supervise the making of the next Evelyn Nesbit picture. He is already at work on the scenario.

Mr. Kirkwood has been prominent in the producing end of the film business for the past decade, having begun his career when the old single-reelers were in vogue. Among his early successes were "Classmates" and "Strong Heart," two Robert Edesonsuccesses.

After a short period in the motion picture business he returned to the stage for three years, becoming leading man in Margaret Mayo's play, "Behind the Scenes." Subsequently he was director for Mary Pickford in the screen version of the Mayo production, remaining with Miss Pickford two years.

Mr. Kirkwood also directed John Barrymore in a series of productions, and was director of Billie Burke, after which he produced eight pictures in a year featuring Mary Miles Minter. The new director was especially engaged for Miss Nesbit in the belief that his long experience peculiarly fitted him for directing a star of such pronounced emotional qualities. Mr. Kirkwood expressed great enthusiasm over the possibilities of the story which has been bought for Miss Nesbit, and manifested eagerness to begin work at once. It is understood the next Nesbit picture, the second in the series of productions to be made by her for William Fox, is a story of a frivolous woman who is purified in the fires of war.

JUVENILE LEADS ARE SCARCE.

The inroads made on motion picture actors by the draft boards has rendered it difficult properly to cast pictures. This is especially true where young juvenile leads are required. Last week World Pictures had to postpone productions of two photoplays on which continuities were completed because it was impossible to secure young leading men for important roles. No relief from this situation is promised at least for the next twelve months. A condition of this kind offers great difficulties not alone to the producing companies, but also to scenario writers, who will be compelled to create interesting photoplay material in which female characters will have a preponderance of influence. In the new pictures the male element will be represented by either the very young or those who have passed the draft age.

Any promising young juvenile man who can play parts ranging from 21 to 30 years of age is worth his weight in gold these days. The juvenile lead who holds a deferred classification card will be very much in demand in moving picture studios.

Rambles Round Filmtown

With WALTER K. HILL

An Idiotorial Inspired by Recent Sittings Before Miles of Close-Ups

WHAT a blessing it would have been last fall, when the footage tax fell upon the industry, if the producer had taken between his teeth the well known bit and resolved as follows:

Stories shall be filmed only in exact length of their worth. The plot shall be told in meaty reels that run to the full length of the yarn, and only that far.

Close-ups of pumps, sides of barns, meadow-land, hay-stacks, factories, office safes, rocks, rills, rivers, oceans, hop-vines, automobiles, garbage cans, fire-escapes, clothes-lines, dinner buckets, wrist-watches, heaving chests, cedar chests, ankles, feet, corns, bunions, warts, moles, church-spires, clouds, thunder-storms, tree-tops, orchards, corn-fields, canal boats, vaccination marks, throats, rubber boots, baled hay, chairs, tables, fish-hooks, kittens, frogs, cows, daschunds, cabbages, barbed wire, mustard gas, pianos, sheet music, poetry, kitchenettes, pillows, twin beds, stars, garters, mice and other non-essentials to be limited to three-inch flashes.

Features now running to 5,000 feet, including 1,500 feet of padding and close-ups, titles and printed details, would give better entertainment if simmered down to brass tacks; comedies now expanded to a thousand or two film feet would be more funny, and the exhibitor would give a shortened program with better results.

The audiences would be better pleased, crowds would not be kept so long standing in the lobby and elsewhere, and the mole on the star's left eyebrow would not intrude itself so frequently upon the light running, new, home entertainment.

All of which amounts to little more than space-killing.

—f l l—

We Can Prove It by Jesse J. Goldburg.

DAVE, the Arrow Film Corporation office boy, permitted his enthusiasm to get the best of him. He thought out and wrote out the following suggestion for advertising copy on the Arrow's latest production:

"Huns Within Our Gates"
will not subscribe for a
Fourth Liberty Loan Bond
but the
exhibitor can pay for a
Fourth Liberty Loan Bond
by subscribing for
"Huns Within Our Gates"

Dave has a big future; who can tell?

—f l l—

Ah, There, Jim Milligan!

FRED SCHAEFER, publicity director of General Film, makes it a rule never to be "out" to anyone, and therefore has become ex-officio "soother" of the company. He strives his best to make every session in the reception room end at a point when everyone concerned is happy.

But he is put to the greatest test of diplomacy when he must allay the anxiety of an advertising solicitor. Came one of these the other day with reproach in his mild, blue eye, complaining that General had used space in other publications and not quite so much in his. Schaefer had to admit that General hadn't used quite so much.

"Then why don't you?" said the advertising man.

"Well," said Schaefer, after intense thought, "you see, old man, we think so highly of your sheet that we reserve it for only the most important announcements."

Which sounded complimentary, anyway.

Filmtown's Military Staff.

Marshal Neilan.
General Film.
Colonel Mary Pickford.
Lieutenant Rothapfel.
And
Doughboy "Billy" Parsons.

—f l l—

The Science of Double Action.

"Science leaped ten years forward when this film was produced," says a note on the program of a Broadway cinema.

Simultaneously leaping back ten years to Vitagraph's trick photography.

—f l l—

"Hurry Home" Plays a Trump Card.

H. H. Van Loan, author of "Stand by the President, "Vive La France" and other patriotic slogans, has sold another story in the film marts of Los Angeles. The title is "An American Ace," and has nothing to do with other theatrical works of the same caption recently seen upon the stage and now in vaudeville.

Earle Williams will be the Vitagraph star to play the piece under the direction of A. E. Smith and Wilfrid North.

—f l l—

"Whole hearted co-operation" was written in copy.

It nearly appeared in print as "whale hearted cooperation."

—f l l—

Hayakawa's Method of Nomenclature.

WHEN Hayakawa gets a scenario the title first engages him.

Strangely enough the working title seldom suits. Then it is that the neighbors are called at an evening session, and the synopsis is read to a parlor full of enthusiasts.

By popular vote taken on the spot the title is selected—and then Hayakawa calls it something else. In the East the method is somewhat different.

Scenarios carry a title, the completed production is called something else, and after the photoplay is released and advertised the title is changed as frequently as two or three times.

And never, under any circumstances, must the title have any bearing whatever upon the nature of the plot or the theme of the story. It has been discovered that the public likes to go to theatres believing they are to witness a certain style of photoplot and remain to see an entirely different kind of offering.

It was either Barnum or Lincoln who said: "The public likes to be bunked until it gets sore, and then business goes all to pieces and we wonder what happened to it."

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Tom Moore Cigar Bands to Be Admission Charge for Tom Moore Show.—Trade Paper Headline.

Which same is the first really good use to which those things have ever been devoted. In this poor opinion the hombre who invented cigar bands should be sentenced to go hungry until he could play golf on Florida Keys.

—f l l—

"Personal Appearance" Activities.

Marcus Loew is planning something unique in the line of parties for the opening of his Palace Theatre, Washington, about October 15. For the dedication of this theatre, which will exceed his Metropolitan, Brooklyn, in cost and beauty, he is inviting various photoplay stars living in and around New York to be his guests for the trip to Washington.

Ben Grimm Finds Life in Hawaii Just One Cockroach After Another

TWELVE days after the time it was written a letter from Ben Grimm, of the Moving Picture World family, arrived in this office last week. From many paragraphs of intensely interesting details we select the following:

"I have had quite a number of flights since I came here, but flying has stopped as far as the squadron is concerned for the time being. That leaves me but little to do except count the number of cockroaches in the dark-room. If I ever expect to complete that job I might as well figure on being here for 10,000 years.

"Oh, yes, we have cockroaches here—little bits of ones. It takes at least a dozen of them to pull one of the motor trucks. Their favorite food is the emulsion on plates.

"So far they have eaten about nine gun batteries, three wireless towers, eight battleships, four seaplanes, nine rice fields, fourty-two miles of roads and six blocks of houses. They seem to pick out our choicest plates, too.

"But I suppose I should not pick on the poor cockroaches, because they are only one of a breed of about 6,000,000,000,009 different kinds of bugs in this 'Paradise of the Pacific' (see tourist dope).

"And there seems to be a different nationality in Honolulu for each species of bugs. If I don't go crazy with the heat before I think of it again, I'll try and dehydrate one of the cockroaches and send him (or her) to you."

—f l l—

Jimmy Tynan, registering a second time this issue, declares thus:

"We have a girl working on our lot, and her name is Easter Walters, Easter because she was born on Easter Sunday.

"Would you call her an 'egg' or a 'chicken,' and why?"

If You Know the Answer—Pullet!

—f l l—

Mabel Normand brings with her a note of wistfulness to the Goldwyn Studio these days. She has not heard from her brother, Claude, who went overseas in June.

"Perhaps he has gone to Siberia. Perhaps he'll come back a Cossack and be cruel to me," mourns Mabel.

Such Is Life in Archangel.

—f l l—

The Over the Rhine Co., starring in pictures Julian Eltinge, has taken an advance position. Very possibly they will at once open a system of distribution for "To Hell with the Kaiser," "The Kaiser Be Damned" and other products of the film drive against the Vermin Empire.

—f l l—

Cecelia of the Pink Geraniums.

Mae Marsh has a new fad.

The whimsical Goldwyn star has acquired a lady bug!

It lives among the geraniums in the window box, and flies on her finger when she calls.

Its name is Cecelia.

—f l l—

Three peaceful yokels were slowly going to work on a country road down on Long Island. It was just beginning to get light.

Suddenly around a bend in the road the men saw the ghost of George Washington appear. They didn't stop to ask questions. They are running yet.

The ghost was Edward Earle on his way to location. According to the script, Eddie was to be shot at sunrise.

For This the P. A. Should Be S. at S.

—f l l—

From Arthur James, director of publicity, Metro Pictures Corporation, 1476 Broadway:

"It does beat all," remarked Tom J. Geraghty the other day. "I went to a play downtown in Los Angeles last night. It was the first spoken comedy I had seen in six months—and I couldn't stand it."

Six Months? What Detained Him?

"The Megaphone Man" Is Here with Some Jingles and Slogans

CUT these out. Use 'em for "fillers" in your program, your house organ or wherever you can stick them in type to catch the eye and boost the Fourth Liberty Loan. We copy them from a compilation made by The Fourth Estate. Pass them along:

Beat the Boche by Buying Bonds.
Make Huns Retreat; Bonds Spell Defeat.
Back Pershing's Men; Buy Bonds Again.
Your Gun to Shoulder; Be a Bond-Holder.
On to Berlin! Bonds Help Us Win.
Buy Liberty Bonds for Liberty.
Do Your Duty for Guns, or Give Booty to Huns.
A Bond Is a Prayer You Send "Over There."
If YOU Cannot Go, Let Bonds Fight the Foe.
Each Bond That One Buys Will Aid the Allies.
To Win the Day We All Must PAY.
Send Bonds for Cheer to Liberty's Frontier.
Your Bond's a Club to Sink the Sub.
A Bond Aider Is a Pershing Crusader.
Bonds Back the Yanks Who Man the Tanks.
Dig Into Your Pocket and Pocket the Hun.
Back Marshall Foch; Bonds Beat the Boche.
Keep the Hun on the Run—Buy Bonds, Everyone.
Doughboys Knead Dough; Buy Bonds.
The Cry from Undersea—Buy for Liberty.
YOU and the Millionaire Must Share Liberty Bonds.
Pay the Cost or the War Is Lost.
Our Cannon Speaks Louder When You Supply Powder.
Liberty Bonds Arm Armies, Build Boats, Sink Submarines, Support Soldiers, Kill Kultur, Supply Ships, Transport Troops, Provide Powder, Furnish Food, Beat Barbarians, Scotch Snakes, Vanquish Vandals, Exterminate Vermin, Puncture Prussianism, Feed Fighters and Will Win the War.

—f l l—

A headline in a Los Angeles paper read, "Arrangements for Shirk Funeral Not Complete."

Immediately everybody paged our old friend Adam Hull Shirk, and he said the headline was absolutely correct.

—Jimmy Tynan.

—f l l—

Getting Back Sixty Minutes of Beloved and Soothing Sleep

FULFILLING its mission of timeliness, RAMBLES, in its issue of October 12, reminds you that on Sunday the 27th of the current month you should sit up until midnight. Promptly at 11:60 set the clock hands back one hour and (if you wish to get the full benefit of the change) go immediately to bed.

While you are sleeping there will come back to you the hour you lost last Spring. You will retire at 11 by the hands, and will be an hour in bed before it is 12—although it was 12 when you hit the Ostermoor at 11.

There are two ways of figuring out the best sensation when time comes to face a new day, a new week, and a new season of time serving—and saving. Some may set the alarm at the accustomed hour by moving the hands back one twelfth of the circle. Others will do it this way:

Leave the alarm set exactly as it was before time changed. Wind it up good and tight, so it will ring long and loud. Have a night of sweet dreams, and when Big Ben jangles in the morning open one eye, stare at the Hunish beast and say:

"Go 'To Hell with the Kaiser'. There's a sweet hour of sleep coming to me."

Then roll over and collect.

—f l l—

Pacifist Propaganda Would Have "Bean Bag' Become New Army Game

JOHNNY GALT, who has been employed in the production department of the Triangle, has handed in his resignation to assume the position of shipping clerk for a large bean concern in Wilmington, Cal. The southern section of California is the biggest bean-raising locale in the world.

Galt expects to be quite a success as a bean-herder, and says that nothing gives him more pleasure than to see the beans gamboling in their sacks, especially when he recalls that they are going to feed Uncle Sam's soldiers.

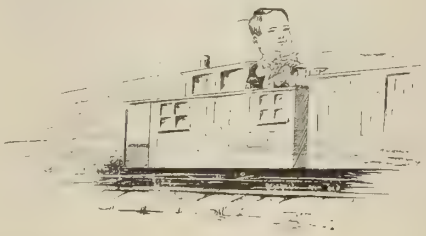
Rambles Round Filmtown

Film Salesman Happily Creates Idea for Transcontinentalists

VERY frequently, out of necessity, comes an idea that results in reams of press agent's copy. Take Leon Schlessinger, for instance. We'll let Leon have his say in the letter he wrote to Sales Director J. L. Kempner, of the "Manx-Man" Company, to wit:

"I arrived at North Judson, Ind., at noon, closed the contract in thirty minutes after I landed, had my lunch, and learned there wouldn't be another train out until 5:18 p. m. I didn't want to lay around for four hours, and learned that a fast freight would go through at 2 p. m.

"I got hold of the conductor of same, and landed here at 5:30, beating the passenger train in by a few hours. Rode



in the caboose, because the conductor was a movie fan, and at the same time enjoyed the experience—and in the bargain a nice nap, all stretched out, with a soft cushion for my head."

Think of the possibilities of rides in cabooses between here and Los Angeles! Take along the publicist with his Blickensderfer.

Prepare "statements of policy" while the engine is switching at way-stations—adding cars and cutting out others. The utility of the scheme may only be exceeded by the novelty of such "statements" issued every few hours, fired into headquarters by the next mail and mimeographed for distribution.

By this method a picture magnate could change his policy at every station and send out a new "statement." The time may come when the fifth and essential industry may be glad that Leon Schlessinger hopped the freight at North Judson and had his picture drawn for RAMBLES.

—f l l—

We Shall Yet Hear of This Star.

WORLD FILMS recently signed a new star, and, following the fashion of all good publicists, Lee Kugel opined to himself that he should know more, and well, of the lady's career.

With that end in view he dashed off a polite request that the star send him some data upon which he might base paragraphs, quips, personal items, longs, shorts, mediums and interviews. He then turned his attention to other details of his work.

Two days later an expressman appeared in the office of World Film publicity. On a truck he shoved ahead of him there were three trunks. Lee thought a new publicist was moving in until, upon investigating, he found the Saratogas were addressed to himself.

Inside he discovered scrap-books that told the life story of World Film's new star. The three trunks were filled to capacity with kind words.

—f l l—

Rudolph vs. Reichenbach—Concluded.

With Harry Reichenbach hurrying to join the other sixteen, Bill Rudolph rises to remark in a manner thus:

"When it comes to 'treating' and 'retreating,' Reichenbach is right—I am generally in advance. Many a time and oft have I shown Harry the way. I'm glad I've been saved from the other sixteen."

Reviewing the Reviews of the Reviewer of Reviews

WE have Reviews, Advance Reviews, More Advanced Reviews, Most Advanced Reviews.

Reviews written from showings in the projection rooms have given way to reviews written before the picture is edited and cut.

The next stage may include reviews written while the picture is being produced. Back of that may come reviews written from the working script. Still digging reviews may be written from author's synopsis.

Then back of all that there may be reviews written while the story is still in the author's brain. Once the thing is well started there may be no end to it—**and then the producer changes the title!**

—f l l—

Adolphe Osso, pressist for Leonce Perret, declares that in taking battle scenes for "The Stars of Glory" the "Vermins" that swarmed over No Man's Land were real "super" men.

—f l l—

The Weather Is Changeable in Pictures.

Betty Blythe, in the costume of a French-Canadian girl, was working at the Vitagraph studios in mid-August. They were taking scenes in a back-woods log cabin.

On the stage to the right of them a summer scene was being made, while to the left a South Sea isle production was being filmed.

In the yard the tank was being employed for a bathing scene. Betty, in her heavy sweater, toque and dress, nearly sweltered, and cussed her luck.

But now she's up in Canada in real locations, where it's nice and cool.

—f l l—

Additions to the Roll of Honor.

Dick Watts, until his departure editor of the Morning Telegraph's Empy department, has gone into service under deferred classification. Address: Camp Syracuse, Co. 94, 23d Battalion, Syracuse, N. Y.

Joseph Limerick Kelley, until called, a reviewer on the Empy News, may now be addressed 19th Battalion, 79th Company, Recruit Camp, Syracuse, N. Y.

Jack G. Zollies, recently with the Gasket Producing Co., lately registered: Detention Camp Br. No. 15, Company 7, Camp Greenleaf, Chickamauga Park, Georgia.

There is no doubt in the world they would all like to have letters from Main street, Manhattan, and elsewhere.

—f l l—

It Will All Come Out in the Wash.

Aaron B. Bernd, formerly in the Fox publicity department and now a private in the A. E. F., is stationed at Bordeaux.

"I have been stationed here almost since arrival in France at the beginning of June," Bernd writes to W. R. Sheehan. "At present I'm working in the quartermaster laundry—not washing clothes, though several months of experience made me rather proficient in that line; but keeping record of transactions and saying the French for such things as pillow cases and bath towels. When the war is over I believe I'll be fully qualified to write all my press dope in French."

—f l l—

Notice "Bits of Bunk in Press Copy" in issue of October 5. It only goes to show "there is nothing new under the sun." For instance:

A German whose barkeep was in the habit of being late on the job, came down early one morning and found him there; whereupon, this:

"Ah! You are early of late. Before you was behind, and now you are first at last." —G. W. Landon.

Further Proving There's Nothing New.

—f l l—

The "f l l" dashes are inserted to remind you.

Yours for the Fourth Liberty Loan,
THE RAMBLER.

Producers' and Distributors' News

Fox Now Well Started on Second Year of Standard

SEPTEMBER marks the beginning of the second season of the William Fox series of Standard Pictures. One year ago William Fox started Standard Pictures with the announcement that they were to be the best that money and brains could produce. That this promise has been kept is attested by the popularity these pictures enjoy.

A resume of the first year of Standard Pictures made recently in the Fox offices brought to light some interesting statistics. Four directors have produced the majority of the twenty-six Standard Picture releases of the first year—J. Gordon Edwards, Frank Lloyd, R. A. Walsh and Richard Stanton.

Mr. Edwards has six Standard Pictures to his credit in the first year. These are "Camille," "Rose of Blood," "DuBarry," "The Forbidden Path," "The Soul of Buddah" and "Under the Yoke."

Mr. Lloyd's score was four, three starring William Farnum, and one, "The Blindness of Divorce," enacted by an all-star cast. The Farnum pictures are "When a Man Sees Red," "Heart of a Lion" and "True Blue."

"The Honor System," a great money-maker, was directed by R. A. Walsh. Mr. Walsh directed two of last year's Standard Pictures, the other being "Woman and the Law," which achieved a signal success.

The other director who had a large share in the production of Standard Pictures is Richard Stanton. Mr. Stanton's first Standard Picture was "The Spy," which set a mark for itself. "Cheating the Public," with an all-star cast, was another Stanton picture, and Mr. Stanton also directed William Farnum in "Rough and Ready."

For the season of 1918-19, Mr. Fox plans to strengthen Standard Pictures with new stars, better stories and with an even more elaborate scale of production.

Red Cross Angle in "Two-Gun Betty."

"Two-Gun Betty," Bessie Barriscale's latest production for the screen, contains no preachment or obvious lesson in patriotism or anything else, but nevertheless, in the light vein of comedy-drama it is a patriotic picture with a distant background of war. It is thoroughly modern, of Western locale.

The war had made cow hands scarce, and mister hero wrote a letter to that effect, jokingly suggesting that they send a "farmerette" or so to help them out. The heroine bets $2,500, payable by the winner to the Red Cross, that she can pass as a boy on the hero's Western cattle ranch.

The fact that everyone on the ranch from the Chinese cook to the hero-boss himself, knew instantly that she was trying to fool them, and proceeded to put up all manner of practical jokes on her, while she held gamely on thinking that they did not know her secret, also is a little lesson of itself. It is doubtful if any Red Cross worker ever stood so much humiliation and danger to raise funds as this one did to win the twenty-five hundred for the cause.

The picture, which was written and directed by Howard Hickman and produced at the Brunton studios, in Los Angeles, will shortly be released through the W. W. Hodkinson Corporation.

"Italy's Flaming Front" Drawing Large Audiences

Reports from exhibitors throughout the country who have shown the First National Exhibitors' Circuit release, "Italy's Flaming Front," tell of remarkable audiences attracted by this pictorial history of Italy's part in the world war.

Italian-American clubs in many states have undertaken extensive voluntary propaganda work in behalf of the picture, going so far, in a number of instances, as to send broadcast special letters to all members urging their attendance at theatres showing it, and requesting their utmost co-operation in popularizing the subject in every conceivable way.

An interchange of correspondence between the many Italian-American clubs relating to "Italy's Flaming Front" has been directly responsible for a great national interest in the production.

One interesting feature of the reports sent to the First National Exhibitors' Circuit is the scores of references made by exhibitors to exclamations from their audiences at the showings of the Italian war picture in recognition of soldiers seen marching or fighting in the Italian uniform either far up in the Alps or along the banks of the Piave who, a few months ago, were residents of the American cities and towns where their pictures are now being exhibited.

Universal Gets Praise for New Publicity Policy

UNIVERSAL'S new publicity policy, modeled under the slogan of "Facts Without Adjectives," has won several strong indorsements from exhibitors. The last comment is that contributed in a letter from B. C. Steele, manager of the Symphony Theatre, in Los Angeles. Mr. Steele asserts that the "facts without adjectives" material has helped him to crowd his house.

His letter is in part as follows:

"Using the matter furnished in your Weekly as a basis, my advertising man put over a whirlwind campaign on Harry Carey in 'Hell Bent' that broke the house record three weeks ago, and then broke the 'Hell Bent' record with Mary MacLaren in 'Bread' this last week.

"I find the advertising catchlines just what we need for lobby teasers and slides. The 'At a Glance' gives my ad writers all that they need to prepare an appeal to the public that will line 'em up at the box office, and the advance notices make a hit with our dramatic editors.

"I am strong for your policy of facts without adjectives, for we have plenty of adjectives we can throw in for ourselves out here.

"Your publicity service was a strong factor in causing me to sign up to use Universal, Bluebird and Jewel attractions, despite the fact that the Superba, a first run house a block away, is also featuring these pictures to the exclusion of other programs."

Sennett's Next Is "Beware of Boarders."

Fast and furious is said to be the fun in the newest Paramount Mack Sennett comedy, "Beware of Boarders," which is released October 6. The two-reeler was directed by Fred Fishback, and a large cast headed by Chester Conklin, Ford Sterling and Mary Thurman is featured. Gene Rogers, Beet Roach, Paddy McGuire and Jack Cooper assist in the fun-making.

Scenes from "Salome," Which Will Open at the Forty-Fourth Street Theatre, New York, Sunday, October 6.

Metro Stages Cabaret for "Sylvia on a Spree"

A RAID scene which contains both thrill and comedy will be a feature of Emmy Wehlen's forthcoming Metro picture, "Sylvia on a Spree," now in process of production at Metro's Eastern studio under the personal supervision of Maxwell Karger. Harry L. Franklin is directing, assisted by Fred Warren.

In this charming comedy-drama by E. Forst, which June Mathis has adapted for Miss Wehlen's use, the star in the leading character of Sylvia is determined to see a little of real life. She refuses to marry Jack Bradley (W. I. Percival) unless he will show her the Beaulieu Inn, a rather "sporty" roadhouse. Sylvia has always been so sheltered that she feels stifled. Jack reluctantly agrees to escort her, fearing that if he does not she will go anyway.

The Inn scene as staged at the Metro studio is an elaborate one, and will add both liveliness and beauty to the production. It is Egyptian in tone and is a faithful reproduction of one of New York's up-to-date restaurants, where new revues are frequently introduced. Around the circle of roped-off dancing space are grouped the dining tables, with handsomely gowned women and men in evening clothes dining under the soft-shaded lights. Music for the dancing is furnished by a "jazz" band, the musicians being dressed in Egyptian costumes.

Clever specialties are introduced by the cabaret performers.

Three cameras were used on these scenes in order to get the raid incident from every angle.

"Come Again, Smith" (Hampton).

Following his production of Kenneth B. Clarke's story of Alaska, "The Unfinished Story," J. Warren Kerrigan will be seen in a picturization of John H. Blackwood's comedy, "Come Again, Smith." In this latter picture Kerrigan will be seen as the son of a California oil millionaire who has been expelled from college on account of his disinclination to study and who, when he proposes to his father that he go to work for him, incurs the parental displeasure to the extent that he starts out to make his own living.

There is a dominant note of cheerfulness throughout "Come Again, Smith," and the chief role affords Kerrigan splendid opportunities. Lois Wilson will be the "girl in the case," and a score of well-liked and capable players will contribute their talents to the film, which will be directed by Ernest Warde and distributed by the W. W. Hodkinson Corporation.

Jefferson in Lytell Support.

Thomas Jefferson, a son of the late Joseph Jefferson, of "Rip Van Winkle" fame, and himself a veteran actor, has a prominent supporting role in Bert Lytell's newest picture, "The Spender," now under production at Metro's West Coast studios in Hollywood. His hair, of which he has an abundant crop, figured very largely in Jefferson's engagement for the part, that of a flinty millionaire of seventy years.

Jefferson has just finished a picture at a neighboring studio in which he was required to let his locks grow long. His hirsute luxuriance was just the thing for his new role. But now, after some of the scenes have been "shot," Jefferson has to get a haircut, as in the story of "The Spender" the crabbed millionaire suddenly takes a fancy to "doll up" and set a giddy pace.

So that with Jefferson his hair has become his profession—just one part after another.

Louise Huff has just finished her fourth picture for World Pictures. It bears the title of "The Crook of Dreams." It was written by Forrest Halsey and directed by Oscar Apfel.

Scene from "The Woman the Germans Shot" (Plunkett & Carroll).

"Woman the Germans Shot" May Go on Broadway

MARKING the debut of Julia Arthur before the motion picture camera and the picturization of what is unquestionably the most widely known atrocity of the world struggle, Messrs. Plunkitt and Carroll are about to offer to the public a strong and timely appealing production of the life and murdering by the Huns of the British Red Cross nurse, Edith Cavell. That the producers have selected a subject timely and of marked import to the entire world is evidenced by the indorsement which has already been accorded the picture by a group of high Allied military and civilian dignitaries.

Under the title "The Woman the Germans Shot," Anthony Paul Kelly, writer of this screen play based upon the story of Nurse Edith Cavell, has contributed his usual excellent work, compiled after a most thorough research and attention to historical accuracy, particularly in the matters attendant to the brutal shooting of Nurse Cavell.

The producers have assembled a most unusual cast for their production. In the selection of Julia Arthur for the portrayal of the character of Edith Cavell they have chosen wisely. It is also unusual that such a striking likeness is to be found as that which exists between the martyred nurse and Miss Arthur. Supporting Miss Arthur in the leading male role of a young English soldier is Creighton Hale.

Others of the exceptionally strong cast are J. W. Johnston, a favorite whose work with Famous Players and Triangle has elevated him close to the rank of stardom; William Tooker, who has appeared as a featured player with many Fox and Metro productions; Joyce Fair, the former costar with Ernest Truex on the stage version of "The Dummy"; Paul Panzer, former Pathe star for a number of years; Sarah Alexander, George Majeroni and Martin Faust.

Release plans for "The Woman the Germans Shot" have not as yet been announced. It is probable that because of the tremendous strength which has been developed in the production of this feature that it may have an early presentation at a leading Broadway theatre.

Rainbow Starts Off Well.

Rainbow Comedies, the new single-reel comedy brand for General Film release, has started off at a fast gait, the subjects being of an especially spirited nature. "My Lady's Slipper," the current Rainbow Comedy, deals with a widow and a widower, neighbors, one owning a cat and the other a dog, and when the animals quarrel, the owners follow suit. Joseph Richmond directed this picture for the United States Motion Picture Corporation, Lillian Vera and Eddie Boulden being the featured players.

"The Border Raiders" Is Fast.

George Larkin, the strenuous rough-rider, and Betty Compson, who can manage a broncho as well as most of the cowboys, have an excellent vehicle for their talents in "The Border Raiders," a swift-moving Western serial, produced by Diando, and released on October 6, as the first of the Pathe Program Features. The story is written by Frank Beresford and directed by Stuart Payton.

The feature is specially well cast, and beside the principals there are Frank Deshon, a finished character actor, well known to the speaking stage, who gives a vividly sinister and subtle interpretation of the master villain Mock Sing; Clare DuBrey as an ingratiating vampire, who contrives an odd but thoroughly effective device; H. C. Carpenter as John Hardy, the susceptible ranchman, who falls for the innovation in vampirism; Howard Crampton as a suave "stall" for the gang, and Fred M. Malatesta as "Square Deal" Dixon.

Fox Has Five Plays in Work.

Five plays are now in work for William Fox in the East and West studios, it is announced by the Fox Film Corporation. The only star working in the West at present is Tom Mix, who is engaged on his third Charles Alden Seltzer story, which bears the temporary title, "The Coming of the Law."

In the East, Evelyn Nesbit has just completed "The Woman Who Gave." Richard Stanton is nearing the finish of the big morality production, "Why I Would Not Marry." Peggy Hyland has just begun on a new play under the direction of Harry Millarde. It is an adaptation of a magazine story, "A Stitch in Time," written by Fred Jackson. Virginia Pearson is at work on "Buchanan's Wife," the picturization of Forman's novel.

Jane and Katherine Lee are working on another picture under Mr. Gillstrom. This picture, which has not yet been titled, will be an early release.

Sessue Hayakawa in "The Temple of Dusk," a Mutual-Haworth Production.

Sessue Hayakawa's Second Release a Story of Japan

THE second of the Haworth Pictures Corporation series of productions starring Sessue Hayakawa, "The Temple of Dusk," is set for release by Mutual October 20. It will be pre-released October 13. The story presents the high regard for, and the devotion to, "the family honor," which is typical of the Japanese.

Akira, a young Japanese poet and dreamer, has fallen in love with Ruth Vale, an American girl, who upon the death of her father, a missionary, was reared by Noyoshi, the aged father of Akira. Faithful to his father's wish that he marry one of his own people and realizing the barrier which separated him from Ruth, he does not tell his love. When Ruth, a few years after her marriage to a young American living in Japan, dies, Akira promises to protect and love little Blossom, Ruth's child. How Akira gave up his own life in expiation of the crime of Blossom's father, is told in a story full of the high lights of emotional acting and big dramatic moments.

As the faithful Akira, Hayakawa has a role that stirs the human emotions. Those who noted his comedy in "His Birthright," will again marvel at his versatility. From a bizarre imitation of a chimpanzee, with which he amuses little Blossom, and his impromptu stunt of transforming a bell boy into a striking likeness of the Kaiser, to his highly emotional acting and his exhibition of the Jiu Jitsu of the Japanese athlete, is a big range, but he negotiates it admirably.

As in Sessue Hayakawa's first picture, many of the scenes are laid in Japan. The settings and locations show with fidelity the beauty of the Kingdom of Flowers and the quaint and picturesque life of the Nipponese.

Hayakawa is a stickler for verisimilitude, which is evidenced by the cast in this production. Every Japanese character is taken by a real Japanese. What a real Japanese tea-garden looks like is shown in a picturesque scene in which eight genuine Geisha girls perform one of their graceful and dainty dances.

The production was made under the direction of James Young, and the cast includes Jane Novak, Sylvia Bremer and Louis Willoughby. Little Mary Jane Irving, as the child Blossom, has one of the important parts in the production.

"Salome" Makes Hit in Los Angeles.

The critics on the Los Angeles newspapers apparently had to dig up all their best and most enthusiastic adjectives properly to express their admiration for the Theda Bara super-production of "Salome," on the occasion of this play's opening at Clune's Auditorium in that city. Every critic in the city hailed the Fox production, which will have its New York premiere October 6, at the Forty-fourth Street Theatre, and declared that Theda Bara had made the greatest success of her career.

"Salome" proved one of the biggest attractions ever booked at Clune's. The capacity crowd that greeted the picture on the opening night was duplicated at every performance during the entire engagement. Special prices prevailed during the run, as they have wherever William Fox has shown this spectacle.

"The Rose of Wolfville" (Broadway Star).

Another of the Alfred Henry Lewis "Wolfville Tales" has been put on the screen for Broadway Star Features progress by Vitagraph, making the fourteenth of the series, and reaching a point where audiences are thoroughly engrossed with the conflicting motives of the highly picturesque characters in the legendary border town. The citizens of Wolfville have become so real to readers of the Lewis books and to motion picture fans that the latest turmoil comes rather as a climax to many preceding it.

The title of this story is "The Rose of Wolfville," and Patricia Palmer again plays the leading role. She appears in town as the new clerk of the "New York Store" and the male population falls in love with her. Two hotheaded young cowpunchers use every art to win her, the more daring going even so far as to kidnap her. Thrills in plenty abound as a result of the action.

B. S. MOSS.

Producing Seven-Reel Feature Based on Modernized Version of "Just Break the News to Mother," by Charles K. Harris.

Anita King Tries a Shallow Dive.

Knowing her acquatic prowess when he wrote "Whatever the Cost," for Anita King, the Outdoor Girl of Plaza pictures, Leslie T. Peacocke worked his climax up to a big rescue scene in which the star dives into the water and saves not only the hero, but the villain as well from drowning.

Miss King was delighted with this opportunity to prove to her admirers that she really can swim—that is, she was delighted with it until after it had been done. The scenes were taken in a rocky cove. Miss King knew she would have to take a shallow dive, but it was not shallow enough to avoid getting several ugly and painful scratches on her face from the sharp rocks.

"Whatever the Cost" will be released October 7 by the W. W. Hodkinson Corporation.

"Our Four Days in Germany" (Fox).

"Our Four Days in Germany" is the title of one of the latest of Bud Fisher's Mutt and Jeff Fox Animated Cartoons. Although Mutt and Jeff spend only four days in Hunland their stay is crowded with thrilling events. The two Americans meet the Crown Prince skating down the Uter den Linden in a flivver after a hard day with the seidel hounds of Berlin. They force the prince to escort them to the royal palace, where they find the Kaiser mounted on his favorite mahogany steed.

Through a subterfuge, Mutt and Jeff take the places of the Kaiser's favorite chefs, so that when the All-Highest orders a "victory dinner" the orders are delivered to them. The dinner is attended by the Kaiser, the Crown Prince and Admiral von Tirpitz, but instead of being a victory dinner it is a banquet of defeat through the machinations of Mutt and Jeff.

Arbuckle to Burlesque Contemporaries.

Roscoe "Fatty" Arbuckle has been a busy man during the past few weeks, for, in addition to making the picture, "Scraps of Paper," which is his contribution to the National Association's Liberty Loan Committee, he is now nearing the completion of "The Sheriff," his newest comedy for Paramount release. This comedy, described as a fun riot, is said to be a rich satire on the great West as depicted in the usual motion picture thrillers. In fact, it is said that the burlesque of two of the greatest stars of the screen is one of the cleverest things that the mammoth comedian has done.

Francis McDonald in "Tony America" (Triangle).

Extensive Billboard Campaign for "The Iron Test"

THE nationwide billboard campaign with which Vitagraph will introduce "The Iron Test," its new serial featuring Antonio Moreno and Carol Holloway, will be inaugurated early in October. Posting will start within a few days and it will be complete all over the United States by October 15. Posting in Canada will follow a little after the start of the campaign on this side of the border.

The twenty-four sheet which Vitagraph will use to put "The Iron Test" before the public is declared to be the finest and most striking which the company has yet put out on a serial. The sketch was made by the artist Madan, who also turned out the company's great twenty-four on "Over the Top," and a photograph of the completed stand shows it to be full of action and rich in color. The scene shows Antonio Moreno and Carol Holloway in one of the thrilling situations from the serial, which was written by Albert E Smith and Cyrus Townsend Brady. Antonio Moreno is shown lashed to a horse, Mazeppa-like, which is tearing along a mountain trail, while Miss Holloway, also mounted, is racing to rescue him before the horse can plunge with him over a precipice.

The background of the scene is done in a rich sky-blue, while the main lettering is in white and the horses and figures of the stars in lifelike colors. The twenty-four is possessed of wonderful carrying power and is certain to attract attention on any stand.

Vitagraph's plans contemplate liberal posting in the key cities and important towns throughout the United States and Canada, and in addition to its own campaign the company will supply free to exhibitors all of the twenty-four sheets they will post in their respective territories. "The Iron Test," like its predecessors, is to be released in fifteen episodes, the first of which will be shown on October 21. The play is declared to abound in thrilling stunts and fine riding.

American Setting for "Private Peat."

In the production of "Private Peat," the Paramount-Artcraft Special, which is to be released October 13, the Famous Players-Lasky Corporation asserts it has made the first war picture of feature length in which is incorporated in every scene, in every subtitle, in practically every foot of film, a tremendous patriotic appeal.

In transferring "Private Peat" to the screen the company, with the approval of Private Peat, who himself appears in the leading role, has given it an American setting throughout. Thus the production is pro-American, as well as anti-Hun propaganda, and so skillfully have Scenarioist Charles Wittaker and Director Edward Jose woven together the incidents of New England life, the training camp experiences, and the battle moments, that the production is said to breath the American spirit in every scene and every line.

Baker Hires a Real Theatre.

Glimpses behind the scenes in a real theatre will be a feature of May Allison's newest starring vehicle, "Kate of Kentucky," which has just been completed at Metro's West Coast studios. George D. Baker, manager of production, who, with Tom J. Geraghty, wrote the scenario for Miss Allison's picture, rented the Majestic Theatre in Los Angeles for a day for the purpose of "shooting" the back-stage in the new production.

There are not many of these scenes in the script of "Kate of Kentucky," but Baker was determined that the ones filmed should be absolutely authentic, and correctly convey the atmosphere of the other side of the footlights and the proscenium arch. Baker, an actor once himself, would be satisfied with nothing less, although it might have been cheaper to build a theatre "set" on the studio stage.

Triangle Stars McDonald in "Tony America," Oct. 6

TRIANGLE'S release for the week of October 6 is "Tony America," and presents Francis McDonald as the featured player. He will be recalled for his work with Alma Rubens in "The Painted Lily" and "The Ghost Flower."

This picture is said to have a plot that is strongly dramatic and particularly adapted to this star's powers of impersonation. As Tony is an honest Italian lad, he is led to believe that America is not the land of promise he thought it to be, but a country of stern reality, with almost as much intrigue and treachery in it as his own country by the Mediterranean.

Yvonne Pavis is Rosa Piccano, Rae Godfrey interprets Mamie Dean, who interests herself in the welfare of this young Italian lad, and little Dorothy Giraci is the daughter Giulia.

Thomas N. Heffron directed the picture, which was written by Evelyn Campbell, with scenario by Doris Schroeder. B. H. Wales was the cameraman.

Hamilton Club Sees Mutual Films.

"The Temple of Dusk," the second production of the Haworth Pictures Corporation, released through Mutual exchanges October 20, through the courtesy of President James M. Sheldon, of Mutual, had a pre-showing at the Hamilton Club, Chicago, September 20. Roderick Ross, chairman of the motion picture committee of the Hamilton Club, arranged for the showing, and invitations were sent to all members of the club to attend. The members of the club were lavish in their praise of the production. Another Mutual picture, "A Hoosier Romance," was also pre-viewed by the Hamilton Club. Mutual's Screen Telegram has had several showings before the club members.

Gladys Leslie Featured in "The Mating."

"The Mating," the Vitagraph Blue Ribbon Feature which is scheduled for release the week of October 7, presents Gladys Leslie in a role of unusual strength and appeal. It is a real love story of a true-blue American girl from the pen of Millicent Evison, and the screen version has suspense, plenty of mystery and also plenty of action.

The picture was directed at the Brooklyn studio by Frederic Thomson. The star is supported by a cast of unusual strength, including Herbert Rawlison, Forest Robertson, Stephen Carr, John Thomson, Aida Horton, and Francis Grant.

Scene from "The Mating," a Vitagraph Blue Ribbon.

Claire Anderson and Wellington Cross in "The Gray Parasol" (Triangle).

October to Be a Busy Month at World Film Studio

OCTOBER is to be a busy month at the studio of World Pictures at Fort Lee. Over three hundred actors are to be employed in the picturizing of four photoplays that will be completed this month.

Tefft Johnson begins his second picture for the company by directing June Elvidge, Frank Mayo and Madge Evans, heading a large cast in "The Love Defender." The story is by Maravene Thompson, scenariorized by George Du Bois Proctor.

"The Hand Invisible," an original story by Wallace Clifton, with the continuity fabricated by Clara S. Berenger, will serve as a vehicle for Montagu Love. Travers Vale will superintend the making of it into a photoplay. Mr. Love will be supported by Ruriel Ostriche, Virginia Hammond, George Le Guere, Marguerite Gale, William Sorrelle, Martha Mansfield, Kate Lester and others.

Louise Huff will devote her talents to the making of "The Little Intruder." Oscar Apfel will direct. Forrest Halsey, a well known magazine contributor, is responsible for the story. Miss Huff will be supported by George MacQuarrie, Johnnie Hines, Christine Mayo, Stuart Holmes and Albert Hart.

Carlyle Blackwell and Evelyn Greeley will spend the month of October at work on "Hit or Miss." Harry O. Hoyt and Hamilton Smith are credited with the authorship. Dell Henderson will oversee the making of the picture. Prominent in the supporting company are Jack Drumier, Robert Walker, George Sutton and Escamillio Fernandez.

"A Perfect Lady" Has Good Supporting Cast

A BRILLIANT cast supports Madge Kennedy in Goldwyn's picturization of "A Perfect Lady," the Rosa Stahl stage success by Channing Pollock and Rennold Wolf.

Chief in the Goldwyn star's support is Jere Austin, who was Mae Marsh's leading man in her recent Goldwyn success, "All Woman," and who also appears to advantage in the same star's newest Goldwyn Picture, "Hidden Fires." In "A Perfect Lady" Austin has the role of the Rev. David Grayling.

Immensely popular with modern picture devotees, but new to Goldwyn Pictures, is Walter Law, who plays the role of John Griswold, the village deacon. As a stage favorite Law was perhaps best known for his performances in "The Belle of New York," "Mistress Nell" and "The Spoilers."

Rod La Rock, an established Goldwyn favorite, is seen with Madge Kennedy for the first time in "A Perfect Lady."

Previous to his debut in Goldwyn pictures La Rock was prominently cast in "A Corner in Smiths," "Would You Believe It?", "The Long Green Trail," and "Efficiency Edgar's Courtship."

Ben Hendricks, Sr., veteran stage favorite, who was a prominent factor in the success of many Broadway comedy productions, has splendid opportunity to display his ability as a funmaker in the role of Sam Lipman, a burlesque troupe manager.

Harry Spingler is entrusted with an important part in "A Perfect Lady." Spingler was well known in vaudeville circles before making his first screen appearance six years ago. Two other prominent players supporting Madge Kennedy are Agnes Marc and Mae McAdoy.

Clarence G. Badger, who supervised the production of Miss Kennedy's previous success, "The Kingdom of Youth," is the director of "A Perfect Lady."

"A Perfect 36" Miss Normand's Latest.

A prank a minute is Mabel Normand's record in "A Perfect 36," her latest Goldwyn picture. As a boarding house slavey, a traveling saleswoman, a diving girl and an alleged jewel robber, the comedienne gives more of her joyous self than in any of her recent comedy successes.

Right at the start Miss Normand gets in some strong licks as a jokester after her employer sets her to the task of papering a wall. Her novel way of papering having cost her the job, Mabel finds new employment as a traveling waist saleswoman. She's a farce as a saleswoman. Quitting her job, she goes to the beach and becomes a bathing beauty. Her antics with the paste brush and pot are trivial compared with her pranks at the beach.

Sidney A. Franklin,
Who Has Just Signed a Year's Contract with Norma Talmadge.

Vitagraph Starts New Booking Policy Sept. 30

THIS week marks the beginning of a new chapter in the life of Vitagraph, its new booking policy of Vitagraph Blue Ribbon feature services now being in active operation. The announcement is made from the home office that September 30 will see the inauguration of Vitagraph service in many of the important theatres of the country which have not been on a regular weekly basis.

Among the hundreds of prominent theatres which have enlisted under the Vitagraph banner for first-run showings under the new plan are the Riviera, of Chicago, which will be one of the handsomest theatres in the country; the Clemmer, Seattle; the Turner & Dahnken chain in California, the Orpheum in Chicago, the Jefferson in Dallas, the Regent in Newark, the New Grand in Montreal; the America, leading theatre in Denver; the New Theatre, in Baltimore; the Park, Boston.

Under its new booking plan, which at the outset provides exhibitors with the dates on which the productions of each Vitagraph will be released during the coming year, Vitagraph will supply eight each of Earle Williams and Alice Joyce productions, and nine each of Bessie Love, Harry T. Morey, Corinne Griffith, and Gladys Leslie productions.

The plan assures exhibitors of getting all the productions of each of the players at fixed intervals of six weeks during the year, so that they may, if they so desire, make up their booking charts for a year in advance certain in the knowledge that they will have their Vitagraph stars on given dates. Vitagraph, by thus arranging its production and releasing plans so definitely, has taken a considerable burden off the shoulders of the exhibitors.

Metro to Build Church for Pennsylvania Town

METRO will build and present a church to a small town in Pennsylvania, in appreciation of the courtesy of its mayor in yielding "the keys of the city" and of its citizens for their promise of aid and co-operation in preparing Metro's great patriotic photodrama, "Wilson or the Kaiser?" The name of this town is for the present being kept a secret because it is such a choice "location," but after the seven acts of "Wilson or the Kaiser?" have been photographed every screen company in the world is welcome to know just where it is, according to Director Charles Miller.

The Pennsylvania town is pure Alsatian in its architecture and general construction and will be used in the Metro picture to represent the home village of Conrad Le Brett, the Alsatian hero (played by Creighton Hale), and as the background of the stirring scenes there acted. The citizens of this village have long been mourning the fact that they have only one church, which is inadequate for their needs, and as a practical token of gratitude Metro has volunteered to build them another church.

The entire community will take part in the picture, and as the village is apparently a bit of the Old World set down in the Pennsylvania mountains, some colorful and picturesque backgrounds and costumes will be seen. The mayor and citizens are intensely patriotic, and have refused to take payment in money for their share in "Wilson or the Kaiser?" so Richard A. Rowland, Metro's president, feels that the bestowal of a church is a small matter in comparison with the noble spirit of co-operation shown.

Defense Committees Backing Up "Wolves of Kultur"

WHEN "Wolves of Kultur" is released by Pathe on October 20, it will have thousands of patriotic persons throughout the land interested to witness its unfolding, through the hearty co-operation of the Committee of National Defense in various states, which believe that the fifteen-episode serial, produced by Western Photoplays, Inc., while containing all the elements of popular entertainment, carries a constantly repeated call to patriotic service and is an effective revelation of the operations of the secret enemies still at work at plot and propaganda in this country.

The exhibitors' showing of the first episodes of the serial on the New York Roof on Tuesday last was attended by representatives of all of the patriotic societies in New York.

It is not alone one production carrying a remembered lesson, but in effect fifteen separate productions of thrilling romance and daring and self-sacrificing work that the world be made free to democracy. Each episode is a story by itself.

Paul Brunet, vice-president and general manager of Pathe, has been in correspondence for some time with the heads of the State branch of the Council of National Defense, and is gratified by the ready and hearty manner in which they have promised to bring the power and influence of their organizations to establishing the fact that "Wolver of Kultur" should be seen by every person who loyally stands behind the pushing of the war to ultimate victory.

Joseph A. Golden, the author and producer of "Wolves of Kultur," and president of Western Photoplays, Inc., brought to its making a wide knowledge of the stage and the screen. Actor and stage director, including two years for Charles Frohman in various stock companies, he later devoted himself to writing and producing his own plays. One of the most successful of these was "The Countess Nadine," used as a starring vehicle for Blanche Walsh for several seasons.

In addition to his activities as a writer, director and business manager, Mr. Golden supervised the production of many successful features, including "The Warning" with Henry Kolker; "The Libertine" with John Mason; "Would You Forgive" with Holbrook Blinn; and "Redemption" with Evelyn Nesbit.

In the casting of "Wolves of Kultur" it was a happy choice to have enlisted the services of such a popular screen star as Leah Baird. Sheldon Lewis, who is famous as the arch-villain in the most famous of the Pathe serials, is a notable factor.

Charles Hutchison is the leading man. All of the company, which included Edmund Dalby, Betty Howe, Peirot, the racing chauffeur and aviating high-jumper; Carl Danc—all of these gave 100 per cent. in making for the best results.

Capital City in Select Picture.

Marion Davies' latest Select Picture, "The Burden of Proof," which is now being shown in first run theatres throughout the United States, is one of the best "Washington-in-a-nutshell" souvenirs ever distributed. Although "The Burden of Proof" is hardly in the picture postcard class, it provides the distant citizen with a better conception of his national capital than any postal card album or souvenir picture book ever published.

With the exception of a very few location shots, every scene in the big Marion Davies picture was taken in Washington. Julius Steger, Miss Davies' director, was fortunate in obtaining permission to shoot a number of scenes which cameramen have never before been able to get.

Among the more remarkable scenes are exteriors and interiors of the Army and Nevy Building. This building provides one of the greatest difficulties in Washington to visitors.

Equally interesting views show the Department of Justice building, the new Union station, White House, Capitol and numerous others.

"Crashing Through" for Convention Hall.

Arrangements were completed last week by which "Crashing Through to Berlin" will be shown under the auspices of the Liberty Loan Committee October 9 and 10 in the Convention Hall at Kansas City. This is the second time that Jewel Productions has had one of its pictures exhibited as the big feature of a Loan drive in that historic show place.

The previous occasion was with the use of the film "The Kaiser, the Beast of Berlin," during the last Loan drive. The latter picture at that time was witnessed by 75,000 persons in two days. Convention Hall is a huge structure, whose seating arrangement is planned so that four pictures can be exhibited in the hall at one time. There are four screens established in the centre in the form of a perfect square.

"Crashing Through to Berlin" will be shown on the 9th for the especial benefit of the Liberty Loan workers and their families as well as the general public. On the 10th the showing will be for everybody.

"The Goddess of Lost Lake" Is Louise Glaum's Latest

IN "The Goddess of Lost Lake," Louise Glaum's latest play, now being filmed at the Brunton studios, and soon to be released through the W. W. Hodkinson Corporation, the star does a change of character out of sheer mischief which resembles the famous case of Jekyll and Hyde. It is the comedy relief situation which accompanies the serious drama of the play.

The heroine, though a quarter-breed Indian, has graduated with high honors from college, and is as white as white can be, in nature and actions as well as appearance. But when she goes back to her prospector father and his little cabin among the huge pines and lofty mountains of the wild country in which he has spent his life in the vain search for gold, a very English hero comes to visit them on his vacation, and the way she dons the buckskins and beads, moccasins and very manners of an ignorant, withal very pretty squaw, is something to chuckle over even while we know that big, serious troubles are gathering over the mischiefmaker.

In contrast to her picturesque bead and straight-braided, feather-and-band ornamented hair, the star is seen in the tasty garb of civilization; diametrically opposite to her assumed stolidity and stoicism of poise is her polished and delightful conversation, and when in the denouement all of these things hit the hero at once, including a sight of her college diploma showing that she is a Bachelor of Arts, it is no wonder he is staggered and has to go away to readjust his ideas of her.

Alice Howell Camps Out.

The many new and varied uses to which a camping trailer outfit may be put to are comically depicted in "Society-in-Tents," a Century comedy featuring Alice Howell and Hughie Mack and directed by Vin Moore. Miss Howell herself suggested the story after her own experience with camping out in a trailer which she went through on her vacation.

Pathe's Five-Color, Twenty-four-Sheet Poster Exploiting "Wolves of Kultur."

Select Will Distribute Dixon's "The One Woman"

SELECT announces that it has acquired for distribution through its exchanges the special attraction, "The One Woman," the latest photoplay by Thomas Dixon, author of "The Clansman" ("The Birth of a Nation"), "The One Woman" is based on Mr. Dixon's famous novel of the same name, which, when published a few years ago, quickly attained one of the most sensational successes ever scored by a work of fiction in this country, its edition running into the hundred thousands.

Weight is given to this announcement by Select, which unhesitatingly presents "The One Woman" as one of the large special attractions of recent years. Without making any predictions as to its reception by the country, Select places itself on record in pronouncing the picture an unusually fine piece of work, telling a story of absorbing interest, superbly directed and splendidly acted. The Select Company will bring to the distribution of "The One Woman" a special campaign of advertising and publicity commensurate with the value of the production. Not only will the picture consistently be kept to the front in the trade journals, but other channels of advertising will be utilized. A striking twenty-four-sheet printed in six colors is now coming from the press, and will soon make its appearance on well selected stands in prominent locations. Other posters are being prepared with great care and at extra expense, all the paper for this subject being printed in six colors. It is the purpose of the Select organization to put its entire force at the command of wide-awake exhibitors in order that the full box office possibilities of this big special attraction may be fully realized.

It is in the theme of "The One Woman" and the manner in which it is presented that the greatest interest in the production lies. The story is 100 per cent. strong in "The One Woman." Starting with this advantage the production of the photoplay has been carried to completion with skill in all departments. "The One Woman" comes to the screen so well rounded in theme, in direction, in technical presentation, in cast, and in assembly and continuity that the picture is at once placed beyond the valid objections to many pictures presented as special attractions. "The One Woman" holds out promise of exceptional box office returns.

Mr. Dixon's story deals with a subject that will arouse controversy. This is the modern conflict now being waged between representatives of the established order of society and those radical socialists who would push the tenets of their creed of personal liberty to an extreme that would mean the dissolution of marriage and the break-up of the home.

In selecting a man to direct "The One Woman" the producers were guided by the desire to secure a person who would combine technical genius with a complete intellectual grasp of the material contained in Thomas Dixon's remarkable book. Such a man was finally discovered in the person of Reginald Barker. Prior to his connection with this production, Barker directed "Carmen of the Klondike," and in addition put on a large number of the most successful plays released by the Triangle-Ince organization.

The players who appear in the Thomas Dixon special make up a cast that may be described as "all-star." Lawson Butt, who takes the part of Frank Gordon, the radical minister, is one of the most talented English actors now appearing on the screen. Clara Williams, who swept into wide popularity by her handling of the title role in "Carmen of the Klondike," adds an even deeper note to her delineation of the character of Kate Ransom, the woman of wealth and unbridled emotions. The part of Mark Overman, financial power, friend and later rival of Gordon for the mercurial affections of Kate Ransom, is impressively portrayed by Herschel Mayall.

Adda Gleason, whose acting of the title part in "Ramona" endeared her to thousands of film fans the world over, appears as Ruth Gordon, the faithful and self-sacrificing wife of the misguided egotist. Thurston Hall, who has been featured in support of Louise Glaum in several of her biggest successes, is seen to pleasing advantage in the part of Governor Morrison. The character of Van Meter, richest and most influential of the trustees of the church from which Gordon is ousted because of his socialistic outbursts, is handled with consummate skill by J. J. Dowling. Bobby and Lucy, the Gordon children, are played by Ben Alexander, who will be remembered for his exceptional acting of the small boy's part in "Hearts of the World," and little Mary Jane Irving, the diminuitive emotional actress who shared plaudits with William S. Hart in "The Square Deal Man."

Thomas Dixon and Harry Chandlee prepared the novel for the screen, the final continuity being the work of E. Richard Schayer.

"Yellow Dog" Publicity Estimated at $500,000

BACKED up by figures and the evidence of newspaper clippings, the Universal Film Company officially states that the Jewel production, "The Yellow Dog," has already had five hundred thousand

Henry Irving Dodge, Author of "The Yellow Dog."

dollars worth of advance publicity, and it is estimated that half that much more will be given before the production is released on November 3.

No other picture ever produced has had this overwhelming volume of advance publicity, and Charles J. Giegerich, national organizer of the Anti-Yellow Dog clubs, and publicity manager for the campaign, says it exceeds the combined advance publicity of any ten productions released to date.

Practically every newspaper from the Atlantic to the Pacific Coast has given space to "The Yellow Dog," and many of them have published series of articles on the general news pages, as well as giving space in the editorial columns for comment on the practical side of "The Yellow Dog" story.

To have the theme of a modern picture drama receive such wide editorial discussion is unique in the history of motion pictures, but having first attracted the official attention of state and city officials and then inspired a nation-wide movement to curb the dangerous habit of incontinent rumormongering, "The Yellow Dog" acquired local interest everywhere, and commanded editorial recognition.

Special magazine articles and trade paper publicity have not been taken into consideration by the company in the summary of advance notices. Only newspaper space was considered, and the estimate of its value is made on a low basis of the rates charged by daily papers for reading notice advertisements.

"Borrowed Clothes" Is New Name for Weber Story

AFTER much heralding from the coast, the latest production by Lois Weber and Phillip Smalley, originally entitled "Orange Blossoms," is announced as ready for release November 4 under a new title. The picture now is called "Borrowed Clothes."

Its sponsors declare that aside from the other attributes it possesses, "Borrowed Clothes" will prove a thriller by reason of the fire scenes which are depicted in it for several hundred feet. Hundreds of extra players in bathing and holiday costume take part in this spectacle, which occurs on a beach. Miss Weber adapted the film from a story by Marion Orth. Mildred Harris takes the leading role as Mary Kirk.

The homely title represents the vital twist in the story. Figuratively it suggests the whole experience of a person who steps out of her preordained environment and attempts to dwell in another. That is what befalls the heroine.

The scene of the fire at the beach is one of the most audacious spectacles ever filmed. A panic occurs in the shadow of the flame and smoke clouds and the resort buildings are seen collapsing like tinder boxes.

Jack Cohn Talks About Scoops in Film Weeklies

THE news pictorial business," said Jack Cohn, "is the greatest business in the whole world." With this prelude Cohn discussed the strife for scoops in the news pictorial game. Then it was revealed that as editor of Universal's three news film departments, he had just scored two or three scoops.

They were principally on affairs relating to the Fourth Liberty Loan. The Animated Weekly and Current Events were the first services to release Liberty Loan films after the official time for such pictures had come. These scoops were punchy cartoon series drawn by Hy Mayer.

A raft of other pictures in the Universal service put over special propaganda for the recruiting of men in the aeronautic division and for the mobilization of nurses and money for the Red Cross.

Finally the Animated Weekly made a pinch hit scoop for the New York division of the Liberty Loan by producing an animated cartoon of Uncle Sam, from an original drawing that had won the praise of the Loan Committee. The cartoon was drawn by George M. Unger, a page in the Stock Exchange. It pictures Uncle Sam with an unusually strong, determined facial expression, and has been labeled "Uncle Sam's Fighting Face."

Critics Praise Will Rogers on Screen.

New Yorks newspaper critics of motion pictures heartily praised Rex Beach's first production for Goldwyn star series, "Laughing Bill Hyde." And in doing so they but reflected the attitude of audiences which for a week crowded the Rivoli—audiences, which had read the famous Beach novel and had seen Will Rogers, the featured player in the screen version, on the stage.

State Rights Department

Conducted by C. S. SEWELL

Birth of a Nation Syndicate to Handle "Mickey"

THE W. H. Productions Company announce that The Birth of a Nation Syndicate, formed to handle a series of big special features, has purchased the rights to "Mickey," starring Mabel Normand, for the entire United States, with the exception of New York, which has already been sold to the Magnet Film Exchange. "Mickey" will be the first production launched by this syndicate.

In closing this deal the W. H. Productions Company have agreed to co-operate as much as possible with this syndicate in exploiting the production, and the advertising campaign already inaugurated by W. H. will be utilized in every way. Negotiations are now under way for a prominent Broadway theatre for a preliminary showing.

This announcement clears up the mystery which has shrouded the releasing arrangements for this much heralded production, on which an extensive publicity campaign has been in progress for some time. Through the talking machine companies, music roll and song distributors, together with campaigns in magazines and newspapers, also by means of booklets, cut-outs, window displays, special announcements, leaflets, etc., it is estimated that many millions of persons in this country are now or will be familiar with "Mickey" before its presentation.

With the exception of Canada, South Africa, Egypt, Switzerland, Argentine, Uruguay and Paraguay, the entire world's rights on this picture have been disposed of.

Steiner Will Issue Two Jesters a Month

TO MEET the demand for the Jester Comedies, which have been on the market for nearly a year, William Steiner has decided to release Jesters on a two-a-month basis, commencing November 1, and on the 15th and the 1st thereafter.

Pursuant to the new policy the playing personnel of the Jester Comedy Company has been materially increased, and among those who will be seen besides Twede-Dan and Nilde Babette are Jimmy Aubrey, the well known comedian; Pearl Sheppard, who is well known in the comedy field, and A. Rustrelli, who, no doubt, will be remembered by the fans in connection with Max Linder.

To the direction staff, William Seiter, a comedy specialist, has been added. Up to the present time there has been eight Jester Comedy releases. The first release under the new plan will be "Camouflage," followed by "Some Baby."

Excellent Bookings for Hall Caine's "Manx-Man"

IT PAYS to know the exhibitor personally," says Sales Director Kempner, of the Manx-Man company, "and every manufacturer ought to do it through skilled personal representatives. They can dissect the picture for the theatre man and bring out its every exploitation point. Of course the cooler weather has been a help, but the personal contact work of the representatives is mostly responsible for the increase in bookings during September. The Hall Caine story has played more important theatres during the present month than in the three preceding ones."

Special Representative Weiner, operating from the Goldwyn Boston office, visited Quincy, New Bedford, Fall River, Weymouth, Plymouth, Lowell, Waltham and Roxbury, and it is announced that he signed up for the picture in every one. "The Manx-Man" is playing a return at the Emery Theatre, Providence, and is also being played during the present week in three St. Louis theaters—the Strand, Shenandoah and Park.

"Wives of Men" Arouses Interest.

Since the engagement of "Wives of Men," starring Florence Reed, at the Casino Theatre, New York, exhibitors all over the country have been inquiring about bookings. This picture is a drama of to-day, a story of a wedded woman's life, and is said to combine an absorbing plot with a lavish production and a series of surprising situations. Florence Reed is said to have one of her strongest emotional roles and to have taken full advantage of the opportunity. In addition Miss Reed displays a number of up-to-date and startling gowns especially designed for this production.

Doll-Van Will Handle Gaumont News Service

THE Gaumont Company announces a redistribution of territory in Indiana and Illinois.

In future the Doll-Van Film Corporation, Merchants Bank Building, Indianapolis, will handle the Gaumont News and Graphic for the entire state of Indiana, except the counties of Lake, LaPorte, Porter, St. Joseph and Elkhart, which, being near Chicago, will receive their supply of these independent news reels from the Celebrated Players Film Corporation, of 207 So. Wabash avenue, Chicago.

The Doll-Van Film Corporation will also distribute the News and Graphic in that portion of Illinois embraced in the counties of Edgar, Clark, Crawford, Lawrence, Richland, Clay, Wayne, Edwards, Wabash, White, Hamilton, Saline, Gallatin, Hardin and Pope. The remaining portion of Illinois is included in the territory supplied by the Celebrated Players Film Corporation.

Tourneur's Second Film Has Many Unique Points

MAURICE TOURNEUR'S second independent production now in course of filming is unique in many ways. For one thing, it is claimed to be remarkable in the number of beautiful women utilized in telling the story and the few men necessary to the unfolding of the plot.

"My new picture," says Mr. Tourneur, "reflects the spirit of the day. Women—women—women—everywhere! In personnel it is distinctly a war-time production, although its story but briefly touches upon the great war. We find women in every position these days, and it is quite natural to turn out an almost wholly feministic production."

The story of the new photo-offering is being kept secret. However, it is the work of Mr. Tourneur, and the production is said to be a veritable revue of beautiful womanhood. The releasing arrangements are in the hands of Hiller & Wilk, Inc. The title selected for the production is "Woman."

Scene from Maurice Tourneur's Second Production, "Woman."

Gaumont News Shows First American-Built Caproni

GAUMONT NEWS NO. 27, released on Tuesday, September 24, shows the successful test of the first Caproni plane built in the United States. Equipped with three Liberty motors and carrying a load of a ton and a half, this Italian type flying machine easily reached an altitude of 14,000 feet, and more than fulfilled the expectations of our Aviation Corps.

The reception tendered the first royal visitor this country has welcomed in years is also photographed in this issue of the News. His Royal Highness, Prince Axel, of Denmark, meets the President and members of the Cabinet in Washington. He is in this country to study our navy, and it is hoped that his visit will be another additional bond which will increase the good feelng existing between his country and ours.

Among the many other news subjects in this issue of the News are some showing the harvesting of war gardens by soldiers. An unusually interesting subject of some length to start the Fourth Liberty Loan campaign completes the reel.

Gaumont Graphic No. 27, released on Friday, September 27, shows the elaborate preparations the Aviation Corps is making over here for a little call on the Kaiser very soon. The saving of California's $14,000,000 grape crop by a quick mobilization of women, the voting of President Wilson in the recent primaries, activities of soldiers and women who are harvesting crops during the scarcity of farm labor, the work of the Red Cross, etc., etc., are included with other topics of current interest.

Cummins to Handle "The Submarine Eye"

SAMUEL CUMMINS, of Washington, D. C., announces that after considerable negotiations they have secured from Williamson Brothers rights to their under-water picture, "The Submarine Eye," which he will exhibit as a road show in Maryland, Delaware, District of Columbia, Virginia and North Carolina.

Mr. Cummins states that this production will be handled in the same manner as at the Lyric Theatre, New York, and Studebaker in Chicago, and that only first-class theatres at top prices will be considered. This picture will open some time in November in either Washington or Baltimore after an extensive advertising campaign.

Mundstuk Closes Big Deal for Twenty Arrow Films

W. E. SHALLENBERGER, president of the Arrow Film Corporation, has just closed what is claimed to be the largest state right proposition ever consummated for the State of Michigan.

Dave Mundstuk, president of the Strand Features, without even a screening of the productions, but solely upon the representations of Dr. Shallenberger as to the character of the attractions, and an examination of the advertising matter, signed contracts for the following releases: Twelve two-reel reissues—Anna Little Western dramas, "The Sunset Princess," starring Marjorie Daw; "The Woman's Law," a reissue starring Florence Reed; "Her Aviator," "The Perfect Model," a reissue of "Inspiration," starring Audrey Munson, and the following five-reel reissues, starring Harold Lockwood and May Allison: "The Web of Intrigue," "The Fire of Hope," "Human Shuttles," "The Shadow of Fear."

In connection with this deal Mr. Mundstuk stated:

"In all my experience as an exhibitor, producer and state right exchange man I have never closed any deal involving so much money, but the controlling factor was the spirit of co-operation of the Arrow Film Corporation, which in effect guarantees a profit on the transaction, even though the purchase is an outright sale without any strings attached to it.

The state right field in Michigan has never been in a more flourishing condition, and I merely fortified myself with box-office attractions to meet the growing demand on the part of exhibitors for independent productions.

Petrova's "Panther Woman" About Ready for Release

THE negative of the fifth special Petrova production, "The Panther Woman," has been cut and edited and is now in the hands of the Rothacker Film Manufacturing Company. The First National Exhibitors' Circuit, which has distributed the four previous Petrova vehicles, will also handle the marketing arrangements for "The Panther Woman." "The Panther Woman" is a picturization of the celebrated novel, "Patience Sparhawk and Her Times." The book is from the pen of Gertrude Atherton, one of the foremost American authors. It tells a vivid story of the battle for the life of a woman wrongly accused of murder. Directed by Ralph Ince and photographed by Harry S. Harris, it contains a notable cast in support of Madame Olga Petrova, headed by Rockcliffe Fellowes. Among the other players are Tefft Johnson, Vernon Steele, Frederick Truesdale, Gene Burnell, Matilda Baring and Norma Seifert.

Announcement of the release date for "The Panther Woman" will be made in the near future from the offices of the First National Exhibitors' Circuit.

Sales of the Week

ARROW FILM CORPORATION reports the sale of rights to twenty of their productions for the state of Michigan in another article in this issue.

* * *

The Doll-Van Film Corporation has scured rights to Gaumont News reels for Indiana, except Lake, La Porte, Porter, St. Joseph and Elkhart counties.

* * *

Announcement of sale of rights on "The Hun Within Our Gates" to Bell Film Corporation for western Pennsylvania, Southwestern Film Corporation for Texas, Oklahoma and Arkansas; Criterion Film Service for Georgia, Florida, Alabama, Tennessee, North Carolina and South Carolina, is made by the Arrow Film Corporation.

* * *

The C. C. Hite Attractions of Cincinnati has secured Ohio rights; Strand Features, Detroit, the Michigan rights, and Keystone Distributing Company, Philadelphia, the eastern Pennsylvania and southern New Jersey rights to "Hun Within Our Gates" from the Arrow Film Corporation. In addition the Unity Photoplays Company of Chicago has secured the Illinois and southern New Jersey rights to this production.

Warwick Film Aids Loans Drive.

In connection with Captain Robert Warwick's Liberty Loan message from the front, Harry Rapf Productions report that great interest is being aroused in "The Accidental Honeymoon," the last production in which Captain Warwick appeared before entering the service of his country, and that exhibitors in all sections of the country are booking this production, which in addition to its entertaining qualities also boosts the Liberty Loan.

Kaufman Specials Handling "Topics."

Kaufman Specials, Memphis, which recently secured Tennessee, Arkansas and Mississippi rights to "Topics of the Day," a weekly release, based on clever, timely sayings secured by the Literary Digest from various periodicals published throughout the world, reports that their first release was offered to exhibitors on September 15, and judging from the rapidity with which bookings are being received it will be necessary to purchase additional prints.

This company, of which Abe H. Kaufman is president and general manager, has also received the third Shorty Hamilton five-reel feature distributed by Ernest Shipman, entitled "The Pen Vulture," and are sub-distributing in a portion of Tennessee for the Big Feature Rights Corporation of Louisville. One feature a week is now being received, the first four being "The Mad Lover," "On Trail," "Alimony" and "Marvelous Maciste."

Stills of Arrow Feature Requested by Government

THE Arrow Film Corporation, distributors of the six-part production, "Huns Within Our Gates," has received a request from Colonel C. W. Weeks, of the Historical Branch of the War Department, for a collection of the still photographs made from that production, stating that the still plates are to be incorporated in the permanent records of the War Plan Division of the General Staff as evidence of the part the motion picture companies have played in the present war.

"Huns Within Our Gates" is said to be the first war propaganda picture in which there does not appear a uniform, and in which a representative of none of the Allied powers is shown.

The story was inspired by the proclamation of President Wilson warning loyal citizens against engaging in conversation with unknown persons concerning the plans of our Government.

Unique Story in Gaumont Serial.

Though the adventurer whose escapades furnish numerous thrills in the Gaumont serial, "The Hand of Vengeance," is continually outwitting a clever detective, it is claimed that this serial should not be classed as a criminal or "underworld" story, but that, primarily, it is a story of action, adventure and ingenuity. But it is also a love story filled with heart-interest, and one which will satisfy men, women and children.

There are no automatons, but every character has a decided personality. These flesh and blood characters are portrayed by an all-star cast. The state rights distributors report excellent business on this serial, and many of them have doubled their order for prints.

Dolores Cassinelli to Remain in Films.

Dolores Cassinelli, who is featured with E. K. Lincoln in Leonce Perret's first independent production, "Lafayette, We Come," is well known as an opera singer, and it is announced that she recently refused a flattering offer from a prominent impresario in Chicago to return to the concert stage. She will remain in motion pictures, and at the present time is at Great Neck, L. I., working in connection with E. K. Lincoln on the second of the series of patriotic Perret productions, entitled "Stars of Glory," which will picturize the heroic conduct of our fighting men at sea.

Elliott Is Author of "Pals First."

Another well known work of fiction by a prominent author will find its way to the screen next month when Metro will release the Screen Classics, Inc., production of "Pals First." It is a romantic story written by Francis Perry Elliott Harold Lockwood is the star.

Trade News Brevities

WOBBER NAMED FILM DIVISION DIRECTOR

Paramount's Pacific Coast Manager in Charge of Propaganda Pictures in Twelfth Federal District

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO.—Herman Wobber, manager of the Pacific Coast division of the Famous Players-Lasky Corporation, has been appointed director of the motion picture division of the Liberty Loan Publicity Department in the Twelfth Federal Reserve District, which embraces California, Oregon, Washington, Arizona, Nevada, Idaho, Utah, Alaska and the Hawaiian Islands. He entered upon this patriotic work with characteristic energy, and within a few hours after his appointment had a campaign of action outlined and was busy gathering a staff of assistants. District directors, who will have charge of the distribution of propaganda film in the various distributing centers, have been selected as follows: H. G. Ballance, Los Angeles; C. M. Hill, Portland, Ore.; H. G. Rosebaum, Seattle, Wash.; and Louis Marcus, Salt Lake City. Leon Netter, formerly of San Francisco, and who returned to this city a short time ago to join the navy, has been placed in charge of the distribution of film in this territory.

Thirty-six films, donated to the Government by leading film stars and producers, will be handled and three hundred and fifty prints will be used in the Twelfth Federal Reserve District. Plans are being made to give these productions the widest possible publicity, and it is believed that more people will be reached through the medium of the screen than by any other form of communication. Film exchange managers, exhibitors and moving picture operators have signified a willingness to co-operate to the full extent of their ability in securing a wide distribution of these subjects and in caring for them. New booking methods have been decided upon, and instead of films being returned to exchanges by each theatre, a relay system has been advised and they will be sent from house to house, where this is practicable. The Government has recognized the value of work of this kind and arrangements have been made with the postal authorities by which country exhibitors will be permitted to ship the films by parcel post under a franking permit.

Director Wobber is being assisted in perfecting the plans for distribution by a committee which includes Sol Lesser, Leon Netter, William J. Citron and Louis Reichert.

Pathe Manager Off for Conference.

E. O. Child, manager of the local branch of the Pathe Exchange, Inc., left recently for New York to attend a conference of branch managers, and will be away for about two weeks. Film Row will seem rather quiet until his return, when the latest from Broadway, told as only he can tell it, will be eagerly consumed.

Knappen is Dee-lighted.

H. L. Knappen, who arrived recently from Denver to take charge of the local Select office, is about the proudest man in the United States, declaring that nothing could have pleased him more than this appointment. He states that the growth of the city during his absence of two years is but little short of marvelous, and that conditions in the moving picture business impress him as being splendid. Immediately upon his arrival he inspected the new California Theatre, of which he had heard so much, and declared that it was doubtless the finest in the United States. During the previous stay of Mr. Knappen in this city as manager of the International Film Service, he won an enviable reputation for himself as a business builder, and some of his publicity stunts are still the wonder of the local trade.

Strand Manager Honored.

The assistance rendered the United States Government by the Strand Theatre in the various war activities of the past year and a half was officially recognized and rewarded on the evening of September 20, when the State Council of Defense formally presented Manager Leo Weinberger with an official certificate from Washington making him a member of the theatre division of the "Four Minute Men." A community sing was held in connection with the presentation.

Sol Lesser Buys State Rights.

Sol L. Lesser has purchased the state rights to "The Natural Law," from the play of that name, for California, Arizona and Nevada. The prints of the first episodes of "The Hand of Vengeance" are now at hand, and the All-Star Feature Distributors, Inc., has commenced booking this serial.

Coast Managers Change.

William Alexander, formerly Pacific Coast district manager for the Parex Film Corporation, has resigned to take up similar work for the United Picture Theatres Company, and was in San Francisco recently to arrange for the opening of an office with the General Film Company. F. M. Steele, formerly manager of the Parex branch at Los Angeles, has been made district manager for this concern and will shortly visit all the exchanges in this territory. Edward L. Cowles, formerly in charge of publicity work in this territory for Bluebird and Jewel productions, is now connected with the local Parex office as salesman, and met with every flattering success on his first trip down the Coast.

Fotoplayer Installation at Ellis Island.

It is a far cry from the Golden Gate to Sandy Hook, but a Fotoplayer made in San Francisco is in steady operation in the Immigration Building at Ellis Island, New York, now used by the Government as a receiving station for sailors. Many men who have manipulated these instruments in Pacific Coast moving picture houses have passed through this station, and those in charge advise that it is seldom that there is no one on hand familiar with the working of the Fotoplayer.

The receiving station has been fitted up with a theatre through the generosity of Edith Kingdon Gould, of the Mayor's Committee of Women on National Defense, and entertainments are given here along the lines of those presented at Liberty Theatres or Y. M. C. A. houses throughout the country where soldiers or sailors are stationed. The theatre seats 1,000 and the instruments and furnishings represent an outlay of about $10,000.

Secures Big Advertising for "America's Answer."

America's answer to the Hun means something to everybody, and in an attempt to reach as many people as possible with the second official war picture, "America's Answer," the management of the Rialto Theatre, San Francisco, has gone out of the beaten path and has enlisted the aid of the business men of the city in advertising the engagement at this house. Distinctive cuts bearing the legend: "Uncle Sam urges you to see 'America's Answer.' Now at the Rialto Theatre." were prepared and advertisers in the daily papers were asked to make use of these.

The local Chamber of Commerce, which has a membership of about five thousand, was appealed to, and this organization published a description of the film in its weekly news organ, reproduced the cut prepared for advertisers and urged its members to co-operate with the Government in giving it the desired publicity. Many firms followed this suggestion, and for the first time in this city a moving picture has been advertised by department stores and other concerns making a free use of space.

The management of this theatre did not stop, however, with its unique plan of advertising, but presented the production with a one act playlet, "An American Answer," by Paul Gerson, used as a prologue.

Local Concern to Make Picture.

The Liberty Feature Film Company, with headquarters at 376 Sutter street, is preparing to commence work on a ten-reel patriotic picture, "Don't Bit the Hand that Feeds You." The picture will be filmed here and in the suburban city of San Rafael.

Florence Turner Visits San Francisco.

Florence Turner paid San Francisco a visit recently and announced that she would soon be hard at work in a California studio on a stirring war drama, "The Patriotic Mother."

Loie Fuller Lecturing with Pictures.

Loie Fuller, the famous dancer of past glory, is touring the West with moving pictures under the patronage of the Queen of Belgium, the views shown depicting work that the women in France are doing for their country. Several thousand feet of these pictures were recently projected in Photo Player Hall for the benefit of Red Cross workers, and a running talk on the subjects was given by her.

Alhambra Dispenses with Orchestra.

As a patriotic war measure the Alhambra Theatre has done away with its orchestra, thereby releasing six men for government work. A Deluxe Style 50 Fotoplayer has been installed under the direction of the new manager, Frank L. Brown, formerly of Boston, and the new form of music is giving full satisfaction.

PRICE OF ADMISSION TEN PEACH PITS

Rochester Exhibitor Aids in Collecting Many Barrels of Fruit Stones for Army Masks

By L. B. Skeffington, 61 Main St. East, Rochester, N. Y.

MANAGER FRED J. SARR, of Fay's Theatre, has adopted a novel method of popularizing his house and at the same time helping the United States Government win the war. Last week he advertised that beginning on Monday the box office of his theatre would accept peach pits for tickets, the same as money. Ten pits would secure one ticket, and each and every person could bring as many peach pits as he or she wished, as there would be no restriction on the number of tickets to be given to any person. It was also announced that these tickets would be good any time until November 1. It was pointed out that the Government used the peach pits to make carbon, which is placed in the gas masks worn by American soldiers on the firing line. This carbon neutralizes the effects of the poisonous German gas and saves the lives of the fighters. One hour after the box office opened on Monday Manager Sarr placed a barrel of peach pits on exhibition in the lobby. At 4 o'clock in the afternoon the third barrel was overflowing. When the evening crowds started to turn in their peach pits it was a case of filling barrel after barrel until it seemed that the people were bringing them in wagon loads. The idea proved very successful, and the filled barrels were lined up on the street in front of the theatre, where they were photographed, with Manager Sarr, by several local newspaper photographers.

Does Good Business With Same Programs.

The Family and Strand theatres are now showing the same pictures on Sundays and both houses seem to be doing a good business. It has been figured out that it is easy to attract the people when they know that in addition to seeing a good show they will secure a seat without having to wait in the line at the box office, or to have to stand in the back of the house waiting for seats to empty. The Strand and the Family are both down town, within a block of each other. Showing the same pictures at both houses was the result of the huge crowds that lined up at either house, according to the show being presented. Now a uniformly good bill is presented and much of the crowding and waiting is avoided.

Show Appreciation of Stoffel's Kindness.

Joe Stoffel, of the Grand Theatre, has received a huge bequet of flowers from the children of a local school that he recently entertained at a matinee. Joe booked a bill especially for the edification of the kiddies, and was on the job himself to see that they enjoyed it. The kids have now officially informed Joe that they did.

A Little Bit About Harry I. Garson.

It is not generally known that a Rochester man is rapidly forcing his way to the front rank in the motion picture industry. Harry I. Garson, a son of Mr. and Mrs. I. H. Garson, of this city, who for several years was actively engaged in business here, is only thirty-four years old, but his gross takings for a year are in the neighborhood of a million.

Always an immaculate dresser, Garson left Rochester to enter the tailoring business in Troy. He was successful from the start—for he dressed the Trojans as he dressed himself, ultra-fashionable. But the tailoring business was not exciting enough for him, so he utilized his spare moments in organizing country clubs, crack amateur baseball teams, tennis tournaments, etc., until finally he cast an observing eye on the then virtually new motion picture field.

The result was that young Garson secured a lease on the Broadway-Strand Theatre, in Detroit, a theatre that had been passed up by every motion picture manager that it had been offered to as the prize lemon. Many people laughed when Garson took over the "cold storage plant," but to-day it is one of the best paying houses in the United States. Garson then opened two exchanges of his own, the Harry I. Garson Productions and the Broadway Exchange.

Garson made money in the exchange business, and began to look at the producing end of the industry. He signed a long term contract with Clara Kimball Young. Before the ink on the contract was scarcely dry he sold the pictures outright for four years at a big profit. Under his management Miss Young made some of the best pictures of her career.

Garson also signed Blanche Sweet, who has just completed "The Hushed Hour," under his management. Marshal Neilan has been engaged by Garson as supervising director and will have general oversight of the making of all of his productions.

Soldiers Thank Farren for Smokes.

Every mail from overseas brings scores of letters and postal cards to Jack Farren, manager of the Victoria Theatre. Some time ago Jack started sending smokes and other luxuries to his friends in the service. The thanks that he received from them so touched Jack that he asked mothers who patronized his house to leave the name and address of their sons overseas. To a great many of these Jack has sent gifts, and just how many and how welcome they are is attested by the display of letters and postals of thanks which Jack proudly displays to visitors.

EXHIBITORS ALL SET TO AID LOAN DRIVE

Baltimore Theatre Men Formulate Plans to Stimulate Bond Sales by Showing Patriotic Films and Slides

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

A SPECIAL meeting of the moving picture exhibitors was called and held at the Maryland Theatre Building on Tuesday, September 24, and definite plans were laid out to aid the Fourth Liberty Loan campaign by showing slides and running patriotic pictures.

Sunday, October 6, is to be known as Moving Picture Sunday by the film men throughout Maryland, and on that day the moving pictures theatres throughout Baltimore City and the State of Maryland will be thrown open to the public and special programs of Liberty Loan features and news from the front pictures will be shown.

Louis A. DeHoff, manager of the New Theatre, has made arrangements to give a regular program of pictures each Sunday while the Loan campaign is going on, as has Manager Frederick C. Schanberger, of the Maryland Theatre. The latter will give two shows each Sunday.

A committee of two, Guy L. Wonders, of the Wilson Theatre, and George A. McDermitt, of Loew's Hippodrome, were appointed to arrange for the distribution of the patriotic films in the state. Slides are now being shown at all theatres to boost the loan.

Meeting at Victoria.

Through the courtesy of the management of Nixon's Victoria Theatre, 415 East Baltimore street, a meeting was held in that theatre on Sunday night, September 22, under the auspices of the Baltimore branch of the Jewish People's Relief Committee, to familiarize the Baltimore public with the work of this organization. Dr. Mossia Olgin, leeturer at Columbia University, New York, was the principal speaker.

Memorial Service at New Theatre.

A memorial service for the members of the 117th Trench Mortar Battery who have made the supreme sacrifice on the battlefields of France, which was attended by relatives and parents of the members of the Battery, was held at the New Theatre, 210 West Lexington street, through the courtesy of Louis A. DeHoff, manager of that house, on Sunday afternoon, September 22. Former Governor Phillips Lee Goldsborough presided. There were several inspiring addresses and a solo. The Baltimore boys who have died for their country in the Battery are: J. E. Potts, Henry P. Cushen, Charles J. Blankford and Franklin A. Landram.

"Hearts of the World" Benefits.

A special performance was given of Griffith's "Hearts of the World," for over 2,000 newsboys through the courtesy of Charles E. and John T. Ford, co-proprietors of the theatre, through arrangements made by and held under the auspices of the social department of The Evening Sun, of Baltimore. The boys showed their honest enthusiasm by shouting, whistling and singing and cheering Messrs. Griffith, Ford and General Pershing.

One hundred convalescent soldiers from the Fort McHenry Base Hospital went to see the picture on Tuesday, September 24, as the guests of the management and the Broadway War Relief Club, the United Railways and Electric Company furnishing cars to take them. On Thursday afternoon another 100 were taken to the theatre to see the performance.

Tunis Dean to Be Road Manager.

Tunis F. Dean, who formerly managed the Academy of Music in Baltimore and later was connected with a Pittsburgh Theatre, as manager, for Harry Davis, has now become associated with David Belasco as road manager. He will go out with the "Tiger Rose."

Munition Workers at Garden.

Through the courtesy of Charles E. Whitehurst, president of the Garden Theatre Company, a special performance for the workers at the Poole Engineering and Machine Company was arranged by the Ordnance Department of the War Department, Washington, at the Garden Theatre, Lexington street, near Park avenue, on Sunday afternoon, September 22. About 2,000 attended. There were several patriotic speeches, music, and five thousand feet of film sent by the Committee on Public Information were shown.

Patterson Theatre Sold.

The Patterson Theatre, 3136 Eastern avenue, which has been owned by B. Baumbach, has now been sold to Harry Reddish, a well-known film man of Baltimore. Mr. Reddish has been associated with several film companies as their Baltimore representative. He contemplates many changes in the Patterson.

Frank Cavanaugh Dies.

Frank Cavanaugh, whose sister, Catherine Cavanaugh, is a well known actress and is now associated with the Willaim Fox and Metro Film Companies as scenario writer, died at his home in Baltimore, at the age of 57 years, on Sunday morning, September 22, from heart trouble. Mr. Cavanaugh for the past eight years has acted as president of the Theatrical Mechanics' Association in Baltimore. He was at one time connected with the old Front Street Theatre in Baltimore. His brother, Matthew Cavanaugh, is stage

manager at the Maryland Theatre in this city. The funeral took place on Thursday, September 26. He is also survived by his widow, Mrs. Margaret M. Cavanaugh, two sons, a daughter and another sister.

Peabody Lease Filed.

According to a lease filed at the Record Office of Baltimore, Harry W. Webb and the Parkway Theatre Company has leased from the Theatorium Company, the property on North avenue, near Charles street for a term which began September 1, and will end in 1923. This lease evidently covers the Peabody Theatre. The specified rental per month is $543.12½ excepting the months of July and August of next year when $343.87 rental per month will be paid.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

Griffith Film Fills Grand at Each Show.

THE Griffith feature, "Hearts of the World," filled the second week of its engagement at the Grand with fully as much success as the first week, which means crowded houses at all performances. A number of large parties were made up from time to time to see the picture, one, consisting of 300 persons, the guests of a well-known insurance man, filling a large part of the lower floor, with the boxes, at one performance; while a special Red Cross morning performance, at which the city's clergymen were the guests of Manager Havlin, was a noteworthy occasion as well.

Weigel to Show Metro's "Kaiser" Picture.

Manager Weigel considered himself fortunate in securing for a week's engagement, beginning with September 22, Metro's patriotic film, "To Hell with the Kaiser," so shortly after its successful run at the Grand, as this made its first appearance in the city at popular prices. Manager Weigel was recently elected to one of the offices in a social organization which includes some of the leading men of the city in its membership, the Milestone Club. John Huebner, another moving picture man, was a guest at the meeting.

Runey Named as Film Division Representative.

The reward of some years of excellent work as a moving picture man, and especially in the production of interesting news films, was given to Clarence Runey, of the Cincinnati Motion Picture Company, a short time ago, in official recognition by the Government, which has appointed him as Southern Ohio representative of the Division of Films, Committee on Public Information. In this capacity he will make films for the use of the Committee not only in Southern Ohio, but in Kentucky and West Virginia, which are attached to this district. The pictures made by Mr. Runey of the military funeral of Captain James Fitzmorris, the British aviator killed here in an exhibition flight, were especially valued by the Committee, who sent the film to England.

McMahan to Push Loan Publicity.

I. W. McMahan, of McMahan & Jackson, made all arrangements for laying aside his regular work, including the operation of the Gifts and other theatres, attention to film service, and the details of his big realty venture near the Government nitrate plant, in order to give all of his time to his post as publicity manager of one of the Fourth Liberty Loan teams. Mr. McMahan was responsible for the use in Cincinnati of the suggestion of Thomas A. Edison for closing all letters with "Yours for the Fourth Liberty Loan" instead of "Yours truly" or some other trite form.

Incorporate Theatre Company.

Mullens, W. Va.—D. D. Moran and Hiram Sizemore, of Mullens, with others, have incorporated the Wyoming Theatre, with a capital stock of $25,000, and will build a modern house of that name in Mullens. The charter of the company permits the construction and operation of other theatres as well.

WOUNDED AMERICANS AT THE PARK

Thomas D. Soriero Entertains Veterans of Chateau Thierry Battle at His Theatre in Boston

By Robert N. Howe, 80 Summer Street, Boston, Mass.

NEARLY fifty wounded American soldiers just back from the battle front of France were special guests of Manager Thomas D. Soriero, of the Park Theatre, Boston, at the first showing of "To Hell with the Kaiser," a Metro film, in Boston. Manager Soriero booked this film for his Boston house and also the Strand at Lowell, of which he is general manager.

For nearly half a hour traffic was blocked in front of his house in the shopping district of Boston when the wounded soldiers arrived in Red Cross ambulances from Boston city hospitals, where they are convalescing. The street was jammed with people, and the soldiers were cheered to the echo. Several were minus a leg or an arm. They were mostly veterans of the American victory at Chateau Thierry.

Manager Soriero reports a record business for his two houses with "To Hell with the Kaiser." The S. R. O. sign was in front of his box office most of the week.

Red Cross Films Going Big.

Manager J. Levine, of the Boston office of the General Film Company, reports great success with the Red Cross productions in New England. The first, "Fourth of July in Paris," has been booked in ninety per cent. of the motion picture houses in Greater Boston largely through the efforts of Ernest Warren, representative in that district. He also reports heavy bookings on the United States Government release, "Our Bridge of Ships."

Gordon Circuit to Open Another Theatre.

A new theatre to be operated by the Gordon Circuit is soon to be opened in Dorchester, Mass. The theatre, which will be called the Strand, will be operated under the Gordon policy of motion pictures and vaudeville. The date of opening will be announced in the near future.

Another Star in General's Service Flag.

The General Film Company, Boston, has added another service star to the flag that already hangs outside its door. The General Film now has five employees in the service. They are James J. Donovan, former assistant manager, who is training in the Wentworth Institute in this city; William L. Jennings, who is about to sail with the Y. M. C. A. unit for France; E. W. Whitford, former salesman, now in the army, and Daniel O'Brien, former poster clerk, who is in the merchant marine. The latest employee to go is Ernest Warren, salesman and booker for the General. He is to take a course in an officers' training school.

Ross on First National Sales Force.

Nathan Ross, who was formerly connected with the Famous Players-Lasky Corporation and the Boston Photoplay, has been added to the sales force of the First National Exhibitors' Circuit. He is one of the oldest film salesmen in New England, being with the Paramount for six years and the Boston Photoplay for two years. He has been assigned to cover the territory of New Hampshire and Vermont.

Pathe's New Serial Being Booked.

"Wolves of Kultur," the new Pathe serial, is predicted by Manager Hand, of the Boston exchange, to break all records of previous bookings on Pathe serials. Manager Hand states that he is now receiving advance bookings, and that he believes that New England exhibitors will do all in their power toward helping New England live up to its name of the real "Cradle of Liberty" by booking this patriotic serial. The serial is to be released for distribution in New England October 14.

Safier to Succeed Leahy at Select.

S. Selznic, acting assistant manager of the Select office in this city, has announced that the Select has had the biggest two weeks in the history of the New England office. He is now filling the position vacated by Mr. Leahy, who went to the Metro. Morris Safier, a salesman in the Cleveland branch of the Select Pictures, is to succeed Mr. Leahy as assistant manager of the Boston office.

New Exchange Opens in Boston.

A new exchange known as the Edward Klein Film Enterprises has been opened in Boston at 53 Church street under the management of Edward Klein. The policy will be to handle everything in the way of feature productions and single-reel comedies. This is the only exchange in New England operated under this new policy, and Manager Klein reports excellent business. The first picture to be distributed in New England is, "I Believe," George Loane Tucker's production.

Wounded American Soldiers Guests of General Manager Soriero of the Park Theatre, Boston, and the Strand Theatre, Lowell.

BUSINESS FINE IN DAKOTA AND MONTANA

Feinberg of Minneapolis on Way to Pacific Coast Writes of the Prosperous Times in the Northwest

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE moving picture business is flourishing in North Dakota and Montana, according to a newsy letter sent here by J. George Feinberg, of the Theatre Equipment Company, of Minneapolis, from Butte. Mr. Feinberg is on a circle business trip to the Pacific Coast, and expects to return to Minneapolis by October 12. He writes:

"In general, the exhibitors I called on told me that July was the largest summer month's business they had ever enjoyed, and all talked optimistically of the fall season.

"Crops around Fargo are wonderful, so there should be plenty of money on hand. At Glendive, I visited Tom Vallancey, who is packing them in. He is going to sell his Rialto at Dickinson on account of his manager going to war. It's a good bet for someone. It's a new theatre especially built for pictures, with the finest equipment, and the only show house in town.

"Stopped at Miles City and found H. W. Bruen had sold his Iris to an exhibitor from Kalispel. This man Bruen took the Iris about eighteen months ago, then a lemon, and made the finest clean-up on record for such a short time. He purchased a new $2,400 car, and will motor to Seattle with his wife, where they expect to locate.

"At Billings, Jean O'Keefe, who operates the Regent, is doing a fine business, and will build a large new house as soon as the war is over. Jean is a former Minneapolis boy who believed in the saying, 'Go West, my boy!'

"Was surprised to find Mr. Louis had closed his Billings office when I called to pay my respects. Mr. Andrews, who managed the place, is now working for O'Keefe on two Simplex machines and getting some pictures.

"Here in Butte, the 'Great Love' at the American is doing a big business. The new Rialto here, which was built last year, is doing a land-office business, and is the finest picture theatre between Detroit and Seattle. It would be a credit to Minneapolis."

Big Taxes on New Prints.

Benjamin Friedman, president of the Friedman Film Corporation, Minneapolis, paid several thousand dollars in taxes to the United States Government on new prints which he ordered in the "Big Four" series of pictures—the Triangle reissues of Hart - Fairbanks - Talmadge - Keenan. These productions are booking solid, and this fact necessitated the purchase of additional prints, according to Mr. Friedman. The Friedman Company is offering to exhibitors a combination booking contract on its five big special productions, "The Whip," "The Spoilers," "The Bar Sinister," "Lust of the Ages" and "The Grain of Dust."

Buys "Carmen of the Klondike."

The purchase of the successful production, "Carmen of the Klondike," starring Clara Williams, was announced last week by B. N. Judell, president of the B. N. Judell Company, state rights distributor, Minneapolis. Mr. Judell has also bought the Edward A. Salisbury animal pictures, "Wild Animal Life in America." The latter has been booked by the new Garrick theatres, Minneapolis and St. Paul, for an early showing.

Changes in Managers.

Important changes in the personnel of the United Picture Theatres of America and the American Film Companies in Minneapolis were made last week. E. S. Flynn, formerly manager of the Minneapolis branch of the Fox Film Corporation and for several years previous with the local Paramount-Artcraft Exchange, took over his new duties as manager of the American Film Company Exchange, succeeding David G. Rogers. Mr. Rogers, who had been in charge of the Minneapolis American office since it opened here, resigned to take over the management of the Minneapolis exchange of United Picture Theatres. Mr. Rogers was formerly with the United, having resigned from that company previous to its reorganization.

Stombaugh to New York.

C. W. Stombaugh, manager of the Minneapolis Pathe Exchange, announced before leaving for New York last week that October 13 is to be the release date for distribution in this territory of "Wolves of Kultur," starring the screen favorite, Leah Baird, and Sheldon Lewis.

New Tarzan Picture Released.

"The Romance of Tarzan," sequel to the big feature, "Tarzan of the Apes," is now ready for release, E. R. Pearson, manager of the First National Exhibitors' Circuit of the Northwest, announced last week. Judging from the phenomenal success of "Tarzan of the Apes" the new sequel should prove a great drawing card in the Northwest, he said.

Nation Officially Credits Theatres.

Managers of Minneapolis moving picture theatres, which have been co-operating with the Four-Minute Men of the Committee on Public Information, were honored last week with the presentation of certificates from the Government accrediting them as theatre members of this official organization.

These certificates were issued in accordance with a recent expression by President Wilson acknowledging the debt the country owes the managers. In a letter addressed to the national director of Four-Minute Men, the President said: "The motion picture theatres of the country are rendering so substantial a service in aiding the Four-Minute Men that I would not willingly fail to acknowledge the debt the country owes these managers. Will you please convey to them my appreciation of their aid in giving this exclusive privilege to your speakers?"

Among the theatres here receiving certificates last week were the Orpheum, New Garrick, Bijou, Camden, Crown, Crystal, Gayety, East Lake, Liberty, Shubert, Elite, New Aster, Emerson, Empress, Lake, Strand, Pantages, New Garden, Princess, Nokomis, Nicollet, New Unique, Sun, New Star, New Palace, Lyric, Royal, New Lyndale, Fairview, Glenwood, Gopher, Main, New Arion, New Franklin, New Grand, Lagoon, Rialto, Metropolitan, New Ione, University, Brandt and New Lake.

Several more will be awarded soon in both Minneapolis and St. Paul.

New Westcott Manager.

Harry Hollander is assisting General Manager Kemp, of the Westcott Film Corporation, in the management of the Minneapolis office. He is taking the place of Tom Burke, who will leave in a few days for an army camp.

Closes Sun Theatre.

J. S. Woodhouse, who had a three months' lease on the Sun Theatre, South Minneapolis, closed the theatre at the expiration of the lease several days ago and left the city to join a large producing company in Los Angeles as director of publicity.

Cutter on Palace Theatre Staff.

William Cutter, associated with Heine Breilein in the management of Breilein's theatres in St. Paul for the past few months, is now on the Ruben & Finkelstein staff acting as assistant to Manager Mick at the new Palace Theatre in St. Paul.

Indiana News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Conners Joins the Film Division.

MANAGER J. G. Conners of the Indianapolis branch of the Mutual Film Corporation, and recently elected president of the newly organized Board of Exchange Managers, left this week for Washington, D. C., where he will work in the film department of the committee on public information. Before leaving he resigned as president of the board, and R. S. Shrader, manager of the Pathe local exchange, was chosen to succeed him. I. Beitman, of Indianapolis, was appointed to succeed Mr. Conners as local manager of the Mutual. H. G. Stevens, of Dallas, Tex., general supervisor of the Mutual, and F. C. Martin, also of Dallas, of the Fox Film Corporation, addressed the board of exchange managers at the meeting at the Chamber of Commerce on Monday.

Mollet Acquires the Transfer Theatre.

The Grand and Transfer theatres of Fort Wayne are now under one management, as a result of a deal consummated this week by which J. P. Mollet, of the Grand, acquired the latter theatre. He will operate both houses, and under his direction material changes are to be made, not only in the physical arrangements of the Transfer but also in the matter of the policy. Both houses will be redecorated, and two new mirror screens, are to be installed. Mr. Mollet is one of the pioneer exhibitors of the city, having ben manager of the Casino and Fairy theatres several years ago. He has been highly successful in his management of the Grand Theatre, which fact is accurately reflected by his taking over the Transfer.

Admits Soldiers and Sailors Free.

A new angle in patriotic efforts has been offered in Indianapolis by Messrs. Bingham & Cohen, managers of the Regent Theatre, by opening their photoplay house, which is situated at 42 South Illinois street, to soldiers, by giving them free admission every morning in the week except Sunday, from 10 A. M. to 1 P. M., excepting the payment of the required 1-cent Government war tax. Many soldiers and sailors are either in from camp in the morning hours or are traveling through Indianapolis. The offer of the Regent management gives them an attractive place to spend an hour or more.

Free Admission for Soldiers and Sailors.

All soldiers and sailors in uniform hereafter are to be admitted free of charge to the Grand and Theato theatres, in Washington, according to an announcement this week by Hugh O'Donnell, president of the O'Donnell-Eskridge Amusement Company, which operates both theatres. Another important announcement was that beginning next Tuesday evening, vaudeville is to be combined with pictures at the Grand.

Donates Use of Theatre to Loan Committee.

Samuel Carlton, manager of the Sipe Theatre, Kokomo, has not only offered the use of the theatre to the local Fourth Liberty Loan Committee on the evening that Ex-Senator Albert J. Beveridge is to deliver an address but has agreed to pay all expenses of the evening, including light, heat and the services of the attendants. The usual price charged for the theatre has been about $100 a night.

Liberty Plays to Big Business.

The new Liberty Theatre, of Terre Haute, which was formally opened last Thursday, attracted about as many people last Sunday as on the opening day, more than 5,000 persons paying admission at the box office. The film offering at the Sunday show was Theda Bara in "When a Woman Sins."

Gaiety to Show Griffith Film.

The Gaiety Theatre Company, of Bluffton, operating the Grand Theatre, has contracted for the exhibition of D. W. Griffith's big war picture, "Hearts of the World," at the Grand on October 31 and November 1 and 2.

Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Does Big Business with Fox Film.

THE Fox special film, "The Prussian Cur," opened an engagement at the Campus Theatre, Detroit, Sunday, September 22, to the biggest picture business in the history of the theatre. The line of people started at 2 o'clock in the afternoon and never broke until after the last night show. Five shows were given daily and to capacity.

Victory Singing a Big Hit.

Victory singing at the Regent Theatre proved such a big success that it was held over for a second week starting September 22. Henry Santrey certainly works hard to put this feature of the program over, and at times he would be held on the stage for over a half hour, people demanding "to sing more." Victory singing has also proved a big success at the Alhambra Theatre, Detroit, under the auspices of Charles H. Darrell. The Butterfield circuit throughout Michigan is also conducting Victory singing, having engaged a special "pep booster" to handle it in each town.

Lights Exterior with Presto Tanks.

Harry Sommerville, manager of the Drury Lane, Detroit, has practically solved the outdoor lighting on lightless nights, Mondays and Tuesdays, by the use of Presto tanks. He is able to light up his front with four arc lamps through this medium.

Starts Review Column for Public.

The Detroit News has started a review column for the public on first-run motion pictures. Its readers are invited to send in criticisms of not more than 150 words in length after they see the pictures. The reviews are printed in the Sunday editions only.

Wernick to Manage Goldwin in Boston.

Richard Wernick, salesman for Goldwyn in Detroit since the office was established, has been promoted to manager of the Goldwyn exchange in Boston, having left September 24 to take up his new duties. Mr. Wernick did excellent work in Michigan, being about the most persistent salesman that ever hit the state. He is a 100 per cent. enthusiast for Goldwyn.

Books Shows for Regent and Orpheum.

Tom Ealand is managing director of both the Regent and Orpheum theatres, Detroit, which are under lease to Charles H. Miles. Mr. Ealand books all of the pictures and arranges the shows for each house. He has been with Mr. Miles since the latter leased the Orpheum and has proved himself a capable and highly efficient executive. Prior to coming to Detroit he was with road shows and was at one time in vaudeville himself. Both the Orpheum and Regent are enjoying a very successful season.

Richardson Is Promoted.

Art Richardson, recently salesman for Select, has been appointed booker and assistant manager for Goldwyn in Detroit. He succeeds Earl Hennessy, who has gone on the road for Goldwyn.

Widger Succeeds Blythe at Fox.

N. D. Widger, better known as "Skipper," has been appointed Detroit city salesman for Fox Film Corporation, succeeding Dave Blythe, who has been appointed by the Government as manager of the Liberty Theatre at Camp Sevier, South Carolina. Mr. Blythe has been inducted into the service as captain.

Heavy Bookings on Gerard's Film.

Sales Manager Harlan Starr, of the Madison Film exchange, reports that he has an unusual number of bookings on "My Four Years in Germany" between September 28 and October 20, the dates of the campaign to buy Fourth Liberty Loan Bonds.

LOEW'S PALACE TO OPEN IN OCTOBER

Washington City's Newest Theatre a Most Beautiful Structure—Has Many Striking Features

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

ANNOUNCEMENT has been made that Loew's Palace Theatre at F and Thirteenth streets, Washington, will open early in October. This house is declared by Walter Brownley, general manager for the Loew theatres in Washington and Baltimore, to be the finest theatre of its kind in the country.

The new theatre, which seats 3,000 persons, has a number of novel features, one of the most striking being the entire absence of stairs, which the architect has accomplished by adapting the entrance arrangement to the natural slope of Thirteenth street, so that short flights of six steps reach both the orchestra and the balcony from the central lobby.

The interior of the house has been decorated in soft, rich colors. The lighting system is entirely new to this city, consisting chiefly of panels reaching from the roof illuminated with cathedral lights. Not a lamp or dome is visible to the audience. The lighting is controlled by a thirteen-foot switchboard, and 146 dimmers, controlled by a master wheel, regulate the lighting effects to meet the needs of any performance.

The lobby of the theatre is remarkable, having highly polished columns of French marble and panel mirrors. The balcony is reached through a promenade lounge, a feature of which will be the open fireplaces, and which has an open wall of Mexican mahogany, providing an uninterrupted view of the lobby below. Rest rooms for both men and women have been provided.

The installation of large Typhoon fans insures a circulation of cool air during the summer months, while a novel heating system, consisting of cone heaters under each seat, will keep the house comfortable during the cold period.

Twelve boxes have been provided, six on each side of the stage. On the balcony slope and leading to the loge boxes panel lights under each alternate step will enable patrons readily to find their way even in the dark.

The theatre was designed primarily for motion pictures, but a large stage has been installed, as well as green room, dressing room and other conveniences for actors.

A large orchestra is to be a feature of the theatre's operation. When motion pictures are shown the musicians will be located on the stage below the screen. A pit has been provided for the orchestra, however, and covered with a false floor, which can be removed should any legitimate productions be staged at the house.

In addition to the orchestra two large pipe organs, one on each side of the stage, have been installed to be played in conjunction with the other music.

Savoy Theatre Raises Admissions.

Admissions at Crandall's Savoy Theatre have been increased from ten to fifteen cents for children and from fifteen to twenty cents for adults. This, however, is not a straight increase of five cents, since the new prices include the war tax. By making the change the theatre does away with the bother of handling pennies on each admission, while the increase helps to pay the added cost of music, etc. The change is made at this time in order that it might not give rise to the impression that it was the result of the new taxes that will soon apply, while at the same time leaving it possible to make a further increase if the new taxes make such a step necessary later.

Telephone Ruling Bothers Exhibitors.

A new rule bothering Washington exhibitors is that which prohibits the transfer of telephones. Recently one of the smaller theatres here changed hands and the new owner sought to have his listing in the telephone directory changed. To his dismay he learned that he was not entitled under the wartime regulations adopted to service. He is in something of a quandary for telephones in Washington theatres are essential.

For the first time in the history of the telephone business here subscribers are also being charged for moving their phones. This charge ranges from $3 upward. This rule, however, is applicable all over the United States, and inasmuch as it may be that phone companies in other cities have adopted the rule against extending service, it would be well for exhibitors on securing control of new houses to ascertain that fact before seeking a change in listing or billing.

Bulkley Now With Exhibitors' Exchange.

Colonel Barry Bulkley, who is associated with Harry M. Grandall in the string of theatres in this city bearing the latter's name, has joined him in the Exhibitors' Film Exchange, at 420 Ninth street, Northwest, succeeding to the interest, formerly held by Joseph P. Morgan, manager of Grandall's Savoy Theatre. Mr. Morgan expects shortly to enter the service of Uncle Sam, and for this reason disposed of his interest in the exchange.

The Exhibitors' Film Exchange, of which Abe Dresner is manager, is increasing its activities to a considerable extent. In the territory comprising the District of Columbia, Delaware and Maryland it will handle the Warren Kerrigan reissues, "The Accidental Honeymoon," "Struggle Eeverlasting," and the Shorty Hamilton five-reel productions, in addition to the other singles and features which it has been offering from time to time.

Max Colman Dies of Pneumonia.

The first gold star in the service flag of the film men of the District of Columbia is in commemoration of Max L. Colman, son of Mose Colman, jr., proprietor of the Grand Theatre. Young Colman passed away at Camp Lee just two weeks after answering the call to the colors, death being caused by pneumonia. Young Colman was just getting into the game of fighting when taken sick. About four months ago he was married, and is survived by his widow, his mother and father and a brother, First Lieutenant Henry L. Colman, of the Aviation Corps, now a fighting flyer in France.

Osborn's Resignation Causes Surprise.

There was a great surprise in local film circles last week when it became known that Herbert M. Osborn had severed his connections with the local exchange of Pathe, Inc., after a long service with that company, both in Washington and Philadelphia. Mr. Osborn started in with the General Film Company a number of years ago. He later joined the then existing Eclectic Film Corporation, and when Pathe absorbed that concern he remained, and soon became manager here. Some time ago he was transferred to the Philadelphia branch, but was returned here upon the resignation of D. F. O'Donnell.

Mr. Osborn is succeeded by E. R. Champion, who has been assistant manager of the main branch exchange in New York for Pathe. Mr. Champion entered the film business about two years ago, handling "Civilization." He disposed of the southern territory for this film on behalf of its owners and then went on a long tour of the East. Beginning at Honolulu, he carried his proposition through the Hawaiian Islands, China, Japan, the Philippine Islands, Java and the Malay States and India. Upon his return to the United States about six months ago he joined Pathe, being assigned to special work for about four months, then being given the post of assistant manager of the main branch.

TO DEMAND BETTER EXPRESS SERVICE

Dallas Exchange Managers Collecting Data on the Situation to Show the Authorities

By Phil Fox, Times-Herald, Dallas, Texas.

DALLAS film men are still up in arms against the poor express service which they are at present being afforded, and several of the film men are compiling interesting data on the matter, which in due time will be presented to proper authorities with a demand for action.

J. B. Dugger of Vitagraph reports that in Arkansas the express company in taking a film for shipment stipulates that it shall be subject to delay. Bad routing is making the branch office men in Dallas frantic and putting the exhibitors up in the air when films do not arrive as advertised.

The Vitagraph offices made a check on the progress of "Over the Top," sent for exhibiton at Crossett, Arkansas, 200 miles from Dallas. The film was given three days' leeway to make the trip. It arrived two days late. It took five days and nights for it to reach its destination.

All the Dallas film exchanges now have regular runners in their employ whose job it is to go down to the express company offices and pry and pull around in search of films which are hopelessly misplaced or delayed.

Dallas film men say that the situation is growing intolerable, and it is likely that they may hold a joint conference to see if they can obtain relief. Shortage of labor on the part of the express companies is declared to be the basis of the trouble.

Consolidated to Push Winter Features.

Consolidated salesmen from all parts of the Southwest were called in to the Dallas offices during the last week in September by Manager Ned Depinet for a special conference regarding the pushing of big winter features in this territory.

William Oldknow, general manager of the Consolidated Film and Supply Company, came to Dallas from Atlanta, Ga., for the occasion. Joe Brandt, assistant treasurer of the Universal film company, was also on hand to dispense a little "pep." William Richardson, well known film man, who has charge of the Consolidated business at El Paso, came all the way up from the border to take part in the business discussions. Special campaigns to feature the Yellow Dog and various official war films were discussed.

Eisert to Manage Prince Theatre.

John Eisert, city editor of the Houston Press and well known newspaperman, has taken the place of Ben Johns, manager of the Prince Theatre, Houston. Ben Johns announces that he will go East within the next few weeks.

Poleminkus Buys the Opera House.

The Greenville Opera House at Greenville, Texas, has been bought by Theodore Poleminkus, who will show motion pictures only. Mr. Poleminkus was a visitor to Dallas film row late in September, where he booked Vitagraph, Metro and General attractions for the coming winter.

Novel Lobby Display for "Berlin" Film.

Manager Ray Stinnett, of the Jefferson Theatre, had a big week with "Crashing Through to Berlin," a Jewel production, late in September. He decorated the lobby of his theatre with a huge British tank made from canvas and card board and put a big picture of General J. J. Pershing directly in front of his ticket booth. Life sized paintings of the Yanks going into battle decorated the sides of the lobby. In all it was a very tasty display and it got the results, for Stinnett simply had to turn 'em away.

Harry M. Owens, Paramount manager, made the principal address at the opening of a new Robb and Rowley motion picture house at Hillsboro, Wednesday evening, Sept. 25. He told of the good work done by this firm of exhibitors in maintaining a high scale for the motion picture business of Texas. The new theatre was formerly the Best, which was sold by Ton Gaines when he left for the army. It is the fourth of a chain of R. & R. Queen Theatres to be established. The firm now has houses in Hillsboro, Abilene, Big Spring and San Angelo.

Owens Makes a Speech.

Peter Buys the Queen Theatre.

E. T. Peter, formerly with Goldwyn, and at one time owner of the Imperial Film Company, has bought the Queen Theatre at Cuero, Texas. Mr. Peter is one of the best known film men in Texas, and it is a new departure to find him in the exhibiting end.

Exhibitors Who Visited Dallas.

Among exhibitors visiting film row during the last week in September were A. Zucara, Queen, Fort Worth; S. E. Dean, Palace, Plano; Sam Swartz, Aztec, Eagle Pass; J. L. Cammack, Cozy, Shawnee, Okla.; J. B. Quinn, Lyric, Terrell; Paul Baraca, Best, Houston; J. J. Hegeman, Crescent, Temple; F. R. Newman, Greenville Theatre, Greenville, and O. Gill, Erie, Okla.

Spokane News Letter

By S. Clark Patchin, E-1811 11th Avenue, Spokane, Wash.

To Sell American Rights on Washington Corporation Film.

F. K. McBROOM, receiver for the Washington Motion Picture Corporation, announces that the picture recently completed by the company will be placed on sale in the New York market this month for the American rights only. Reports from local people who viewed portions of the picture are that it compares favorably with the best screen productions viewed in any of the moving picture theatres of the city.

World Correspondent Visits Pendleton.

While covering a Methodist Episcopal church conference for my paper in Pendleton, Ore., September 3 to 8, I took occasion to visit a couple of the moving picture theatres and found they had on good programs. There are three nice moving picture theatres in the city, also the Arcade, which runs both pictures and vaudeville and houses road shows during the fall and winter months. It was closed during my visit. The entire chain of four theatres is owned and operated by G. C. L. Matlock and John Grulich.

The Atla runs several vaudeville acts additional to a feature and a comedy picture, giving a good program with matinees and night shows daily and Sunday. The Cozy and Pastime also operate afternoon and night daily and Sunday with features, comedies and a weekly picture. Reports were that business was good.

TAKE STEPS TO REDUCE FILM FIRES

Fire Association Urges That Slow Burning Films Be Shown Where Fireproof Booths Are Not Provided

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

THE National Fire Protection Association, 87 Milk street, Boston, under date of September 1, 1918, got out a circular calling special attention to the fire hazard encountered in handling moving picture films. A picture is reproduced showing the interior of a smoking car of a local train into which were brought four reels of inflammable film by a passenger intending to exhibit pictures at a suburban club. The reels are supposed to have taken fire from a cigar or cigarette stump, or dropped match. The blaze spread so rapidly, due to rapid combustion, that escape was made almost impossible, resulting in thirty-eight persons being burned, two fatally, while the car was damaged to the extent of $2,465.

In this connection the association calls attention to all of its members to the nitro-cellulose motion picture film, stating that it is of the character of gunpowder. The letter further states: "This is the highly inflammable film in common use in the motion picture houses, in which a special fire-resistive booth is required for public safety. The demand for motion pictures in Liberty Bond, Red Cross, charitable and educational campaigns in places in which the safety booth is not provided is increasingly endangering life in the United States. These inflammable films are being handled, cared for and displayed in places by persons who do not understand the danger that is present. Members are urged to give this hazard personal attention in their home cities and towns, and where motion pictures are to be displayed for any special purpose outside of regular motion picture theatres, to make sure that the pictures to be shown are on slow-burning stock.

"If proper slow-burning films are used disasters like the one illustrated above cannot occur.

"Committee on Public Information,
FRANKLIN H. WENWORTH,
Chairman."

This is not a matter to be carelessly dismissed by the exhibitor and operator. At the present time exhibitors are being called upon to assist in putting on free pictures in the interest of numerous war movements. Carelessness may result in a big loss of life and heavy property damage.

At the present time much inferior help and untrained help is being used in moving picture booths, due to the scarcity of men and the steady draft calls. This untrained labor has been responsible for numerous fires, and reports of burning films are coming in from numerous points throughout the country every week. The number of film fires in many districts has been considerably larger than usual. In some cases the papers have stated that operators became frightened, and left the booth in a hurry. With proper extinguishers and a cool-headed man a fire in a booth is a small matter, and in some cases the audience hardly knows of it.

Smoking is supposed to be prohibited in operating booths, but many operators will be found smoking while rewinding a film, with sparks directly over the moving film. Others, while not smoking themselves, will allow friends and visitors to enter the booth while smoking, and pay little or no attention to it, although the owner would probably raise Cain if he discovered it. Visitors are especially dangerous, as they may throw a cigarette stub or lighted match into a box of films.

When films are exhibited in convention halls, public places, etc., and carelessly handled without a booth, serious damage may result and numerous injuries, as was the case on the smoking car referred to by Mr. Wentworth, of the National Fire Protection Association.

This organization is not composed of merely fire underwriters, but includes many prominent organizations, material manufacturers, and, among others, the National Association of the Motion Picture Industry.

Buffalo News Letter

By Joseph A. McGuire, 216 Caroline Street, Buffalo, N. Y.

Mutual and General in New Quarters.

THE Mutual and General companies have opened well-equipped exchanges, directly north of the Fox Exchange, which is at 209 Franklin street. While occupying the same building, the Mutual and General exchanges have separate quarters, entrances at the front and rear and other individual facilities. The location is in the heart of the uptown business district. Each company has a solid twelve-inch brick vault, which is fireproof and represents the last word in modern vault construction. There are two floors. The business offices, which are on the first, are equipped with new office furniture, new rugs, pictures, palms and other embellishments. "Welcome, Exhibitors" appears on the door mats of each exchange, and, according to Manager Mack of the Mutual and Manager Fox of the General, "the latch strings are always on the outside." They were formerly located at 106 Pearl street.

Celebrates Fourth Anniversary.

Shea's Hippodrome, Buffalo, recently celebrated its fourth anniversary. One feature of the week was that the Hippodrome orchestra was augmented to thirty soloists. This organization has long been the pride of Buffalo, and visitors here have been told that "even if you don't care for pictures, you must hear this wonderful orchestra." Harold B. Franklin, manager of the theatre, arranged a beautiful stage decoration for the birthday celebration. A colonnade of majestic pillars supported a stained glass dome, and three openings in heavy velvet draperies gave a marvelous effect. "The Spirit of America" was the name given this setting, suggested by the splendid paintings revealed when the curtains were pulled aside at the overture illuminations.

Fox Exchange Opens Sub-Branch.

The Fox Film Exchange, Buffalo, has established a sub-branch in Albany under the management of E. H. Arnold. The reason for the opening is the growth of the Fox business in the Albany territory. Every Tuesday at 10.30 a. m. and at 4 p. m. current releases will be shown at the Fox screening parlors at the company's exchange in Franklin street, Buffalo. A. L. Skinner has been appointed assistant manager of the Fox office in Buffalo and J. F. Kirsch, formerly with the Universal, is now Fox sales representative. C. E. Goodwin has been appointed sales representative of the company in the Rochester territory.

Named Manager of Loan Features Bureau.

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, has been appointed manager of the features bureau of the Fourth Liberty Loan campaign. As part of the celebration at Lafayette square, this city, at the opening of the drive, the bureau, in charge of Mr. Franklin, unveiled a memorial tablet bearing the names of the Buffalo boys, members of the American army, who have died in action since the United States entered the war. In order to make the list absolutely accurate and complete Mr. Franklin asked that relatives or friends of such boys send to the bureau the warriors' names, addresses and command with which they served. The response was highly satisfactory.

Exhibitor and Exchange Notes.

Mrs. L. Stewart, of Geneva, N. Y., has taken charge of the Majestic moving picture theatre, East Ferry street, Buffalo.

Dewey Michaels, former manager of the Plaza moving picture theatre, Buffalo, has joined Uncle Sam's emergency fleet at Cleveland.

Hub Taylor has been succeeded as booker of the Triangle, Buffalo, by Otto Stieffel, formerly with the Vitagraph, Syracuse. Mr. Taylor is now traveling representative for the Triangle.

BUDGET OF FILMDOM NEWS FROM IOWA

Des Moines Exhibitors Complain of Scarcity of Advertising Matter—War Stops Theatre Building

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Palace Shows "Italy's Flaming Front."

A. H. BLANK and staff were most successful with "Italy's Flaming Front" at the Palace Theatre last week. The theatre was decorated with Italian, French, English and American flags and a thorough canvass of the Italian district in the city was made on behalf of the film. One-sheets printed in Italian called attention to the picture. A special showing was held the Sunday before the opening, to which representative Italian citizens and newspaper people were invited. Des Moines has an Italian population of more than 6,000, and nearly everyone saw the picture.

Frisch Complimented on Good Work.

Hal Hodes, assistant general sales manager of Universal, spent two days with M. J. Frisch, local Universal manager. Mr. Hodes complimented Mr. Frisch on the capable manner in which the local branch is being conducted and for the success that is being met with the specials and the Jewel productions.

Griffith Film at the Rialto.

An experiment that will be watched with interest by local picture men is the engagement of "Hearts of the World" at the Rialto, a picture theatere that has been showing at 15c. Prices for the big Griffith film range from 25c to $1.50, and the engagement is scheduled for three weeks. In the past picture managers here have shunned the higher prices, 25c being top on even the biggest productions. Perhaps "Hearts of the World" will establish a precedent that will cause other managers to play the big ones at dollar prices.

Redecorated Strand Theatre Opens.

P. L. Alleman, of the Strand Theatre, Clinton, has reopened after a month spent in the enlargement of this house and its thorough redecoration. The seating capacity has now been increased to 1,000 and a new pipe organ installed. Handsome decorations prevail and the Strand is said to be doing the best business in its history. Mr. Alleman runs the big specials at advanced admission prices and is one of the most enterprising managers in the state.

War Holds Up Theatre Projects.

Several new theatre projects are being held up until after the war. J. B. Julius has the plans drawn for a fine new theatre in Fort Dodge, Louis Rosenfield for a new house in Creston and A. H. Blank for a mammoth new Des Moines theatre. Under present conditions it is doubtful if work on these houses will be begun for some little time.

Complain of Advertising Matter Scarcity.

A great deal of complaint is made by local exhibitors over their inability to secure the necessary advertising accessories on new releases. Several times pictures would have had to open cold on publicity were it not for advance notices in the Moving Picture World and other trade journals. It seems that the least the exchanges can do is to have a sufficient stock of cuts, press matter, photos and other accessories on hand to take care of the first-run accounts that are paying real money for service. There is one Omaha exchange that is never known to have anything in ahead of a picture but the bill for service and local managers are threatening to take the matter up with New York officials direct if better service is not forthcoming.

May Use Feature Pictures with Vaudeville.

Jake Rosenthal, manager of the Majestic, Dubuque, is thinking of using feature pictures in conjunction with vaudeville as his policy for the 1918-1919 season. Although Mr. Rosenthal has run pictures for the past several summers, he always used a six-act vaudeville show with short reels as the winter policy. With the dearth of good acts, owing to the draft, Mr. Rosenthal plans to cut his vaudeville down to four acts on each show and run a big feature to take the place of the other two. His new season will start October 1.

Tracey, of Arrow Film, Visits Des Moines.

Special Representative Tracey, of the Arrow Film Corporation, was a Des Moines visitor the past week in the interests of "Today" and other features which his company is handling.

Holmes Succeeds Daley at Rialto.

Ralph Holmes, former manager of the Grand at Burlington and for some time on the road for the A. H. Blank forces, took over the management of "Hearts of the World," current at the Rialto. Mr. Holmes succeeds Johnny Daley, former K. & E. Company manager, who, it is understood, returned to New York to go out with a big musical show.

Launches Big Publicity for "Berlin" Film.

A 5,000-line publicity campaign on behalf of "Crashing Through to Berlin" has been launched by Universal in advance of a week's showing of the film at the Palace Theatre. Manager A. H. Blank has gotten out a half-sheet poster calling attention to the Fourth Liberty Loan drive and at the same time referring to the picture. These are being posted by the local Liberty Loan Committee.

Institutes Novel Advertising Scheme.

House Manager Dan Burgum, of the Garden, has gotten out a novel drop curtain effect in front of the lobby billing the current attraction. The curtain is painted new every week and a space left in the centre for the name of the current attraction. It is artistic in creation, and a novelty that attracts attention.

Princess Enjoying Good Business.

John Anderson, manager of the Princess, Boone, was a Des Moines visitor last week, and announced that he is having the best business in his career. He is charging 20 cents admission for program features and 25 cents and 35 cents for the big specials, and cashing in on them.

Watts and Martin Made Corporals.

Two Des Moines film men at Camp Dodge, Harry Watts and F. R. Martin, have been promoted to the rank of corporal in the infantry and quartermaster departments, respectively. The boys have been in camp but a few weeks, and indications are that they are as good as soldiers as they were in the celluloid days.

Business Booming for Mutual.

Manager R. S. Ballantyne, of the Omaha office of Mutual, was a Des Moines visitor last week en route home after a brief trip through middle Iowa. He reports business booming with Mutual, and states that the new Hayakawa subjects are in big demand, as is the Mutual Screen Telegram.

Majestic Raises Admission Prices.

The Majestic Theatre, which has been a second-run house for the past year at 10 cents admission, announces that hereafter 15 cents plus tax will be charged adults on Saturdays, Sundays and holidays. With other theatres showing the same features first-run, and from thirty to sixty days before they are put on at the Majestic, it is a little difficult to determine just what the latter's management expects to accomplish by the price switch.

WEEK'S DIGEST OF NEWS FROM CANADA

Winnipeg Exhibitors Improve Their Houses—Ontario Exhibitors Association Issues Year Book

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

Theatre War Tax Receipts Low.

THE revenue from the war tax payable by patrons of theatres in the Province of Manitoba has not come up to expectations, according to a statement by the provincial treasurer, Edward Brown. The receipts from the tax did not exceed $75,000 during the first five months, but it is expected that the returns for the whole year will exceed $160,000, because Winnipeg theatres are doing much better business than they were enjoying last spring. Winnipeg exhibitors have been wondering whether the disappointment of the Manitoba government will result in an increase in the war tax schedule or not. With the coming of cooler weather, however, the revenue is expected to take a jump and thus the province may be satisfied.

Exhibitors' Association Issues Year Book.

The Moving Picture Exhibitors' Protective Association of Ontario, Limited, has issued a souvenir year book consisting of sixty-four pages. The book contains information and illustrations of the majority of Toronto moving picture theatres and portraits of many of the exhibitors. A list of the members of the association throughout Ontario is also included, the association having about one hundred and fifty paid-up members. The editor and advertising manager of the book was Thomas Scott, secretary of the organization.

Discuss Plans for Victory Loan Pictures.

A recent general conference in Toronto was the meeting of representatives of the Moving Picture Exhibitors' Protective Association of Ontario, the Toronto Exchange Managers' Association, the Moving Picture Distribution Committee of the Canadian Government, and Ralph Stephenson, Toronto director of the forthcoming Victory Loan campaign in Canada. The gathering discussed various details in connection with the presentation of special Loan pictures in the Dominion. Arrangements were agreed upon in a highly amicable spirit. The Moving Picture Distribution Committee consists of Messrs. Jule and J. J. Allen and Clair Hague, president of the Canadian Universal Film Company. Secretary Thomas Scott, of the Ontario association, has sent out notices for a general meeting of Ontario exhibitors in Toronto on Tuesday, October 1.

Admission Prices for Gerard's Film Disputed.

Manager George Ganetakos, of the Strand Theatre, Montreal, and President J. J. Unger, of the Metro Film Service, Limited, worked up a big argument over the question of admission prices for a run of Gerard's "My Four Years in Germany," for four days starting Sunday, September 22. Manager Ganetakos advertised that the special feature would be shown at the Strand for the first time at popular prices and that the regular prices of the theatre would be charged.

Mr. Unger got all heated up when he saw this announcement in the newspapers and forthwith notified the publishers that Ganetakos was all wrong, the contract for the booking calling for admission prices ranging from 25 cents to $1. Mr. Unger also declared in his letters that his company would take steps to prevent the showing of the feature at any but these prices.

By way of reply Mr. Ganetakos advertised that possession was nine-tenths of the law, or words to that effect, and that as he had the film safely in his theatre he was going to stand by the public, his advertised promises and his regular admission prices. He also declared that he would accept any responsibility that might occur from such action.

Mr. Ganetakos advertised in large space that "Starting Sunday, injunction or no injunction, we will show Ambassador Gerard's "My Four Years in Germany," at our regular admission prices. We have promised our patrons this and we will keep our word no matter what the cost may be."

The natural result of the controversy and the threatened legal action was that everybody in Montreal pricked up his or her ears and looked for trouble. Incidentally there was a big rush to see a ten-reel feature over which there could be so much fight regarding admission prices. The theatre got some of the best publicity for a picture in months.

Montreal Operators May Unionize.

Montreal, Quebec, is to have a Moving Picture Projection Machine Operators' Union if present developments come to a head. Organizers are at work, it is reported, and a local is being formed. In this connection it is interesting to note that the pay of the Montreal operators, with a few exceptions, is the lowest of any city or town in Canada. Some of the Montreal operators are paid as low as $9 a week, and the great majority of the men work all day.

Improvements in Winnipeg Theatres.

Manager Davis of the Dominion Theatre, Winnipeg, has decided to have an eight-piece orchestra during the present season in addition to the organ.

Manager Williamson, of the National Theatre, has given his house a bright appearance with the aid of the paint brush and the use of mirrors, velvet curtains and new electrical fixtures. The front and interior have been redecorated.

Manager George Graham, of the Avenue Theatre, Winnipeg, is being complimented on the manner in which he has raised the standard of his house. It was formerly a five-cent theatre with poor patronage, but now it is doing well at 15-cent and 20-cent prices. Mr. Graham also owns two suburban theatres, the Star and the Classic, both of which are also paying propositions. Manager Graham is spending $3,000 for a more attractive front on the Avenue Theatre, which is located in a good position on Portage avenue.

Manager Morton, of the Monarch Theatre, Winnipeg, is also doing good business with the adjoining theatre, the New Majestic, which he opened a few weeks ago. The Majestic was the third moving picture theatre in Winnipeg.

Improvements are also being made with the Lyceum Theatre, Winnipeg, by Manager Wilson. A new canopy has been placed over the entrance to this theatre. Admissions are 15 cents up to 7 p. m., and 25 cents after that hour, with five cents extra for box seats. Special children's performances are held on Saturday mornings, the admission price for which is five cents. The Lyceum is noted as one of the best "matinee film theatres" in Canada.

Lotz Goes to Select's Denver Office.

H. E. Lotz, formerly the general manager of the General Film Company in Canada, with headquarters in Montreal, has been appointed branch manager for the Select at Denver, Colorado.

Temple Reopens as the Strand.

The Temple Theatre, Galt, Ontario, was reopened on September 18 as the Strand Theatre by the Paramount Theatres Company, Limited, which is a subsidiary of the Regal Films, Limited. The opening attraction was "My Four Years in Germany," and the house was packed in spite of a severe rainstorm. The front has been rebuilt and the interior has been redecorated, making the theatre one of the finest in any of the smaller centres of Canada. Among those who attended the formal opening were a number of prominent film men of Toronto, including N. L. Nathanson, managing director of the Regal Films, Limited, Regent Theatre Company and the Paramount Theatres Company, and A. N. Aranson and others.

The Dominion Compliments the Province.

A unique tribute was paid by the management of the Dominion Theatre, Winnipeg, to the Province Theatre, another large moving picture theatre of Winnipeg, on the occasion of the recent reopening of the Province after it had been remodeled and improved throughout. The Dominion Theatre published a large advertisement in the local newspapers in order to extend its congratulations and to say a complimentary word about the rival house. The advertisement read as follows:

"An appreciation. The Dominion Theatre extends to the Province Theatre its heartiest congratulations on the opening of their splendid new theatre—a theatre that is a monument to the worth of Winnipeg labor and a theatre which is at once a credit to the owners, the city and the entire Northwest.

"The Dominion Theatre at this time desires to express its sincere appreciation of the high standing of the Province Theatre, and its wishes for their continued success.

"THE DOMINION THEATRE."

The compliment made a deep impression, particularly as the two houses are controlled by totally different interests.

Carrol Has Narrow Escape from Death.

Charles Carrol, an exhibitor of Tillsonburg, Ontario, had a narrow escape from death at the local flour mills when he was caught by a revolving set screw as he was oiling a bearing. He was twisted around the shaft, but managed to hold to a hanger, thus saving his life. He was badly cut and bruised, however. Carrol was just finishing his job at the plant before taking over the local moving picture theatre on which he had secured a three-year lease.

Fine Acquires Dundas Theatre.

S. Fine, formerly salesman with the Fox Film Company at Toronto, and manager of the Northern Star Theatre at Iroquois Falls, Ontario, has secured the Dundas Playhouse, 1585 Dundas street west, Toronto, from N. J. Morgan. The Dundas Playhouse seats about five hundred and fifty persons. Mr. Fine announces that he will make no change in the policy of the theatre for the present. Admission prices will be 15 cents and 10 cents.

Mr. Fine's theatre at Iroquois Falls has a seating capacity of less than four hundred. The house is a good proposition, because the admission price is 35 cents. Iroquois Falls is one of the most Northerly centres of Ontario, and it has a floating population of about 6,000. It is in the centre of a pulp-wood section and a farming district. Mr. Fine will continue to look after both houses.

To Rehabilitate Exhibitors' Association.

The Moving Picture Exhibitors' Association, of Montreal, Quebec, has died a slow death, according to the statements of some of the local exhibitors. For some time this organization was very active. A meeting of the association has not been held for two months, and most of the members are in arrears with dues. Comparison is being made between the defunct exhibitors' body and the Exchange Managers' Association. The latter is holding meetings and conferences regularly, and is accomplishing results. With the return of cool weather an effort is being made to shake up the exhibitors so that the Exhibitors' Association will get busy in proper style.

SHERRY OPENS KANSAS CITY BRANCH

Establishes Offices at 319 Gloyd Building—Adolph M. Eisner Installed as Manager

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE William L. Sherry Service, of New York, has opened offices at 319 to 325 Gloyd Building, Kansas City. Adolph M. Eisner, about eleven years interested in the moving picture game, will be in charge. Mr. Eisner started with the Theatre Film Service Company as salesman, later becoming booker, and when the General Film Company took over the company, he was made manager of the General's 17 South Wabash office. Later he was transferred to the General Film Company's Kansas City office as manager. After leaving the General, Mr. Eisner was manager of the two Mutual offices in Chicago and some time afterward had charge of four offices for the Universal Film Corporation in western Canada. Prior to becoming associated with the William L. Sherry Service, Mr. Eisner was also president and organizer of the E. L. K. Film Co., Chicago. From being associated with these various enterprises, Mr. Eisner has come to be well known among moving picture men.

The Kansas City office of the William L. Sherry Service already has four men on the road covering the Middle West territory. Frank M. Brown is the Missouri and Oklahoma traveler for the company; J. D. Thatcher, Jr., formerly with Jewel Productions and later with the World Film Corporation, is covering Kansas; and Eddie Carr has charge of the Nebraska and Iowa territory. Joseph Silverman, who is well known among exchange men as proprietor of the Emerald and Prospect theatres in Kansas City at one time, is with the William L. Sherry Service, covering greater Kansas City.

The new film exchange is already securing bookings on Catherine Calvert in "A Romance of the Underworld" and "Out of the Night" as well as Doris Kenyon in "The Street of Seven Stars," and "The Inn of the Blue Moon." The Sherry Service also has the Burlingham Travel Series ready for release at this time.

United Theatres to Move.

The United Picture Theatres of America, now at 1003 Commerce Building, is making arrangements to move into the offices of the General Film Company on the second floor of the Gloyd Building.

Exchanges to Push Loan Campaign.

Moving picture exchanges in Kansas City are making all arrangements to push the Fourth Liberty Loan campaign with all possible enthusiasm. Besides providing special Liberty Loan films free to exhibitors, some of the exchanges are expecting to bring stars to Kansas City during the drive. Practically all of the leading theatres are arranging to show special war subjects at this time. The Griffith production, "Hearts of the World," will appear at the Grand Theatre for a week's run, September 22. "America's Answer" will be shown at Convention Hall from September 30 to October 5 in connection with the Liberty Loan drive. "Smashing Through to Berlin," the new Jewel production, also opens at Convention Hall, October 9 and 10.

Kansas City Exchange Notes.

Mr. Quade, formerly representative for Mutual out of Oklahoma City, and at one time owner of the Bonaventure Theatre in Kansas City, is now with the Universal Film Exchange here. Mr. Quade will cover the Missouri territory for Jewel productions, taking the place of William T. Bernfield who has been transferred to Oklahoma City.

D. D. Lederman, special representative for the home office of the Universal Film Exchange, was in Kansas City recently, leaving that point for Des Moines, Iowa. Mr. Lederman is special efficiency man and has been conducting a tour of the various exchanges.

Mr. Kiser has been added to the sales force of the Standard Film Corporation to cover the territory in Kansas. Mr. Malone is now covering the Missouri territory for the same company.

The Standard Film Corporation has secured the producing rights on "Berlin via America" for the State of Kansas. This concern has also taken over the Ford Weekly for Missouri, Kansas and Northern Oklahoma.

Joe Brandt, general manager of the Universal Film Corporation, New York, is in Kansas City for a conference with the sales force of the local exchange.

Herman Sturn, formerly city salesman for the New York Universal office, has been transferred to the Kansas City branch in the capacity of Bluebird salesman, covering the larger towns of Missouri and Kansas.

O. K. Mason, manager of the Universal exchange, Wichita, Kan., was in Kansas City this week for a conference with Mr. Brandt, general manager from the New York office.

P. B. Dana, of the publicity department of the Kansas City Feature Film Corporation, Paramount-Artcraft distributors in this territory, has just returned from a week's trip through southern Missouri. He states that the wide advertisement of National Paramount-Artcraft week met with all hoped for success locally, one example of this is the fact that the Casino Theatre at Excelsior Springs, Mo., had such large receipts during the Paramount-Artcraft week that it has contracted for the entire Paramount-Artcraft output for the coming year.

Harry K. Rogers, formerly manager of the Princess Theatre, Marion, Kan., is now traveling representative of the General Film Company in the Oklahoma and Kansas territory.

E. J. Peskey, formerly salesman with the Equitable Film Corporation, is back in his territory in western Missouri awaiting his call to service.

The Hodup-Towne Photoplay Company will hereafter be known as the W. B. Towne Photoplay Company, as V. H. Hodup is no longer associated with the company. Jack Rodman has been made manager of the Kansas City office.

J. J. Rotchford, assistant manager of the Select Pictures Corporation, is in Kansas City on his way from New York to the coast. Mr. Rotchford came to Kansas City directly from St. Louis.

ORGANIZE TEAMS TO PUSH BOND SALES.

Salesmen of Philadelphia Exchanges to Work in Crews to Aid Liberty Loan Drive

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

LOCAL theatre men and exchange managers have already prepared extensive plans to boost the Fourth Liberty Loan in Philadelphia. Headed by that indefatigable worker, Frank W. Buhler, managing director of the Stanley Company's theatres and chairman of the Motion Picture Liberty Loan Committee, the next campaign promises to be a revelation to the Government by the manner in which the selling of Liberty Bonds will be pushed. The campaign will be opened by Mr. Buhler with the presentation of entirely patriotic photoplays during the first week of the campaign, while the exchange managers have organized teams among their salesmen to sell bonds everywhere. There is expected to arise a keen rivalry between the various exchanges that are going to strive to break records. J. Hagarty, manager of the Triangle, held a special meeting last week, and called all of his employees before him to notify them that this was the most critical period of the war and that he expected everybody connected with his organization to go out and do their level best to sell Liberty Bonds. Fred Nixon-Nirdlinger, managing director of a large chain of theatres, has also avowed his intention of going into the campaign with great determination, and has also issued orders to every one of his managers to afford every one identified with the selling of Liberty Bonds the entire freedom of the houses under their management.

To Organize F. I. L. M. Club.

A special meeting will be held shortly which will be attended by all the local exchange managers in order to organize a F. I. L. M. club similar to the one now being conducted in New York.

Earle W. Sweigert Promoted.

Earle W. Sweigert, of the Paramount and Artcraft Exchange, received a well deserved promotion last week when he was placed in charge of the local sales and contract department. Manager John Clark has noticed a steady increase in business during the past month, and predicts a notable fall season for the motion picture industry in general.

Benefit for Film Men in Service.

A benefit for the boys of the motion picture industry who have gone into Uncle Sam's service will be held October 1 at the Forrest Theatre, where the popular show "Business Before Pleasure" is now playing. The funds which is being obtained by the sales made from tickets will go toward buying "smokes" for our lads in the army and navy. From present indications the local motion picture men are going to be represented there 500 strong, and a large bundle of "smokes" will soon be on its way to each former movie man. The benefit will be given under the auspices of the local boys and "Vine Street."

Piacentino Enters the Navy.

S. Piacentino, a popular exhibitor having been identified in the motion picture industry during the past twelve years, has enlisted in the navy. Mr. Piacentino was formerly manager of the Electric Theatre at Eighth and Washington avenues and Lills Opera House, Consohocken, Pa., for Harry Schwalbe, the proprietor.

Four-Minute Men Honor Exhibitors.

J. Drinker, local director of the Four-Minute Speakers, gave a luncheon in honor of all the theatre managers last Friday at the Hotel Adelphi, in appreciation of the splendid work of the managers and the excellent results accomplished by them in co-operating with the speakers during the past year. A large number of exhibitors were on hand and the plans for the coming Liberty Loan campaign were outlined. Among the prominent exhibitors present were Frank W. Buhler, chairman of the Motion Picture Committee; Fred Nixon-Nirdlinger, Harry Jordan, G. Metzel, Abe Einstein, Ben Shindler, Sablosky and McGuirk, Alexander R. Boyd, Herbert Effinger, G. M. Graver, H. Hendricks, W. Goldenberg, Edgar Wolf and H. Forbes.

Collects "Smoke" Money for Soldiers.

J. Cunningham, of the Globe Theatre, Sixtieth and Market streets, donated his theatre to the Soldiers' Smoke Fund Committee, Sunday, September 15, when there was given a special concert, consisting of music, singing, motion pictures and addresses by prominent citizens of this district. The entire proceeds of the voluntary silver offering at the door went to provide "smokes" for the boys "Over There."

Critical Reviews and Comments

Concerning Current Productions

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"THE STRANGE WOMAN"

Gladys Brockwell Star of a Fox Production Made from the Stage Version of William J. Hurlbut's Work.

Reviewed by Walter K. Hill.

WHEN Ruby LaFayette, a kindly old lady of the earlier days of stage accomplishments, took to the films to spend her declining years of entertainment usefulness there was a great gain for the screen. It was Miss La Fayette's work that held true and good in "The Strange Woman" as screened in the Fox projection room, with Gladys Brockwell playing the star role—a part created by Elsie Ferguson in the original stage version of William J. Hurlbut's work. It was this kindly old lady that lifted her part into such idealism that it saved from entire disregard the whole story as scenarioized by J. Grubb Alexander.

More years ago than is necessary to here record, Ruby LaFayette was heading her own company in the Middle West, after being graduated from the supporting ranks of numerous stars of other days. In her stage schooling, Miss La Fayette secured a touch of art, a hold upon the naturalness and realities of the drama that makes her work in pictures essentially a delight—a natural sequence of thorough schooling.

"Never again will I put on the manacles of accursed, wicked marriage" is the keynote of the play—the plot undertaking to enforce the motto this sub-title nails at the masthead of the screen craft in which Miss Brockwell stars.

From a small town in Iowa a young man goes to Paris, meets the woman who has arrived at "free love" conclusions because her matrimonial ship had once been wrecked. Sailing now in the craft that has been hauled off the rocks of disappointment and restored to seaworthiness the woman in the case admits her love of the young American, and is willing to voyage without a pilot's license.

Back to Iowa comes the young man with his Parisienne love, and would start instanter to convert his mother to the acceptance of "free love" faith.

This matter of social "salvation" is taken out of his hands by the women folks who constitute the villagers. Their ideas do not quite coincide with the Parisienne view of matrimony, and they all have read a copy of the Frenchwoman's book on the subject. For, when a small town starts upon its mission, we are led to believe that they go through with it, whether the job be knitting for soldiers or ripping up the frail reputation of a Parisienne society matron.

Through this concerted movement on the part of the villagers the Frenchwoman is able, in due season, to tell the natives of Delhi, Iowa, what she thinks of them, and then speeds home to tell the good old lady, the supremely trustful old lady, the abidingly loyal old lady—who believes in her son and believes in the woman who loves him because he is her son.

As a matter of fact the mother is shown to be turning over to the "free love" faith (a trick of this particular mother love) that finishes off the story by opening the eyes of the Parisienne to the better and more substantial uses of the marriage bond.

Gladys Brockwell has a thankless role, and enacts it with credit. What we lack in admiration for her dogmas we pitch into the naturally heavy-weighted scales of her personal charm, and enjoy the show because Miss Brockwell is so really nice, agreeable and pleasant to look upon in the person of her photographic deputy. As for the denizens of Delhi, Iowa; Paris, and the scenes and settings that introduced them, all are in excellent order and faithful to the varying occasions.

"QUEEN OF HEARTS"

Virginia Pearson Has Melodramatic Role in Fox Production of Mystery Story.

Reviewed by Edward Weitzel.

CONSTRUCTED with the sole object of baffling the spectator, "Queen of Hearts," a five-part Fox production written by Harry O. Hoyt and directed by Edmund Lawrence, accomplishes its purpose. The mystery concerns a murder, and three different men are suspected of the crime. If the story is taken at its own valuation and no doubting questions asked it will interest the seeker after the sensational. It is produced and acted so as to catch the fancy of the non-critical, and follows in the path marked out by a long line of popular successes. The introduction of a coffin and the emblems of mourning that go with it will not be approved of by many persons, and adds nothing to the impressiveness of the story.

Pauline Cheraud is the daughter of a prominent citizen in New Orleans who loses his fortune on the stock exchange and turns professional gambler. The little girl is sent to France and educated in a convent. Meanwhile her father is established in New York in one of the most prosperous gambling houses in the city. When Pauline is eighteen she returns home and learns the truth about her father's business. She begs of him for her sake to give it up. Cheraud promises to do so.

That night he is murdered. Suspicion points to three different men. One of them met Pauline in France, and is already interested in her. The evidence against the trio is strong enough to keep Pauline, and also the spectator, in doubt as to the guilty person. The author plays his trump card by clearing all three of the charge and implicating an old family servant. In her efforts to discover and punish the murderer, Pauline has the gambling house kept open, and earns the title of "Queen of Hearts" by the high play she encourages. She and Jimmie Dreen are married at the end, Jimmie being the young chap that met her abroad.

Virginia Pearson does her best work as the gambling house queen. She has the personality and method to bring out this phase of the character. As the young girl at the convent she is not nearly so convincing. Joseph Smiley, Victor Sutherland, Edward J. Burns, Peggy Shaner, John Webb Dillion and James A. Furey, are members of a capable support.

"THE RAINBOW TRAIL"

William Farnum Scores Success in Fox Screen Version of Zane Grey Novel.

Reviewed by Edward Weitzel.

A WESTERN romance of Utah and the reign of the Mormons, "The Rainbow Trail" is a sequel to Zane Grey's "Riders of the Purple Sage," and carries on the story with the same leading characters. The screen version produced by William Fox, with William Farnum in the dual role of Lassiter and Shefford, retains much of the romantic atmosphere of the original in the scenes among the mountains. The stirring story with its strongly contrasted characters and its many dramatic situations has been effectively produced by Frank Lloyd, who also assisted Charles Kenyon in preparing the scenario.

"The Rainbow Trail" takes up the thread of narrative about twelve years after John Lassiter, Jane Withersteen and Fay Larkin are first trapped in the valley, where they are driven by the Mormons. During all this time the three have been held prisoners by the great rock which blocks the entrance. Fay has grown into young womanhood, and she and her companions are clad in the skins of the wild animals Lassiter has killed.

John Shefford, who is related to Lassiter and bears a striking resemblance to him, starts to hunt for his kinsman. Before he locates the valley, Wagoner, the Mormon Elder, and two of his men, have found their way into the place and carried off Fay. The elder wants to make her one of his wives. Shefford meets her, and the two fall in love. Wagoner tries to put Shefford out of the way, but the gritty Gentile turns the tables on the Mormon. There are several lively fights between the two, and any number of live incidents all through the story. Lassiter and Jane are rescued from the valley, and there are two happy couples at the finish.

William Farnum doubles Lassiter and Shefford skillfully, and both men have the advantage of his vigorous physical development and his aptitude for romantic acting. He is ably supported by Ann Mersch, William Burress, William Nye, Genevieve Blinn and George Ross. Photographed by Billy Foster.

"A SOCIETY SENSATION"

Bluebird Subject Features Carmel Myers in Story of Contrasts.

Reviewed by Robert C. McElravy.

THIS five-reel offering, " A Society Sensation," was adapted by Hope Loring and Paul Powell from a story written by Perley Poore Sheehan. It contains numerous elements of universal appeal, and will hold the interest even though it contains no great novelty or suspense. The production is well cast, featuring Carmel Myers as the vivacious heroine, and she is assisted by M. Rodolpho De Valentina, Lydia Yeamans Titus, Alfred Allen, Fred Kelsey, Zasu Pitts and Harold Goodwin.

The opening scenes at once catch the interest, the locale being a fishing village on the Southern California coast. Capt. Parmelee, an old fisherman, believes that he is of noble birth, and that he should really be a member of the House of Lords. His pretty daughter, Sydney, does not take much stock in this belief, but the story eventually makes its way into the papers, and they get considerable notoriety as a result. The family receives a visit from a crooked lawyer and a certain Mrs. Jones, who has been trying to break into San Francisco society. The latter thinks she can use Sydney to good advantage, and induces her to go to the city with her.

The contrast of social conditions is brought out in an enjoyable way. In fact the whole first part of the production is above the average, but it does not quite hold up to the pace set at the beginning. The story is nevertheless a clean, pleasant sort of a tale, and, though there is no particular question about how it is going to turn out, there are some interesting twists in the general situation from time to time. The beach scenes and other settings are attractively pictured.

"CARMEN"

Paramount Reissue of Lasky Production with Geraldine Farrar Still a Vivid Picture.

Reviewed by Edward Weitzel.

CECIL B. DeMILLE'S screen version of "Carmen," with Geraldine Farrar as the gypsy, still retains the intense dramatic force and glow of passion that made the picture such a success when it was first released. The vivid romance of the beautiful cigarette girl has been transferred to the screen with a surprising amount of the original atmosphere that was enriched by the immortal strains of Bizet. All the scenes that Geraldine Farrar and her support acted with such effect—the tavern scenes, the fight in the cigarette factory, the smuggling episodes and the final tragedy before the doors of the bull ring—have their old power to grip the spectator.

"THE GOAT"

First Fred Stone Picture Released by Paramount Is Filled with Star's Acrobatic Stunts.

Reviewed by Edward Weitzel.

FRED STONE, the celebrated comedian of the musical comedy stage, has become a screen actor, and introduced his talented legs, wonderfully trained muscles and daring stunts in a picture called "The Goat," produced by Paramount. The scenario is the work of Frances Marion, and was directed by Donald Crisp. The star plays Chuck McCarthy, a young iron worker, who is in love with a stenographer in a moving picture studio. Chuck gets bitten with the movie actor craze, and determines to sign his name to a studio pay roll.

While doing construction work for a moving picture company he has a chance to chase the leading lady's monkey, when the little beast gets away and climbs over the frame of the new building. This gives the star an opportunity to do some of his acrobatic stunts. Chuck catches the animal, and is rewarded by being given a small part in a picture. He is greatly disappointed at his humble beginning, but he has promised his sweetheart he will earn the money to help her pay off a mortgage, so sticks to his job and hopes for better things.

The great moment comes when the leading man refuses to risk his life in a war drama, and Chuck is asked to double the part in the dangerous scenes. While being pursued by Mexican bandits, Chuck's horse falls, and his rider is badly hurt. He is taken home and nursed by Molly. The next day the film company send him a check for $1,000. Molly and he decide to go to Niagara Falls on their honeymoon, and Chuck quits the movies for good.

Fred Stone is not at ease in the quiet scenes, but performs all the stunts with his well-known skill. The studio portions of the picture are cleverly handled. Winifred Greenwood as Molly, Rhea Mitchell as Bijou Lamour and Philo McCollough as Marmaduke X. Caruthers are the leading members of a capable support.

"RULING PASSIONS"

First of Schomer Productions Fortunate in Selection of Cast Headed by Edwin Arden and Julia Dean.

Reviewed by Margaret I. MacDonald.

THE first effort of the Schomer Photoplay Producing Company, Inc., to make a picture evidences great sincerity of artistic purpose. Recalling the old adage concerning good intentions, this is no reason why the production, "Ruling Passions," written and directed by Abraham S. Schomer, should be a faultless one. Before going into detail regarding its faults and its virtues we will say that Mr. Schomer was exceedingly fortunate in his choice of a cast, and he would have been more fortunate still had his scenario been better planned, for here the most serious faults evidently lay.

Edwin Arden and Julia Dean have the leading roles, with Claire Whitney, Earl Schenck and Dean Borrup in support. The work of Edwin Arden in this production is superb. He defies the disadvantage of appearing in a faultily made production to restrain him from doing his very best—he has not deviated one instant from the path of art.

The story of "Ruling Passions" concerns the overmastery of an otherwise splendid and generous character by hate and revenge, which are in turn obliterated by love and mercy. The production makes a good start by the presentation in allegorical fashion of these ruling passions. In the telling of the story proper in picture form the author-director has in a sense fallen down. He has made his start in the middle of his story, and has then fallen back on the servant in the house to reveal to his nurse its commencement, in making known to the audience the reason why John Walton, banker and broker, is embittered against the world, before resuming the thread where he broke off. The story as told by the servant is so lengthy and has been developed to such an extent that the impossibility of this servant being acquainted with all the details as shown in the picture is immediately conveyed to the mind of the spectator. The situation between the man and his nurse who discovers what others have failed to do—that it is his mind and not his body that is responsible for his misery—does not ring true. The sudden change brought about in his mental condition by an absolute stranger is rather unconvincing. The language of the subtitles is not skillfully chosen, causing them to lose effect. Other minor faults occur in the course of the picture.

On the other hand the development of individual scenes is often very effective. And, while the lack of suspense causes the production to drag toward the end, there will be many picture patrons who will enjoy it. This, we will say again, is largely due to the good work of the cast, especially that of Edwin Arden.

"UNEXPECTED PLACES."

Bert Lytell Gives Pleasing Performance in Metro Production of Passable Merits.

Reviewed by Margaret I. MacDonald.

THE STORY from which the five-part Metro production, "Unexpected Places," was taken is one by Lieut. Frank R. Adams, in the Blue Book Magazine. The picture was directed by E. Mason Hopper, with Bert Lytell and Rhea Mitchell in the leading roles. Others of the cast are Louis Morrison, Colin Henny, Edythe Chapman, John Burton, Rosemary Theby, Stanton Heck and Jay Dwiggins. The picture is not one of Metro's best. The suspense is not well sustained; the method of development is entirely too obvious, and only at times is there a feeling of satisfaction with the action of the picture.

As the story runs, a young reporter is sent out to get the facts of the story of the murder of the valet of an English nobleman who has come to America on an important secret mission. The reporter, arriving at the hotel at which the nobleman is stopping just at the moment when he is being overcome by a dose of poison delivered to him in his coffee, becomes the keeper of his lordship's secret and plans which are concealed in a dispatch box in the lid of his trunk. By force of circumstances he poses as the nobleman and enters the home of the Englishman's American relatives and carries out the deception by means of which he keeps next to a pretty girl and at the same time holds to the papers. Some interesting scenes occur when the persecuting party tries to obtain possession of the papers and finally kidnaps the girl, a cousin of the nobleman and sweetheart of the reporter in a last attempt. The police are called in and the matter settled in the usual way. Bert Lytell gives a pleasing interpretation of the role of the reporter.

"THE CRAVING"

Five-Part State Rights Production on M. H. Hoffman Program Employs Old Tricks with New Ideas.

Reviewed by Margaret I. MacDonald.

THOSE looking for a production with which to drive home the principles of temperance will not find exactly what they are looking for in the Francis Ford production, "The Craving," the state rights of which is being handled by M. H. Hoffman, for in spite of the fact that its author and director has had in mind the projecting of a forceful lesson on the cure of the alcohol habit through the conquest of mind over matter, his ideas are not clearly presented. Francis Ford has directed the picture and also played the leading male role. Mae Gaston has the feminine lead and Peter Gerald plays the heavy. Old tricks of photography employed some ten years ago by the Vitagraph Company have been effectively worked into this production, and no doubt are an improvement on the first revelation of the sort that the screen offerd in bygone days. Girls are seen to dance in a champagne glass which stands on a table in front of the drunkard—forms which his distorted fancy has conjured up. They also mingle with the liquor being poured from the bottle, and when the bottle lies on its side on the table they cavort within. He impatiently plucks one of the saucy imps and puts her in his outside breast pocket, occasionally flicking his finger at her as at a fly when she momentarily disappears only to tantalizingly emerge again. The scene in the bottom of the bottle as seen when the man's spirit leaves the body and enters the bottle is somewhat questionable, presenting as it does a bevy of nude girls moving in rapid scenes of confusion.

The plot of the story is at variance with what seems to be the basic idea to such an extent, that one is at a loss to know exactly which of two ideas is the one primarily intended to be followed. The second idea of the story concerns two scientists, one of which is endowed with

hypnotic power which he exercises over the mind of a young girl of whom circumstances has made him guardian. He sends her to another scientist who has been experimenting with an explosive to lead him back to his former drink habit, and thereby place him in his power that he may acquire the formula of the explosive. In the end the girl comes to the man in spirit and helps him to conquer.

"SWAT THE SPY."

The Lee Kiddies Are Stars of Lively Comedy That Keeps Them in Evidence Almost Continuously.

Reviewed by Walter K. Hill.

GRANTED that the public make their own favorites, Jane and Katherine Lee have been screened in an offering that will give great delight to every individual who revels in the pranks and doing of these clever children. Basing the assertion upon the original premise, the "Baby Grands" will have in "Swat the Spy" the best feature they have ever worked in for satisfying the demand for their screen doings.

It will consequently be their best picture, because they are on view practically all of the time throughout five reels of broad comedy. The things they do are many, and the ways they will accomplish laughs are various. Director Arvid E. Gillstrom has looked well into the methods of screen farce, and there might be written many "L-Komiums" in praise of the results. The scenes move fast and switch quickly from one "stunt" to another until the things the "Baby Grands" do would form a card-index of almost every juvenile prank known to pictures.

The spy is swatted through no design of the kiddies; it is an outcome of their mischieveousness that finally lands the devotees of Kultur in durance vile. The purpose of the production (to exploit the two cut-ups) has been accomplished to the limit of possibilities, and exhibitors who operate where Jane and Katherine Lee are favorites may confidently assure their patrons of a "Baby Grand" carnival of comicalities.

LIBERTY LOAN SPECIALS.

Motion Picture Industry's Boost for the Fourth Liberty Loan Splendid Tribute to the Art.

Reviewed by Margaret I. MacDonald.

THE influence brought to bear on the public in the Fourth Liberty Loan Drive by the special short productions which have been contributed by the motion picture industry will be unlimited in its appeal. A group of these contributions viewed by the writer are astonishingly effective, especially as they are confined to a very few hundred feet each. In every instance the big thought is put over with a bang. True there are some that contain more force than others: for instance the Goldwyn all-star number, which is a satirical masterpiece, and visualizes the war as a poker game between the nations, in which he who has the biggest backing is bound to win. The Earle Williams number is also tremendously forceful. It has been developed in the shape of an allegory visualizing the tragedy of Belgium, and the several attempts of the Allied nations to break the chains which bind her. Uncle Sam's representative tries three times to sever the chains, returning each time with a file larger than the last, each representing a Liberty Loan. Finally with the last tremendous file the purpose is accomplished.

Then there were George M. Cohan and William Faversham, who put their appeal over the top with irresistible speeches. Alice Brady fully equips ten soldiers, Harold Reid institutes a bond pocket in which he puts all the money which he would otherwise spend for pleasures, and Edith Storey holds up a bandit with his own gun and forces him not only to give to the Liberty Loan, but also to enlist. In fact, the motion picture industry's contribution to boost the Fourth Liberty Loan is a tribute to the art and to the industry.

"WHATEVER THE COST."

Moonshine Melodrama the High Spot in Five-Part Plaza Production Featuring Anita King.

Reviewed by Margaret I. MacDonald.

THE W. W. Hodkinson Corporation is distributing the five-part Plaza production entitled "Whatever the Cost," which was written by Captain Leslie T. Peacock and directed by Robert Ensminger. October 7 is set for its release date. The featured member of the cast is Anita King, "the outdoor girl," who gives a pleasing portrayal of the orphan daughter of a moonshiner. Others of the cast are Bruce Smith, Charles Dudley, Stanley Pembroke, Gordon Sackville, Patrick Calhoun and Corenne Grant. The production is a fair sample of melodrama, which at times falls shy of that convincing element that even melodrama must have to meet standard requirements.

The story follows the fortunes of Jess Farley, an orphan who has been brought up among moonshiners and dresses in male attire. One day having accompanied her father to the village dance hall, she is noticed by the piano player of the saloon, who becomes enamoured of her, ferrets out her home, and, ejected forcibly from it by Jess, shoots her father because he refuses to consent to give his daughter to him. The girl, unaware of who her father's murderer is, goes to the dance hall as an entertainer, and after a series of events suspects a man with whom she has fallen in love, because she discovers that it is his gun that has been used in the murder of her father. Finally the real murderer, after a fight with his rival, dies, confessing his crime.

"THE HEART OF RACHAEL."

Brunton Adaptation of Kathleen Norris Novel for Hodkinson Program Features Bessie Barriscale.

Reviewed by Margaret I. MacDonald.

THE screen has long been partial to stories of wrecked domestic happiness. These stories no doubt find favor with a vast majority of the public, especially when they are well screened. "The Heart of Rachael," from the novel by Kathleen Norris, is one of this kind, and has the advantage of competent direction and a good cast headed by Bessie Barriscale. The picture, which is in five-reels, was made at the Robert Brunton studios, and was directed by Howard Hickman. The arrangement of the story, which runs smoothly, by-the-way, was made by Jack Cunningham. In the cast besides Bessie Barriscale are Hershel Mayall, Ella Hall, Herbert Heyes, Edward Coxen and Gloria Hope. A clever little boy, Ben Alexander, plays the part of Rachael's little son. Miss Barriscale's graceful personality appears to advantage in the production, although it does seem that there are an overabundance of closeups of the star in which her expression varies very little. It is also noticeable that the unpleasant character of the husband, from which the wearied wife obtains a divorce, detracts materially from the driving home of the point which the story evidently intends to impress on its audience, and that is, when a wife divorces herself from her husband, and in turn her second husband seeks a divorce from her, she has little right to complain.

The story is a fairly interesting one of its kind, and Bessie Barriscale does intelligent work throughout. The work of Hershel Mayall is also noticeably good. The production is being distributed by the W. W. Hodkinson Corporation.

"THE BORDER WIRELESS"

Artcraft-Ince Production with William S. Hart in a Sensational Story of Patriotism by Gardner Sullivan.

Reviewed by Louis R. Harrisón.

TIMELY subject matter of a sensational nature and a new characterization by Hart will carry this picture over to success. Still an outlaw, a price on his head for manslaughter, Hart is grim-visaged only at intense moments. He actually smiles and conducts himself during courtship with a rare sense of humor, instead of taking himself too seriously. His love for a young telegraph operator is, however, merely incidental to their joint discovery of a wireless plant on the Mexican border, through which code messages are being sent to Berlin by way of Honduras. It has become known to the German Secret Service headquarters in New York that General Pershing and staff have sailed for Europe at our declaration of war, and particulars are forwarded through the border wireless, located at the abandoned Magdalena mines. Interception of this important message comes about through a combination of sensational circumstances, but primarily through a harmony of spirit between the girl telegrapher and the outlaw.

On action, vivid and realistic, given strong motive by intense patriotism, interest is founded, and it is sustained to the end by dramatic incident with an element of suspense besides. Great ingenuity and care are shown in developing what has every appearance of being an important wireless plant. There is a blend of good story, strong star and capable direction which should win with all American audiences.

"THE MIDNIGHT BURGLAR"

Little Gloria Joy Featured in Pleasing Heart Interest Story.

Reviewed by C. S. Sewell.

IN THIS offering of the Oakdale series, released by General Film Company, the diminutive star, Gloria Joy, adds further to her laurels and further demonstrates her ability; a striking feature of her work is her absolute naturalness. There is plenty of heart interest in the story, and it should prove pleasing to both young and old.

Marylee's wealthy father owns filthy tenements, while her mother's pet fad is charity. At a ball, Marylee is dressed as a child of the slums and begs pennies for the poor. One of the guests masquerades as a burglar, to her amusement. Marylee slips away from home, goes to one of the tenements where, due to the unsanitary surrounding, the wife of one of the workmen has contracted typhoid. Marylee seeks to help her, buys some food, and then, remembering the "burglar," slips back home and gets a large basket of food, including cakes and jam. By morning her absence is discovered and a large reward offered. In the meantime she becomes ill and the workman takes her home. He receives the reward, and Marylee's father fears that she, too, has contracted the disease. However, the doctor says it is only from eating too much jam. The father, overjoyed, promises to improve the condition of his tenements.

The picture is directed by Bert Ensminger, who has made rather too much of an amusing incident where Marylee catches a little pig and endeavors to cook it without killing it first. She is assisted by a cast that handles their parts well, including Neil Hardin as the father, Ethel Ritchie as the mother, and Charles Dudley as the factory hand, with Daniel Gilfeather as the doctor.

"THE ROAD TO FRANCE"

Seven-Reel World Picture Mingles Patriotism and Melodrama.

Reviewed by Robert C. McElravy.

THIS patriotic production in seven reels, "The Road to France," was headed for first honors in the opening reels, as it began without hesitation an absorbing story. But the production suffers later from the infusion of a series of prolonged melodramatic situations of a very unconvincing sort. The ship launchings at the close make another good feature, and if liberal cutting could be employed, or perhaps the impossible situations rebuilt in some way, the production might be made a more desirable one. As it stands, the chief interest is in the fine shipbuilding scenes and the work itself,

while much of the footage is consumed by the activities of the German spies, whose villainy is so exaggerated that it never creates any real suspense.

Carlyle Blackwell appears as the hero, Tom Whitney, assisted by Evelyn Greeley as the girl, Helen Bemis. The story opens with Tom on the Bowery, out of a job and a practical derelict. It develops that he is the son of a wealthy man who had cast him off because he was dissipated and had been lured into a marriage while in a state of intoxication.

The youth sees a sign before an employment agency which says men are needed at the government shipyards. He goes to the Bemis yards, owned by the girl's father, and gets a job as common laborer. Here he comes in contact with some German-paid agitators, and the usual love story is worked in. The spy feature would have been acceptable if handled more convincingly, but as it stands this weakens an otherwise excellent subject.

The story was written by Harry O. Hoyt and the direction was in charge of Dell Henderson.

"THE GRAY PARASOL"

Triangle Spy Story Featuring Claire Anderson Has Well Sustained Mystery.

Reviewed by Edward Weitzel.

WRITTEN by Fred Jackson, "The Gray Parasol," a five-part Triangle picture directed by Lawrence Windom and featuring Claire Anderson, attains its object. It is a spy story with a well sustained mystery, and is ably played by the entire cast. Plots of this nature depend upon their ability to keep the spectator guessing, rather than to disclose any serious attempts at character drawing or strength of theme.

Claire Anderson plays Estelle Redding, a young girl whose father has left a formula for a coal substitute known as "Coalex," Edward Burnham, her half brother, wants to get hold of the formula and turn it over to two German agents, but Estelle has it hidden in the handle of a gray parasol and refuses to give it up. Burnham and the Germans resolve on a bold stroke and arrange to kidnap the girl. They are forcing her into a cab when Hamilton Hill, a wealthy young chap, comes along and knocks Burnham down. During the excitement Estelle escapes, and her half brother tells Hill that she has stolen a valuable paper which he is trying to recover for the government. The game of cross purposes starts in at a lively rate after this and keeps up the same pace until Hill learns the truth about Estelle and also the pleasing information that she loves him.

The other members of the cast include Wellington Cross as Hamilton Hill, Joe Bennett as Edward Burnham, Frank Thorne as Bud Ralston, Ed Brady as Rodger Irwin and William Quinn as Faraday Childs. The cameraman was S. S. Norton.

"HOBBS IN A HURRY"

American-Pathe Subject Features William Russell in Western Comedy.

Reviewed by Robert C. McElravy.

A COMBINATION of humor and "pep" make this six-reel subject, "Hobbs in a Hurry," an entertaining number despite the fact that the story is almost too preposterous to be convincing. There are any quantity of good special stunts running through this, and because of this it is too bad more care was not taken to keep the plot itself more within the bounds of reason. We think, on the whole, the subject will get over well, as it has sufficient exuberance to carry it past the weak spots.

William Russell is particularly pleasing in the role of Hobbs, Jr., a young man always in a hurry in spite of the fact that he has nothing in particular to do. His father, a Wall Street financier, decides to send the youth to New Mexico to buy back a mining property he had sold to Louis Willoughby. The mine was originally thought to be practically worthless, but he now believes it to be a bonanza.

Hobbs, Jr., first arouses interest by the dashing manner in which he bums his way to New Mexico on a passenger train, carrying out some hair-raising stunts en route. Rufus Renshaw, the father of Helen Renshaw, his sweetheart, is also on the train with the girl, and they are accompanied by Lord Willoughby, brother of Louis. The girl's father is also anxious to buy the mine.

The events in New Mexico include a dash on a stage coach, some difficulties with Angus MacDonald and his cowboys, and a real and fake purchase of the mine. The trip back is a strong feature of the story, in which Hobbs, Jr., impersonates the colored porter, and Lord Willoughby passes himself off as his brother. The plot is full of ingenuity, but the construction is not always convincing. Clear, attractive photography is a pleasing feature.

The story was written by George Lee McCandless and directed by Henry King. Winifred Westover appears as the girl, Hayward Mack doubles as Lord and Louis Willoughby, Henry Barrows appears as Hobbs, Sr., and Carl Stockdale as MacDonald.

"A DIPLOMATIC MISSION"

Earle Williams the Hero in Highly Colored Romance Produced by Vitagraph.

Reviewed by Edward Weitzel.

ANOTHER of those impossible but amusing romances of the American hero who woos and wins a noble lady with a title, "A Diplomatic Mission," produced by Vitagraph, and starring Earle Williams, tells of one Sylvester Todd, born and bred in the United States, who stops off at a South Sea island that is not on the map and makes things interesting for all there who have handles to their names.

The most thrilling moment is when Todd comes upon a third-rate German princeling telling the Lady Diana Loring, who is English by birth, that she must be his by fair means or foul, and assists the representative of an arrogant and wabbling dynasty from the scene with the toe of his boot. As this is a pleasant reminder of how Bill, the Hun, is going to make his exit from his seat on the German throne the incident is bound to be received with loud applause from all loyal Americans.

As for the rest of the story, Don Bartlett, the author, tells us that an English family had a platinum mine on another island that is not on the map, and that, just before the great war broke out, the mine had a German foreman. Todd has to run away after kicking the prince. He goes to the platinum island at the request of an English diplomat who has heard that the Hun foreman is getting ready to destroy the mine, and has started an uprising among the natives.

When Todd gets there he finds things just to his liking—plenty of good, stiff fighting. The arrival of Lady Diana completes his happiness. With her to fight for there is nothing he does not dare and accomplish. The German leads the blacks against the chateau where Todd and his English friends are staying. The gate is battered in, and the inmates give themselves up for lost, but the arrival of an American warship brings a star spangled finish.

Earle Williams and Grace Darmond as Todd and Lady Diana head a good cast. Jack Conway directed the picture.

"BATTLING JANE"

Dorothy Gish Makes a Hit in Comedy Melodrama Released by Paramount.

Reviewed by Louis Reeves Harrison.

DOROTHY GISH has responded delightfully when given opportunity in the story of a pure American type, "Battling Jane," by Arnold Bernot, the visualization directed by Elmer Clifton. She is not the "weepy" heroine so much affected by those authors who know more about past generations than they do about the present one. The "weepy" heroine is a dead one so far as young America is concerned. The young girls of today, those genuinely American, have too much sense of humor to take themselves seriously, to say nothing of tearfully. They have the old fighting spirit of the country in their blood, but they have a more independent viewpoint than the girls of yesterday, are better able to take care of themselves in an emergency. This is of the type portrayed by dauntless Dorothy, the most comically adventurous soul at the outset ever shown on the screen.

The story of "Battling Jane," though by turns pure comedy and pure melodrama, is logically and consistently told, the bright picture of a brave young heart, cheerfully adaptable to circumstances, as foolish as the rest of us in love affairs, but keen enough to see the comical side of it all, herself included. Her sense of humor is so powerful that it breaks out in the midst of her tragic adventures, and she is continually adventuring. A spirited little waif from nowhere in particular, with no objective in view, Jane battles for her living and to save the fine baby of a dying woman as well. She fights for her own rights and those of the child through some stormy melodramatic episodes; she battles for the baby in courtship, and the baby unconsciously battles for her in the end, bringing her triumph over older and weaker minds and an assured future. We could even stand more of her adventures, though it might not be wise to play on this one note so long. Dorothy has "arrived," an A-1 comedienne, pleasing a large audience at the Rivoli.

"MRS. LEFFINGWELL'S BOOTS"

Constance Talmadge Has Congenial Role in Clever Select Comedy Adapted from Thomas Play.

Reviewed by Edward Weitzel.

TO PUT it truthfully, "Mrs. Leffingwell's Boots" fit Constance Talmadge as snugly as does the character of the charming lady herself. This five-part Select picture, adapted from Augustus Thomas' clever comedy that had a successful stage career, has been turned into scenario form by Edith Kennedy with much skill, and directed by Walter Edwards with corresponding ability. The spectator who is not pleasantly entertained by the neat turns of plot and light-hearted fun of the picture doesn't know a good thing when he sees it. It also refutes the absurd contention that stage plays can not be made into acceptable screen stories.

An extravagant wife, a pair of expensive slippers and an economical husband start the trouble, which always affords a hearty laugh for the onlooker. Mrs. Leffingwell pays seventy-five dollars for the slippers after Mr. Leffingwell has told her he cannot afford the price. Walter Huntley, engaged to Mabel Brown, buys the mates to the Leffingwell slippers for his sweetheart and gives them to his maid after a quarrel with Mabel. In consequence of the twists and turns that all good dramatists give to human affairs in a comedy, friend husband is made to think that friend Huntley bought and paid for the slippers that friend wife is wearing at a dance. Matters get very serious for Leffingwell, and he goes in search of Huntley's life. The innocence and good sense of Mrs. Leffingwell saves any bloodshed, and both couples make it up in time for the final scene.

Constance Talmadge evidently enjoyed playing the title role. Harrison Ford is excellent as Mr. Leffingwell. George Fisher as Walter Huntley, Fred Gooodwin as Aleck Brown, Julia Faye as Mabel Brown, Vera Doria as Mrs. Brown and Herbert Prior as Mr. Brown complete the efficient cast.

COMMENTS

General Film Company.

SOOTHING THE HEART OF ITALY (American Red Cross Picture Bureau).—This reel of views visualizes the successful effort of the Red Cross to strengthen the morale of the Italians, which at one time during the war was partially destroyed. The picture is reviewed in the Educational Department of our issue of October 12.

OF NO USE TO GERMANY (American Red Cross Picture Bureau).—A reel of interesting material showing how the old men, women and children, also the sick and worked-out Belgians and French who have been under the German rule, are dumped by train loads at Evian-les-Bains and are taken care of by the Red Cross. A review will be found in the Educational Department of our issue of October 12.

Bluebird Photoplays, Inc.

A SOCIETY SENSATION (Bluebird).—A five-reel offering, adapted from a story by Perley Poore Sheehan, with Carmel Myers in the part of the heroine. She appears as the daughter of a fisherman who is believed to be of noble birth. A San Francisco society woman takes her in tow, and some interesting situations follow. The story is a pleasant one of about average strength. Reviewed at length elsewhere.

THE TALK OF THE TOWN (Bluebird).—A five-reel subject, written by Harold Vickers and produced by Allen Holubar, with Dorothy Phillips in the lead. The plot is one of light texture, but contains numerous appealing scenes. It makes a production of about average interest. Reviewed at length in last week's issue.

Famous Players-Lasky Corporation

THE MARRIAGE RING (Ince-Paramount), Aug. 26.—Enid Bennett has a dramatic role in this five-part picture. The scenes are laid in the Sandwich Islands. Fred Niblo directed the production. The picture has considerable novelty of plot and location.

THE GOAT (Artcraft), Sept. 22.—The well-known acrobatic comedian, Fred Stone, makes his film debut in this five-part picture. It tells a story of the studio, and was written by Frances Marion. The star does a number of his celebrated stunts. A longer review is printed on another page of this issue.

THE BORDER WIRELESS (Artcraft-Ince).—A highly sensational story of patriotic service on the Mexican border, with William S. Hart in a new and pleasing characterization. A winning production.

Fox Film Corporation

SWAT THE SPY, Sept. 29.—Exploiting Jane and Katherine Lee, this comedy will be voted the best these clever children have ever essayed, for it keeps them on view practically all the time and will give their admirers a full measure of delight in the things they do. Mischief of many kinds propels a speedy shifting of scenes and incidents, and in the end the spy is "swatted" in good and proper fashion. Exhibitors where the Lee kiddies are in special favor will do well to promise almost anything from these clever little ones, and "Swat the Spy" will make good.

THE STRANGE WOMAN, Nov. 3.—Gladys Rockwell is star of this feature, directed by E. J. Le Saint, from William J. Hurlbut's stage play of the same title. Elsie Ferguson starred in the original, and Miss Rockwell may not be fairly compared because of the way the scenario has turned out the stage story. The shock a small Iowa town gets from disciples of "free love" is the theme that leads to the one valuable point in the story—mother love and its vast comprehension. There will be a shock to some, a smile for others and average screen entertainment for nine out of ten "fans."

Goldwyn Pictures Corporation

LAUGHING BILL HYDE (Rex Beach-Goldwyn), Sept. 30.—A very humanizing and satisfying story of a confirmed thief by Rex Beach, with Will Rogers a decided success in the title role. Reviewed in last week's issue.

Greater Vitagraph, Inc.

A NYMPH OF THE FOOTHILLS, Sept. 9.—Blue Ridge mountaineers and city folk are the characters in this five-part picture, the heroine having a stormy time before she settles down to married life. Gladys Leslie has the title role and plays it well.

A DIPLOMATIC MISSION, Sept. 30.—Written by Don Bartlett, this five-part picture is a romance of a lively young American and an English lady of title. It is full of the adventures belonging to highly colored romance. Earle Williams and Grace Darmond head the cast. A longer review is published on another page of this issue.

M. H. Hoffman

THE CRAVING (Francis Ford-Hoffman).—A five-reel novelty film, the story of which is based on the alcohol habit. A great deal of trick photography has been used in the picture, forming the most interesting and entertaining part of the production, which in other respects is ordinary and ineffective. These tricks are not altogether new, such as girls dancing in champagne glasses, but are attractive. A full review will be found in another part of this issue.

W. W. Hodkinson Corporation

THE HEART OF RACHAEL (Brunton).—A five-part production featuring Bessie Barriscale. The story is one of wrecked domestic happiness and has been well made. A full review will be found in another part of this issue.

THE EMBARRASSMENT OF RICHES (Lillian Walker-Hopkinson), Sept. 23.—A five-part comedy-drama featuring Lillian Walker. The screen version of the Louis K. Anspacher play does not seem to provide great opportunities for the star, and we believe that the direction rather than the play is to blame. A full review will be found in our issue of October 5.

WHATEVER THE COST (Plaza), Oct. 7.—A five-part moonshine melodram featuring Anita King. The production is a fairly good one, but at times fails to be convincing. A full review will be found in another part of this issue.

Jewel Productions, Inc.

THE YELLOW DOG (Jewel), Nov. 1.—An excellent six-reel patriotic number, based on a short story by Henry Irving Dodge. The events take place in a small shipbuilding company where a "Yellow Dog" club is organized for smoking out peddlers of German propaganda. This number has humor as well as a dramatic finish of an inspiring sort. Reviewed at length elsewhere.

Metro Pictures Corporation

UNEXPECTED PLACES (Metro), Sept. 30.—A five-part comedy-drama featuring Bert Lytell. The production is based on a fairly interesting story and could have been made considerably more attractive than it has. A full review will be found in this issue.

Mutual Film Corporation.

KEEP HER SMILING (Strand).—Elinor Field and Bobby Vernon are the featured members of the cast in this moderately entertaining comedy. The story follows the love story of a young girl whose father wants her to marry a man of his choice rather than her own. Her sweetheart, a young doctor, in a plot to win able. Most of the incidents occur at a beach resort, in which various concessions are brought into play, with some laughable results. Harry Pollard and Bebe Daniels are also in the cast.

MONEY ISN'T EVERYTHING (American-Pathe).—A five-reel comedy-drama featuring Margarita Fisher. It is this star's first appearance on the Pathe program, and it is a pity that her opportunities have not been greater. The production falls short on the comedy line. A full review will be found in our issue of October 5.

THE MANTLE OF CHARITY (American-Pathe).—A five-reel number, with Marguerita Fisher and Jack Mowrer in the leads. The hero and heroine conduct rival charity organizations, one run on the familiar red tape line and the other on an open plan for dispensing supplies to the needy poor. There is some good comedy running through this subject, which is enjoyable. Reviewed at length elsewhere.

appears in this as a man just out of jail, with a companion crook. They invade a girl's school to kidnap one of the fair maidens, but get the pricipal by mistake. The scenes in the girls' school are the most amusing; the number as a whole is of average interest.

THE TRIUMPH OF TRANSPORTATION (Pathe), Oct. 6.—This gives a brief review of the various forms of transporting goods since the days when manpower itself was the only means. Ox carts, prairie schooners, and other vehicles are shown, and the film then gives interesting glimpses of the way in which modern auto trucks are assembled. A short comic is added at the close.

WHY PICK ON ME? (Rolin-Pathe), Oct. 13.—One of the funniest of Harold Lloyd comedies, which is saying considering feature of this instalment. Echo makes a great dash in a stage coach to escape them, during which some fine riding scenes are pictured. But she is captured and once more taken to the temple. Plans are laid to sail to Peru, but Two-gun Carter and his men are already scheming to recover the girl.

OFFICIAL WAR REVIEW, No. 14 (Pathe) Sept. 29.—This opens with scenes from the American trenches in France, then shows President Poincaire and officers of the French army decorating heroes. Other features deal with the Italian front, inspection of British troops by the Earl of Scarborough, and the number closes with a living flag photographed at the Great Lakes Naval Training Station.

NO PLACE LIKE JAIL (Rolin-Pathe), Oct. 6.—The first of some new comedies with Stan Laurel as chief comedian. He out, has had her carried home apparently injured from a fall from her horse. He is then sent for to attend her, and effecting a wonderful cure wins the sympathy of the father and the hand of the maiden.

SCREEN TELEGRAM NO. 59 (Mutual).—This issue opens with some scenes from the front showing how a handful of marines captured 165 Germans. Other scenes of interest show the Legion of Honor here to take part in the Fourth Liberty Loan campaign, the funeral of Cardinal Farley and a Californian duck farm.

SCREEN TELEGRAM NO. 60 (Mutual).—Over Chicago by aeroplane is the first item in this issue. This encompasses a fine birdseye view of the city. Other events recorded are Brooklyn honoring its heroes, a bathing girl revue at Idor Park, California; a school for the instruction of shipbuilders at Hog Island Yard, Philadelphia, caterpillar wheat harvesters at work, soldiers of 1918 on a visit to Lookout Mountain, and deaf mutes rendering "The Star Spangled Banner" with their hands.

Pathe Exchange, Inc.

TOSSED IN THE TORRENT (Pathe), Sept. 29.—Episode No. 7 of "Hands Up." Fighting with the Inca Indians is a lead-

Schomer Photoplay Corporation

RULING PASSIONS (Schomer).—A multiple reel production in which Edwin Arden and Julia Dean play the leading roles. The picture, which is faulty in construction, is fortunate in having been played by an excellent cast. Edwin Arden's work is superb. A full review will be found elsewhere in this issue.

Select Pictures Corporation

MRS. LEFFINGWELL'S BOOTS (Select).—Taken from a story by Augustus Thomas, this five-part picture is full of clever comedy situations. Constance Talmadge has a neatly fitting role. The picture is reviewed at length on another page of this issue.

Triangle Film Corporation

THE SECRET CODE, Sept. 8.—Gloria Swanson has a weepy role in this five-part story, written by Adela Rogers St. John. The scenes are of official life in Washington. Albert Parker directed the production.

THE GRAY PARASOL, Sept. 29.—Claire Anderson is the leading player in this five-part picture, which deals with German secret agents in this country. It has an interesting plot. A longer review is printed on another page of this issue.

Universal Film Company

ANIMATED WEEKLY, No. 41 (Universal), Sept. 11.—The launching of the "Piave" leads this number, which includes a meeting of Y. M. C. A. leaders in Washington, scenes from the World's Series, a chicken show at Petaluma, Cal., gasolineless Sunday in New York, and various other features.

CURRENT EVENTS, No. 71 (Universal), Sept. 21.—War training at Harvard University, American registration, Secretary Daniels reviewing "Devil Dogs," aerial mail from New York to Chicago, scenes from the American front, and numerous other features are included in this. It closes with an animated cartoon by Leslie Elton.

NUTS AND NOODLES (L-Ko), Oct. 2.—A two-reel comic, with "Oriental Charlie," Eva Novak, Rube Miller and others in the cast. The fun consists almost entirely of small stunts which are quite amusing in their way, though a stronger connecting plot would have helped. A burro, a goat, a pig and a cow and calf "assist." This is of about average strength.

THE DEAD SHOT (Western), Oct. 26.—This is a Western offering, in which a girl, Helen Gibson, plays the part of a stranger with a quick finger on the trigger. She rounds up her erring husband and child in an interesting manner. This varies the usual conventional "bandit" theme, by having a woman play the leading role.

THE BRASS BULLET, No. 13 (Universal), Oct. 28.—This opens with Jack's dive from the steamer to safety. Rosalind escapes from Gilbert at the dock in a taxi, but the crooked taxi driver takes her to a blackmailers' resort. Jack comes to rescue her and is beaten up by the gang. The number carries the interest along in a rather conventional, but acceptable, way.

World Pictures Corporation

THE APPEARANCE OF EVIL (World-Picture).—A five-reel subject, written by Horace Hazeltine, and directed by Lawrence C. Windom. June Elvidge and Frank Mayo appear as a pair of newlyweds who keep their marriage secret under critical conditions. This has some weak points in development, but is novel and entertaining. Reviewed at length in last week's issue.

"His Birthright" Goes Big in Chicago.

Mutual's reports from the large Chicago houses showing "His Birthright," the first Sessue Hayakawa production, indicates that the Japanese star is one of the greatest box-office assets in the Windy City.

The Woodlawn Theatre, the mecca of the South Side motion picture fan, ran "His Birthright" September 13 and 14, and Managing Director Andrew Karzas reports capacity houses both days. Although no special exploitation or house display was made, the star's name was sufficient guarantee of the quality of the production, and the result was gratifying to the box-office.

Goldwyn's Second Quintet Is Up.

A further strengthening of exhibitor interest and support has been recorded in every section of the United States following the release of five big production "hits" by Goldwyn. As in no other business successful productions have a way of making themselves immediately felt, and Goldwyn benefits from the national approval of Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth," and Rex Beach's "Laughing Bill Hyde," with Will Rogers.

Now, following up these initial successes, Goldwyn presents five more productions, each of which, the organization is certain, will win the same exhibitor liking and public popularity as was bestowed upon the initial releases of the company's first season under the Star Series sales policy.

The next five Goldwyn productions in point of release are Mae Marsh in "Hidden Fires" on October 7; Mabel Normand in "A Perfect 36" on October 14; Tom Moore in "Thirty a Week" on October 28; Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf, on November 4, and Geraldine Farrar in "The Hell Cat" on November 11.

Changes in Vitagraph's Directing Staff.

There have been a few transfers in the directorial staff at the Vitagraph Hollywood studio. Robert Bradbury, who played one of the "heavies" in the serial "The Woman in the Web," is assisting Director Paul Hurst in the concluding episodes of "The Iron Test," the serial in which Antonio Moreno and Carol Holloway are the featured stars. Gilbert Pratt has been given the direction of Earle Montgomery and Joe Rock in the two-reel Big V Special Feature Comedies. R. H. McCray, who directed these comedians in a two-reel submarine comedy at Catalina, could not be spared by W. S. Smith, manager of the studio, and he has again resumed his place as assistant to Mr. Smith.

Fritzi Brunette Making "Sealed Orders."

Fritzi Brunette, whose two Bluebird features, "Playthings" and "The Velvet Hand," are now going strong, will have as her next starring vehicle "Sealed Orders," a play based on an original story by Andrew Soutar and George Hull," from which Harvey Gates has prepared a script. The story is said to give the star a highly melodramatic part that will give her full opportunities. Douglas Gerrard will again handle the megaphone.

Fourth Big V Comedy Named.

"Bears and Bad Men" is the title of the fourth Big V Special comedy to be listed by Vitagraph since the inauguration on September 16 of its two-reel weekly feature comedy service. This subject has for its star Lawrence Semon, and is scheduled for release October 7. It is said to be the best picture that Semon has made since he began his career as a screen comedian and director.

Shows Lesser Known Side of War.

"The Far Flung Battle Line," Official War pictures, issued by the British Government, and distributed by Pathe, on the week, beginning October 6, will give a view of an unfamiliar side of the war. From far away French Indo-China come these pictures, showing France's long line of man supply—from Senegal in Africa—colonies of the French motherland, whose peoples are eager to take their part in the great world conflict. The pictures are entitled "French Colonial Troops in the War." Slant-eyed Asiatics and full-lipped Africans are seen doing their bit. The Indo-Chinese are used mostly for work behind the lines, and the Senegalese as warriors to France in the front battle line. These pictures constitute intimate studies of native colonials, their work, their play, and their ardent patriotism for the flag of France.

Outing-Chesters Go Big in South.

S. T. Stephens, general supervisor of Mutual exchanges, who has been in Chicago the last few days, reports to Assistant General Manager Kirkpatrick that the Outing-Chester Pictures are well liked in the South, and the bookings have taken a big jump within the past few weeks. Throughout the Middle West the large theatres are featuring this Mutual brand on their programs. The Circle Theatre, of Indianapolis, is now showing the Outing-Chester Pictures with Screen Telegram.

"Scars and Bars" Has a Surprise.

Director Noel Smith has just completed a comedy feature for the L-KO company, entitled "Scars and Bars." According to advance information the story abounds in new comedy elements, ending with a decided and novel surprise. Dick Smith, the versatile comedian, carries off the honors as a gloom chaser in his laughable interpretation of the poor jailbird who always gets left on everything. Bobbie Richards gives a clever presentation of the hero thrust into fame and into the arms of the beautiful girl, Helen Lynch.

Rebooks Vitagraph's "Over the Top."

There's one exhibitor who is firmly convinced that advertising pays and he feels so strongly on the subject that even in advertising a return engagement of such a big attraction as Vitagraph's "Over the Top" he is running a billboard campaign as extensive as he used on the first showing of the great war special. The exhibitor is Dr. Charles J. Alleman, proprietor of the Bijou Theatre, Church Point, Ia., and he sent in an order for a full line of paper, including twenty-four sheets, sixes, threes, ones, window cards and 1,000 heralds. Dr. Alleman is one of the many exhibitors who have booked "Over the Top" for repeat showing, and he plans to show it for two days—October 8 and 9.

Female Strategy in "Keep Smiling."

In her next release, "Keep Smiling," Elinor Field, the star of Mutual-Strand comedies, applies female strategy to get out of a situation which is not entirely pleasing to her.

Appearing with Miss Field in this picture is Harry Depp, who was recently secured to play leads in the Strand comedies. "Keep Smiling" will be released by Mutual on October 1.

Mission Productions Star Gloria Joy.

Mission Productions, the newest California motion picture corporation, has been organized to star Gloria Joy, the child actress, whose first releases are just coming to the screen through Oakdale Films. I. W. Keerl, formerly business manager of Dustin Farnum productions and secretary of the Corona Cinema Company, is chief organizer of Mission Productions, and will have charge of production, with the office of secretary and general manager.

Sherwood Macdonald, formerly of Balboa, will direct Gloria Joy, and William Beckway will have charge of photography. Dan F. Whitcomb, author of most of the famous Little Mary Sunshine Stories filmed by Balboa and released through Pathe, has been retained to write for Gloria Joy, and as Mr. Whitcomb wrote "The Locked Door," one of the Oakdale features starring Gloria Joy, he is thoroughly familiar with her requirements.

Production will begin as soon as Mr. Whitcomb's work is finished, and until further developments Mission Productions' features will be staged at the Robert Brunton studios.

Advertising Aids for Busy Managers

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Carmen (Paramount).
The Eagle's Mate (Paramount).
The Girl of the Golden West (Paramount).
The Goat (Paramount).
Hidden Fires (Goldwyn).
Johanna Enlists (Artcraft).
The Lure of Luxury (Bluebird).
Marriages Are Made (Fox).
The Man from Funeral Range (Paramount).
Money Isn't Everything (Pathe).
Pals First (Metro-Screen Classics).
The Rainbow Trail (Fox).
A Society Sensation (Bluebird).
Three Mounted Men (Universal).
The Yellow Dog (Universal).
Zaza (Paramount).

"A SOCIETY SENSATION."

Bluebird Presents Carmel Myers in the Brisk Comedy of a Lawyer-Made Nobility for a Pretty Girl.

Cast.

Sydney Parmelee ("The Duchess") ..... Carmel Myers
Dick Bradley ..... Rodolpho De Valentina
Jim ..... Fred Kelsey
Mary ..... Zasu Pitts
Capt. Parmelee ..... Alfred Allen
Tommy ..... Harold Goodwin

Directed by Paul Powell.

The Story: Capt. Parmelee, a fisherman, has seen a steel engraving of a Sir Hugh Parmelee and gradually comes to believe that he is related to him. He brings up his family in that belief, and refuses the hand of his daughter, Sydney, to a fisherman on that account. A San Francisco paper picks up the story for a Sunday feature, and Mrs. Jones, who is seeking to break into society, invites Sydney for a visit. The girl's beauty makes an impression on Dick Bradley, son of the real leader of fashion, and they fall in love. Then Mrs. Parmelee comes for her daughter, learning that the claims are false, and Dick follows her to the island, where, after a battle with the disdained fisherman, he wins her for his own.

Feature Carmel Myers as Sydney Parmelee and Rodolpho De Valentina as Dick Bradley.

Program and Advertising Phrases: How Society Was Shocked Into Realizing Its Own Shortcomings.
How a Fisherman Imagined Himself a Nobleman and Surprised Society.
Sensational Newspaper Story Works to Advantage of Photoplot.
Surprisingly Sensational Outcome of a Tamely Started Episode.

Advertising Angles: About the best way to get this over would be to rouse interest in the story through veiled allusions, heading one advertisement, perhaps, with "Have you a little duchess in your home?" and working along similar lines to awaken curiosity in the story. Put a withered branch in a tub in the lobby, and announce it as the Parmelee family tree, details of which may be learned inside.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released Steptember 23.

"CARMEN"

Paramount Presents a Reissue of the Famous Production in which Geraldine Farrar Made Her Debut on the Screen.

Cast.

Carmen ..... Geraldine Farrar
Don Jose ..... Wallace Reid
Escamillo ..... Pedro De Cordoba
Morales ..... William Elmer
Pastia ..... Horace Carpenter
Frasquita ..... Jeanie Macpherson
Mercedes ..... Anita King
Garcia ..... Milton Brown

Directed by Cecil De Mille.

The Story: Carmen, a beautiful cigarette girl, is persuaded by a band of smugglers to work her wiles upon Don Jose, a young officer whose honor they cannot purchase with bribes. She wins the love of the officer, but later turns her fickle fancy to Escamillo, a bull fighter. But Don Jose is not so easily to be denied and she pays for her amours with her life.

Feature Geraldine Farrar as Carmen and Wallace Reid as Don Jose.

Program and Advertising Phrases: Famous Opera Screened by the Most Famous Interpreter of the Original Role.
Geraldine Farrar, Queen of Opera, Brings Her Greatest Triumph to the Screen.
Brilliant Production of Famous Opera with Most Wonderful of "Carmens."
Picturing the Career of Fiction's Greatest "Villainess."
Paramount Presents Geraldine Farrar in Her Greatest Stage Role.
"Carmen," the Opera; "Carmen," the Drama; "Carmen," the Picture All in One.

Advertising Angles: Announce this as a reissue, and do not seek to suggest it is new. Seek rather to capitalize the fact that it was one of the best productions, now revived because of its excellence. Use the name of the star freely, and back this up with photographs and paper.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 29.

"PALS FIRST"

Metro Presents Harold Lockwood in a Screen Version of Lee Wilson Dodds' Dramatic Version of Francis Perry Elliott's Novel of the Same Title.

Cast.

Danny Rowland ..... Harold Lockwood
Dominie ..... James Lackaye
Jean Logan ..... Ruby de Remer
Judge Logan ..... Frank de Vernon
Dr. Harry Chilton ..... Richard R. Neill
Uncle Alex ..... Anthony Byrd
Aunt Caroline ..... Pauline Dempsey
The Sheriff ..... Walter P. Lewis
The Squirrel ..... Rollo Lloyd

Directed by Edwin Carew.

The Story: Danny Rowland and his pal, Dominie, arrive at Winnicrest Hall in Tennessee, where Danny is recognized as Richard Castleman by the aged servitor. Dick is supposed to have been buried at sea, but the servant is strong in his faith. Dominie, however, knows that Danny lately served a term with him in state prison. Danny, accepted by all, finds that Dr. Chilton is trying to persuade his supposed sweetheart, Jean, to marry him, declaring Dick to be dead. He learns of the imposition and denounces Danny, but Danny maintains that he is Dick. He is about to marry Jean, when Dominie intervenes and betrays his pal to protect the girl, but to the surprise of all it develops that Danny really is Dick and never has served in San Quentin, and Jean's faith is justified.

Feature Harold Lockwood as Danny Rowland and Ruby de Remer as Jean Logan.

Program and Advertising Phrases: Greatest of Last Season's Stage Successes Now Brought to the Screen.
Interest Impelling Mystery Story with a Surprise Finish.
Graduates of Yale and Jail Give Society a Surprise Party.
Thrilling Story of Love Conquering Over Intrigue and Villainy.
How a Fight for Fortune Ended in a Victory for the Oppressed .
How Two Jail Birds Brought Reformation and Won a Great Victory.

Advertising Angles: Announce that here is Harold Lockwood in a real story. Play him up vigorously. Also use the play-novel for an argument, and give an incomplete synopsis. Play up the "pal" angle by such questions as, "Would you split on your pal?"

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

"THE GOAT"

Jesse L. Lasky Presents Fred Stone in His First Motion Picture Production as the Comedian of the Ironworkers Who Joins Out in a Studio.

Cast.

Chuck McCarthy ..... Fred Stone
Mrs. McCarthy ..... Fannie Midgely
Mr. McCarthy ..... Charles McHugh
Bijou Lamour ..... Rhea Mitchell
The Baby Vampire ..... Sylvia Ashton
Marmaduke X. Caruthers ..... Philo McCollough
Molly O'Connors ..... Winifred Greenwood
Director Griffin ..... Noah Beery
Jimmy Quicksilver ..... Raymond Hatton
Director Graham ..... Charles Ogle
Studio Manager ..... Ernest Joy
Casting Director ..... Clarence Geldart

Directed by Donald Crisp.

The Story: Chuck McCarty is an ironworker who is sent to a studio to do some construction work. Chuck made something of a hit at an undertaker's picnic once as a comedian, and he decides to stay on as an actor. He breaks his engagement with Molly O'Connors and "joins out," to become the goat of the fun-loving players. Because he is athletic he doubles for the hero in a war play. He is seriously injured and the star is promptly sent to the hospital and press-agented while poor Chuck is hidden away in the studio. That discourages him, but the thousand dollars he gets for keeping the secret enables him to furnish a flat for Molly without the aid of the instalment house.

Program and Advertising Phrases: Screen Debut of Fred Stone, Famous Comedian and Dancing Acrobat of Musical Comedy Stage.
Fred Stone, Star of Beautiful "Girl" Shows, Becomes a Screen Actor.
How an Iron Moulder Broke Into "The Movies" and Broke Out Again.
Daring Deeds, Wild Riding and No End of Thrills in Being the Goat.
Here's a New Screen Star to Delight You With His Skill and Artistry.

Feature Fred Stone as Chuck McCarthy and Rhea Mitchell as Bijou Lamour.

Advertising Angles: Fred Stone is too well known as a stage comedian to need much introduction to audiences save in the smallest towns. Tell that he has gone into pictures rather than who he is. Play up his acrobatic ability and say that he does even more in the films than the stage permitted. Work the title for some advance teaser stuff, as "Would you be the goat?", "Who is the Goat?", etc. For the playing date organize a goat carriage parade with a prize for the finest turnout. Also work the angle of the boob in a studio and point out the vast possibilities for fun. Get out a throwaway: "Do you want to act in the movies? Don't. See what would happen to you in The Goat at (house and date)." Do extra advertising for this and you'll make extra money.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 22.

"JOHANNA ENLISTS"

Artcraft Presents Mary Pickford, the Darling of the Screen, in a Story Based Upon The Mobilizing of Johanna, by Rupert Hughes.

Cast.

Johanna Renssaller.....Mary Pickford
"Maw" Renssaller.....Anne Schaefer
"Paw" Renssaller.....Fred Huntley
Private Vibbard.....Monte Blue
Capt. Van Renssaller...Douglas MacLean
Lieutenant LeRoy.....Emory Johnson
Major Wappington.....John Steppling
Colonel Fanner.....Wallace Beery
Johanna's Brother.....Wesley Barry
Her Twin Sisters..June and Jean Prentis

Directed by William D. Taylor.

The Story: Johanna is a rather uncouth country girl whose sole love affair has been a long-distance flirtation with a freight brakeman. Then war comes and a regiment camps near her father's farm. Johanna's prayer for a beau is answered by the devotion of hundreds of men. She sets the entire regiment by the heels, but a lieutenant and a private are the chief contenders, and jealousy causes an outbreak leading to a court martial in which Johanna solves her love difficulties by falling in love with the adjutant, and the picture closes with the breaking of camp and Johanna riding off to her wedding on a gun carriage.

Feature Mary Pickford as Johanna Renssaller and Emory Johnson as Lieutenant LeRoy.

Program and Advertising Phrases: Little Mary Returns in the Best Comedy-Drama She Has Ever Presented.
When Lonely Johanna Prayed for a Husband She Got a Thousand.
Quaint Reflections of a Girl's Drudgery and Delights.
Mary Pickford Seen at Her Best in Her Newest Comedy-Drama.
How a Quaint Country Girl Made a Regiment of Yanks Surrender.
Sudden Host to a Regiment of Soldiers, Country Girl Wins Triumph.

Advertising Angles: Announce that this is the last Artcraft made by Miss Pickford and, therefore, will be the last Pickford to be released for many months. Tell that she contemplates a rest for a year or two. You can work up a lot of excitement by going over the various reports of her engagements in the back numbers. For the more direct angle recall that this appeared serially in the Saturday Evening Post and is one of the most human stories of the training camps. Make it plain that it is not a war story, but the story of soldiers in the making and the part a country girl played in the affairs of the regiment.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 29.

"THE GIRL OF THE GOLDEN WEST"

Paramount Presents Mabel Van Buren in Blanche Bates' Great Belasco Success with a Strong Cast of Stars.

Cast.

The Girl.....Mabel Van Buren
Jack Rance.....Theodore Roberts
Ramerrez .....House Peters
Wowkle .....Anita King
Sidney Duck.....Sydney Deane
Ashby .....Billy Elmer
Nina .....Jeanie MacPherson
Castro .....Raymond Hatton
Senora Slim.....Dick Le Strange
Nick .....Tex Driscol
Antonio .....Art Ortego
Stage Coach Driver.....John Ortego
Guard .....James Griswold
Old Minstrel.....Ed Harley

The Story: The Girl is the keeper of a saloon in a California town during the mining craze of '49. She has many suitors, but only the Sheriff, an ex-gambler from New Orleans, appeals to her. The Sheriff is looking for Ramerrez, a stage robber, for whose capture $5,000 have been offered. The Girl chances upon him after one of his robberies, during which he has been wounded, and aids him to bandage the hurt wrist, taking him to her home. Not knowing her to be "the girl," he plans to rob her saloon, knowing it to contain much gold. The jealous Sheriff badly wounds the robber, and the girl plays a game of cards with the Sheriff for the man's life. She wins; but a second time his life is saved by her, and together they seek the hills to begin anew.

Feature Mabel Van Buren as the Girl and Theodore Roberts as Jack Rance.

Program and Advertising Phrases: Picture Version of Belasco's Stage Success Which Brought Fame to Blanche Bates.
One of the Greatest of American Dramas Brought to the Screen.
Vigorous and Vital Drama of a Woman's Overpowering Love.
Picturization of Blanche Bates' Greatest Stage Triumph.
Love and Sacrifice in the Days of the California Gold Rush.
Mabel Van Buren Enacting the Role Blanche Bates Made Famous.

Advertising Angles: Play up the unusual cast concerned in this play, and, even more, play up the story itself, for it has the unusual distinction of having been adapted to the grand opera stage—the only modern American play other than Mme. Butterfly to be thus distinguished. Recall Blanche Bates' unusual sucess in this under the Belasco management and add that the production is carefully modeled on the Belasco version. Make your patrons realize that this is something unusual.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 15.

Are you doing your share to help the Motion Picture Industry sell One Billion in Liberty Bonds?

"THE EAGLE'S MATE"

Famous Players Presents Mary Pickford in Her Greatest Screen Success, Revived Because of Its Widespread Popularity.

Cast.

Anemone Breckenridge.....Mary Pickford
Lancer Morne.....James Kirkwood
Sally Breckenridge.....Ida Waterman
Mr. Morne.....Robert Broderick
Fisher Morne.....Harry C. Browne
Rev. Mr. Hotchkiss.....Rûssell Bassett
A Young Clansman.....Jack Pickford

Directed by James Kirkwood.

The Story: The Mornes, of Virginia, are known as "the eagles" because of their fierce natures, and partly because of their home, located on top of an almost inaccessible cliff, known as The Eagle's Eyrie. Lancer Morne, son of the leader, is sent to college by Mrs. Breckenridge, herself a Morne. Her niece, Anemone, is ignorant of the relationship. Lancer's father is arrested for moonshining, and Lancer returns to head the clan and set him free. Fisher Morne, an uncouth cousin, falls in love with Anemone and abducts her. Anemone appeals to Lancer, who announces that he will have her for himself. He fights and conquers Fisher and marries the girl. Anemone declares her hatred for him and he tells her that she must speak the first word of love. He has nothing to do with her, though she continues to reside in the eyrie. But later she is returned to her aunt, but comes back to Lancer, whom she has learned to love, to warn him of an attack by the officers, and to help him beat them off, a true mate for the eagle at last.

Feature Mary Pickford as Anemone Breckenridge and James Kirkwood as Lancer Morne.

Program and Advertising Phrases: Story of a Dainty Girl Whose Lot is Cast Among Rough Mountaineers.
Mary Pickford's Abiding and Greatest Dramatic Screen Triumph.
Little Mary Heroine of Gripping Story of Rugged Mountain Life.
Strong Photoplay of Tennessee Mountains and Moonshiners.
Role of Intense Dramatic Power for "Little Mary" Pickford.
Mary Pickford in "The Eagle's Mate" Has Best Role of Her Career.

Advertising Angles: Most picture patrons will need no introduction to this play. It should sell itself if properly announced. Where it is not known tell that this is one of the most virile stories in which Miss Pickford has ever appeared; far better than most of her recent offerings. Make them realize that it is a play worth while through using every advertising scheme from newspaper work to throwaways.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 1.

"THREE MOUNTED MEN"

Universal Presents Harry Carey in a Novelty Story with All the Dash and Fire of the Lawless West.

Cast.

Cheyenne Harry.....Harry Carey
Bill Sparks.....Joe Harris
Warden's Son.....Harry Carter
Lola .....Neva Gerber

Directed by Jack Ford.

The Story: Cheyenne Harry and Bill Sparks are fellow convicts. They have a fight and become bitter enemies. Sparks is pardoned, and the warden's son is afraid that he will tell how he and Sparks doctored the books of the prison. Sparks goes to his home and finds his sister supporting their mother by working in a dance hall. To get money he blackmails the warden's son. The latter offers Harry his freedom if he will get Sparks back into the toils. Harry goes with his two

brothers to the town and, while waiting for an opening, falls in love with Lola, not knowing her to be Bill's sister. He warns the warden's son that Bill is about to rob a coach. Bill is caught, but when Harry finds that Lola is related to Bill, the three mounted men ride forth and bring Bill back in safety. Lola is his reward.

Feature Harry Carey as Cheyenne Harry and Joe Harris as Bill Sparks.

Program and Advertising Phrases: Harry Carey, Star of Another Wild Riding, Straight Shooting Drama.
Quick on the Trigger and Eager to Avenge.
Typical Western Drama Reflecting a Passing Era of Recklessness.
Flash-Backs from Frontier Days When Men Fought Their Way Forward.
Skilled Horsemanship, Dexterity and Straight Shooting Bring Thrills.
Love and Adventure Combined in Vigorous Story of the West.

Advertising Angles: Play on Carey's popularity for your chief angle. Three mounted men in Western costumes can be used for street work with advertisements on the saddle clothes the second day, if desired.

Advertising Aids: Two ones, two threes, one six-sheet and one 24-sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.
Released October 12.

"THE LURE OF LUXURY"

Bluebird Presents Ruth Clifford in the Screen Version of a Saturday Evening Post Story by Nalbro Bartley.

The cast includes Ruth Clifford, Edward Hearn, Harry V. Meter, Elizabeth Janes, Janet Sully.

Directed by Elsie Jane Wilson.

The Story: Dale Aldis, convent-bred, comes to take possession of World's End, the country home of Lord Aldis who sought to bury memories in a country town in America. The attitude of Lord Aldis and his wife have estranged the country people, and their enmity passes to the orphaned Dale. She falls in love with John Coventry, son of the village drunkard, whose ideal she has been since childhood, and virtually proposes to him. Then comes Philip Leswing, her guardian and administrator of her father's estate. He covets Dale's fresh young beauty and cleverly plans to disgust her with the idea of life as a farmer's wife, but in the end love wins over luxury and Dale proves loyal to her better self.

Feature Ruth Clifford and Harry V. Meter.

Program and Advertising Phrases: How Desire for Ease and Fine Clothes Opened a Girl's Heart to Her Own Understanding.
How Two Lives Were Nearly Wrecked by Girl's Social Ambitions.
Brilliant Photoplay Vizualizes Valuable Lesson in Sociology.
How a Dashing Beauty Chose Between Luxury and Labor.
Making the Choice Between Honest Life, True Love and Luxury.
Tense Drama Reflects a Lesson of Abiding Usefulness.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released October 7.

The Simplex Projector

Remember the old saying:
"ALL IS NOT GOLD THAT GLITTERS"

Because a machine has a lot of nickel plate on it does not say that it is the most efficient.

The Quality of a projector is the results obtained.

The performance of the SIMPLEX MACHINE GUARANTEES ITS SUPERIORITY.

Write Today for Catalog

Amusement Supply Co.

Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

**HE'S gone across—
YOU "come across"!**

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"MONEY ISN'T EVERYTHING"

American Presents Margarita Fisher in a Diverting Screen Version of Fred Jackson's Novel, "Beauty to Let."

Cast.

Margery Smith.....Margarita Fisher
Franklyn Smith.....Jack Mower
Henry P. Rockwell.....J. Norris Foster
"Diamond Tim" Moody.Wedgewood Nowell
Betty Nan.....Kate Price

Directed by Edward Sloman.

The Story: Margary Smith goes to Franklyn Smith, an impecunious lawyer, for advice on how to gain money. Frank doesn't know or he would have more himself. But he conceives the idea of farming out Margery's beauty, convinced that she has not brains, and manages the "Beauty to Let" corporation. Margery is sought as a guest at teas and dances, but the chief seekers are Henry Rockwell and "Diamond Tim" Mooney. Rockwell commissions Frank to propose marriage to Margery, but Margery wants Frank and not the millionaire, and announces that she prefers "Diamond Tim" if it is a matter of marrying for money. Frank locks her in her apartment to prevent her going to Tim, but over the telephone she learns that Tim has buncoed Smith in a real estate deal and is preparing to leave town. She goes down the fire escape and Frank finds her in Tim's bedroom. Then Tim finds both of them there and sends for the police, and the events that follow convince Frank that Margery has both beauty and brains.

Feature Margarita Fisher as Margery Smith and Jack Mower as Franklyn Smith.

Program and Advertising Phrases: How a Beauty Trust Was Run for Revenue and Went Bankrupt When Dan Cupid Became Manager.
Cleverly Devised Photoplot Leads Through Gripping Episodes.
How a Woman's Heart Was Capitalized for Money Making Purposes.
Cupid Makes a Bad Mess of a Perfectly Good Love Corporation.
When the Head of the Firm Fell in Love, "Beauty to Let" Went Bankrupt.
Pretty Girl Proved That She Had Brains as Well as Beauty.

Advertising Angles: Play up Miss Fisher and work on the title for novelty advertising. Display portraits of the star with cards reading "Money was not everything to this pretty girl. What do you suppose was? You can find out at the (house and date)." Put these in windows and use the same idea, with a cut, for newspaper work.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"HIDDEN FIRES"

Goldwyn Presents Mae Marsh in An Exceptional Story in Which She plays An Interesting Dual Role.

Cast.

Peggy Murray... } .....Mae Marsh
Louise Parke.... }
George Landis.....Rod La Rocque
Mrs. Treadway Parke...Florida Kingsley
Dr. Granville.....Alec B. Francis
Stephen Underwood.....Jere Austin

Directed by George Irving.

The Story: Louise Parke has been wronged and leaves her home. To save

"WE NEVER DISAPPOINT" TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

the life of her mother, who does not know of the girl's disappearance, Peggy Murray, a clerk in a hotel news stand is induced to take her place and cleverly passes off the deception. But Peggy feels uneasy at enjoying the comforts and position that rightfully belong to another and finds relief in welfare work. In the slums she comes face to face with the girl whose place she has taken and after righting the wrong returns contentedly to her former humble station.

Feature Mae Marsh as Peggy Murray and Louise Parke and Rod La Rocque as George Landis.

Program and Advertising Phrases: Mae Marsh in Gripping Story Involving Dual Identity in Righting a Cruel Wrong.
How a Working Girl Entered Society to Appease a Mother's Misery.
Mae Marsh in Dual Role Plays Two Entirely Different Characters.
Working Girl Makes Society Leader Right a Cruel Wrong.
Society Man Gets the Worst of It in Battle with Working Girl.
How the "Lower Five" Showed the "Upper Ten" the Way to Decency.

Advertising Angles: The press sheet offers several good stunt suggestions, but place your main reliance upon the personality of the player and get her name and portrait well to the fore in all advertising. In your press work hammer upon the dual role and the scope it affords the player and add that it is one of the most intensely dramatic plays she has ever been given as a vehicle.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue sheet.

Released October 7.

"ZAZA"

The Famous Players-Charles Frohman Co. Present the Emotional Actress, Pauline Fredericks, in a Play Made Famous by Three International Stars.

Cast.

Zaza ..... Pauline Frederick
Dufrene ..... Julian L'Estrange
Madame Dufrene ..... Ruth Sinclair
Cascart ..... Mark Smith
Duc De Brissac ..... Charles Butler
Dubois ..... Walter Craven
Aunt Rosa ..... Maude Granger
Louise ..... Blanche Fisher
Nathalie ..... Helen Sinnott

Directed by Edwin S. Porter and Hugh Ford.

The Story: Zaza is a music hall star in Paris. She meets Bernard Dufrene and a flirtation develops into an intense love on her part. She is in despair when she discovers that he already has a wife and child. To visit them and announce herself as the mistress of the husband and father is her first idea, but the charm of the child restrains her. She cannot strike the blow and passes off her visit with an improvised excuse. She dismisses Bernard and returns to the stage, where she gains real fame as a dramatic artist. Once more he seeks her, but again the memory of the child saves her to her better self.

Feature Pauline Frederick as Zaza and Julian L'Estrange as Dufrene.

Program and Advertising Phrases: Mrs. Leslie Carter's Famous Drama Now Screened with Pauline Frederick, the Star.
Superb Photo Presentation of the Century's Dramatic Sensation.
Famous Player Adapts to the Screen an Immortal Stage Success.
Picturizing the Play That Brought First Fame to David Belasco.
Drama of Another Decade Vizualized in Modern Screen Settings.
"Zaza" Was a Stage Triumph Before the Screen Was Recognized.

Advertising Angles: This is a play in which Bernhardt, Rejane and Mrs. Leslie Carter have made their mark. It created a furore when first presented in this country at the Garrick Theatre, in New York, and has been played thousands of times by stars of all degrees of merit. Make strong emphasis on the play, then add that it is the strongest production Miss Frederick has ever had, though one of her earliest, and add that it has been revived as representative of the best this company has ever done.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 22.

"THE RAINBOW TRAIL"

William Fox Presents William Farnum in Zane Grey's Vivid Sequel to Riders of the Purple Sage.

Cast.

Lassiter.... }
Shefford.... } ..... William Farnum
Fay Larkin ..... Ann Forrest
Jane Withersteen ..... Mary Mersch
Waggoner ..... William Burress
Shad ..... William Nye
Ruth ..... Genevieve Blinn
U. S. Marshal ..... George Ross

Directed by Frank Lloyd.

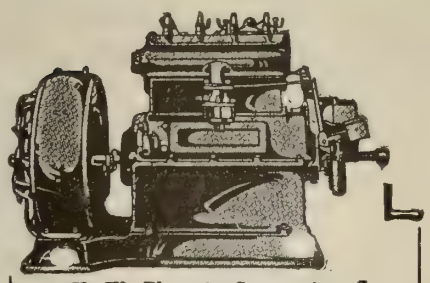
The Story: The story is taken up some years later than the end of "Riders of the Purple Sage." Lassiter, Jane and Fay are still entombed in the Secret Valley and Fay has grown into a charming young woman. John Shefford, a kinsman of Lassiter, determines to run down the legends of the lost valley. Meantime a landslide has made the valley accessible from without and Waggoner, one of Lassiter's enemies enters the valley and abducts Fay with the idea of making her one of his plural wives. There is a raid and Shefford and Fay meet and go in search of Lassiter and Jane. A rescue is effected, but the quartet are opposed by Waggoner's gang, who have followed, and only the prompt arrival of help saves the refugees.

Feature William Farnum as Lassiter and Shefford and Mary Mersch as Jane Withersteen.

Program and Advertising Phrases: Now Comes the Sequel to William Farnum's "Riders of the Purple Sage."
Second of William Farnum Presentations of Zane Grey Stories.
Brilliant and Inspiring Picture Story of Gripping Romance.
Further Revelations of Early Life Among the Mormons.
Wild Riding Cowboys Led by William Farnum in Dashing Forays.

Advertising Angles: You can make the success of "Riders of the Purple Sage" clean up for you on this. Announce it broadcast as the sequel to the first story, and tell that it deals with Fay grown up and the rescue of the imprisoned. Do not spoil the story by telling it, but make your patrons want to see how it came out. It will be worth your while to get out a mailing card to your regular patrons on this.

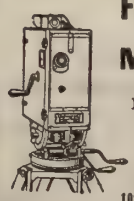
Advertising Aids: Two each, one and three sheets; one each, six and twenty-



4 K. W. Electric Generating Se.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges 5.00
313 manufacturers and studios 2.00
368 machine and supply dealers 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago



FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

The big question in film DEVELOPMENT and PRINTING is: "Ability."
This covers quality of work, responsibility and promptness in observing an agreement.
On every point EVANS' SERVICE is paramount.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

four sheets. Lobby displays, 8x10 (black and white), 11x14 gelatine), 22x28 (colored), 8x10 stills of water, 22x28 sepia gelatine of star. Slides. Scene cuts and mats. Music cues. Advertising cuts and mats. Press book.

Released October 27.

"MARRIAGES ARE MADE"

William Fox Presents the Charming Star, Peggy Hyland, in a Delightful Little Romantic Comedy.

Cast.

Susan Baird.....Peggy Hyland
James Morton.....Edwin Stanley
Peter Morton.....George Clarke
Ethelbert Granger.....Al Lee
Cyrus Baird.....Dan Mason
Doris Kemp.....Ellen Cassidy
Max Rupholdt.....William H. Boyd
Sheriff.....Ed. Begley
Deputy Sheriff.....George Halpin

Directed by Carl Harbaugh.

The Story: Cyrus Baird is trying to force his daughter to marry Ethelbert Granger, wealthy but effeminate. She meets and falls in love with James Morton, nephew of Baird's pet enemy. Ethelbert takes the Bairds to cruise in the houseboat of Max Rupholdt, who has a mine layer concealed in the innocent looking craft. Morton, suspected of disloyalty, penetrate Max's secret and rescues the girl just before the fleeing spy meets extermination through one of his own mines.

Feature Peggy Hyland as Susan Baird and Edwin Stanley as James Morton.

Program and Advertising Phrases: Peggy Hyland, Star of Tremendous Drama Pulsating with Passion and Patriotism.
Every Hundred Per Cent. American Will Want to See This Drama.
Poignant Passion, Powerful Patriotism and Sublime Heroism.
How Miss America Outwitted Hun Traitors and Intriguers.
Turning the Searchlight of Exposure Upon Hun Plotters.
In Which Cupids Traps a Spy and Masters a Maiden's Love.

Advertising Angles: Play up the personality of Miss Hyland and for a secondary angle work the local spy scare if it has not already been overdone in your territory. You can work some advance teaser advertising on the title.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Release October 13.

"THE MAN FROM FUNERAL RANGE"

Jesse L. Lasky Presents Wallace Reid in the Striking Story of a Man Who Bore a Woman's Crime, Then Found She Was Not the Criminal.

Cast.

Harry Webb.....Wallace Reid
Janice Williams.....Ann Little
Budlong.....Willis Marks
Mark Brenton.....George McDaniel
Frank Beekman.....Tully Marshall
Dixie.....Lottie Pickford
Freddie Leighton.....Phil Ainsworth

Directed by Walter Edwards.

The Story: Harry Webb loves Janice, a cabaret girl, who is coveted by Mark Brenton, who lures her to a hotel room by means of a note with Webb's signature. He is killed by Dixie, another cabaret girl, who is jealous. Webb believes that Janice committed the crime, and assumes the guilt. He is sent to San Quentin, but escapes and takes refuge in the Funeral Range. After a year of seclusion he returns in disguise, and through an odd chain of circumstances the truth is told at last.

Feature Wallace Reid as Harry Webb and Ann Little as Janice Williams.

Program and Advertising Phrases: Wallace Reid, Star of Gripping Drama of Love and Adventure in Rugged Climes.
Base Intrigue Against Woman's Honor Foiled by Brave Hero.
Demonstrating the Fury That Develops in a Woman Scorned.
Original Photoplot Develops Gripping Story in Fascinating Scenes.
Thrills and Excitement Attend Unfolding the Gripping Love Story.
Adventure and Thrills Worked Into Stirring Love Drama.

Advertising Angles: Make your chief appeal with the star's name, building up this with a suggestion of the power of the story. For a side angle tell that Lottie Pickford is to be seen in his support, as well as Ann Little.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released October 6.

"THE YELLOW DOG"

Universal Presents a Screen Version of Henry Irving Dodge's Story That Has Made Thousands of Better Americans.

Cast.

"Nosey" White.....Antrim Short
Alexander Cummings.....Frank Clark
Karl Schneider.....Will Machin
Albert Walker.....Arthur Hoyt
Jones.....Frank Hayes
Babbitt.....Frederic Starr
Kate Cummings.....Clara Horton
Mrs. Blakely.....Ruby LaFayette
Tom Blakely.....Ralph Graves
His Sweetheart.....Lily Clark
Max Kummich.....Fred Kelsey

Directed by Colin Campbell.

The Story: Albert Walker, a 100 per cent. American, tiring of the horde of senseless rumors repeated by unthinking citizens, organizes the boys of Danforth into a Yellow Dog Club. The members pledge themselves to ask, "How do you know?" when they hear rumors being spread, and in the end they save a shipyard from destruction, unmask a spy, and put an end to hurtful, baseless rumors.

Feature Arthur Hoyt as Albert Walker and Clara Horton as Kate Cummings.

Program and Advertising Phrases: Picture Version of Henry Irving Dodge's Saturday Evening Post Story.
How Boy Detectives Brought Home to American Villagers Hun Plots.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.

The Stern Mfg. Co., Inc.

1023 Race St., Philadelphia, Pa.

MOVING PICTURES made to order. Multiple set Studio for rent. Perfect developing and printing.

ROTHACKER FILM MFG. CO.

1339-51 DIVERSEY PARKWAY
CHICAGO, U. S. A.

Equipped with a UNIVERSAL
MOTION PICTURE CAMERA
"You get the picture and get away before the other fellow is ready."
UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Atlas Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

The PALMER PLAN

Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

about the new light source for motion picture projection — the WESTINGHOUSE MAZDA LAMP — which produces better pictures for less money.

Write for a copy of this booklet.

Visit our booth at the Motion Picture Exposition at Madison Square Garden, and let us show you how much easier and simpler the WESTINGHOUSE MAZDA LAMP is to operate than the arc light; why it uses less current, makes better pictures and is more reliable in every way.

Westinghouse Lamp Co.
165 Broadway, New York

Sales Offices and Warehouses Throughout the Country
For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

for Motion Picture Projection

Don't Be a Tool of Hun by Spreading Kultur's Propaganda.
Putting a Curb on Fool Tongues Wagging for the Kaiser.
Be an All-American Foe of Rotten Hun Propaganda and Kultur.
Showing the Way Babbling Tongues Spread the Hell of Hunism.

Advertising Angles: Don't book this story unless you are willing to go the limit. Leave it to your opposition. It must be circused, **plus.** Form the boys into a Yellow Dog Club, if you have not already done so. Hold a morning Yellow Dog meeting for grownups. Get the papers working with you, they'll be willing to give you extra space for the patriotic angle. Use as a keynote the line from the story, "He realized that many yellow dogs might be yellow without knowing it." Work from that angle. Get employers of labor to buy blocks of tickets. Work the schools and churches, and begin not less than two weeks in advance. It will all come back in box office returns.

Advertising Aids: Two styles of one and three sheets. One six-sheet and one twenty-four-sheet. One-sheet of players. Black-and-white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released November 1.

Picture Theatres Projected

DAYTONA, FLA.—Bell-Carleton Company will remodel Keating Casino. Improvements will include new floor, stage, decorations, etc.

FORT PIERCE, FLA.—Crystal Theatre will be remodeled.

JACKSONVILLE, FLA.—E. C. Hillyer has contract to erect $100,000 theatre at Ocean and Forsyth streets for S. A. Lynch Enterprises.

BENTON, ILL.—Mars Theatre has been remodeled and reopened under name of Benton Hippodrome.

CHICAGO, ILL.—Photo Amusement Corporation has been incorporated with $2,500 capital by Alexander Kleinman and George West.

CHICAGO, ILL.—Ascher Brothers have plans by H. L. Newhouse, 5,000 Woodlawn avenue for an addition to theatre, to cost $20,000.

McCOMB, ILL.—V. F. Grubb, owner Tokyo Theatre, has leased Chandler Theatre. Latter will be conducted under management of Jack Howland.

TERRE HAUTE, IND.—New Terre Haute Theatre costing $135,000 has been opened.

WASHINGTON, IND.—Liberty Theatre Company has been incorporated with $2,500 capital by Albert R. Devos, Harry Vonderschmitt and Theresia Vonderschmitt.

ROCK RAPIDS, IA.—R. W. Steen has disposed of Strand Theatre to C. J. Dyvig, of Sioux Falls.

PORTLAND, ME.—Strand Amusement Association has been incorporated with $50,000 capital.

DETROIT, MICH.—E. Bloss has let contract to Fidler Brothers, 272 Medbury avenue, to build one-story addition to moving picture theatre, 30 by 76 feet, to cost $4,500.

EUREKA, MONT.—A. Balublen, of Anaconda, has purchased Majestic Moving Picture Theatre from J. O. Parker.

LINCOLN, NEB.—F. D. Eager, 1825 P street, has let contract to A. A. Kneeland, 1909 Cherry street, to remodel two-story theatre, to cost $5,000.

ROCKAWAY BEACH, L. I., N. Y.—Max Kreamer, 558 Boulevard, has plans by J. P. Powers Company for interior alterations and an addition to moving picture theatre, to cost $3,000.

MANDAU, N. D.—H. L. Hartman has sold his interest in Palace Theatre to J. D. Maitland.

DAYTON, O.—Auditorium Realty Company has been incorporated with $300,000 capital by Milton Rauh, Joseph B. Doolidge and others. New company will rebuild Auditorium Theatre.

NELSONVILLE, O.—J. Tallyer has plans by William Neills for a moving picture theatre, to cost $18,000.

ERIE, PA.—Columbia Theatre will be remodeled, and an addition built, increasing the seating capacity. Improvements will cost above $20,000.

FARRELL, PA.—William A. Ullom, Horton-Hamilton building, is preparing plans for remodeling Cymric Theatre. Improvements will cost about $5,000.

DALLAS, TEXAS.—Jean Finley has taken over management Old Mill Theatre.

NEWPORT NEWS, VA.—J. Ormof, 20th street and Jefferson avenue, has plans by W. H. Simpson, Board of Trade Building, Norfolk, Va., for one-story theatre, 50 by 100 feet, to cost $25,000.

TOMS CREEK, VA.—M. Cousins, Norton, Va., has contract to erect theatre for Virginia Iron, Coal and Coke Company.

PORT ANGELES, WASH.—Port Angeles Amusement Company has plans by Architect Grinnold for moving picture theatre.

TACOMA, WASH.—Melbourne Theatre will close for an indefinite period, during which time the structure will be enlarged and newly decorated.

EAGLE RIVER, WIS.—J. R. Brazell has taken over management of Dreamland Theatre.

PHOENIX, ARIZ.—A. C. Hubbard, Redlands, Cal., has plans by Alfred W. Rea and C. E. Garstang, 720 Black Building, Los Angeles, for two-story moving picture theatre, with balcony, 50 by 137½ feet, having seating capacity for about 1,000 persons and to cost $25,000.

JONESBORO, ARK.—Princess Theatre has been converted into moving picture house, renamed the Liberty, and opened under the management of Whitney Collins.

BRIDGEPORT, CONN.—S. Z. Roll, 26 Church street, New Haven, Conn., has plans by Thomas W. Lamb, 544 Eighth avenue, New York, for remodeling theatre here.

ATLANTA, GA.—Contracts for remodeling interior Loew's Grand Theatre building have been awarded.

BELLEVILLE, ILL.—Arthur Esberg has taken over management of Washington Theatre and Airdome.

DECATUR, ILL.—Decatur Theatre Corporation has been incorporated with $20,000 capital. T. J. Prentice interested.

HEBRON, ILL.—Arthur Latham has taken over Hebron Moving Picture Theatre.

PEKIN, ILL.—George E. Troughton has purchased Court Theatre from Robert Kennedy and plans to install pipe organ.

ELKHART, IND.—According to Ezra Rhodes of South Bend, Orpheum Theatre, originally designed as vaudeville house, will be converted into moving picture theatre.

SALEM, IND.—Bedford Theatre Company has purchased Dream Theatre from J. H. Christy.

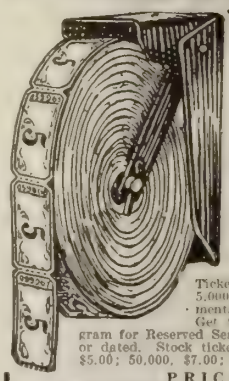
"NEWMAN" Brass Frames and Rails

Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.
ESTABLISHED 1882
We manufacture the frames in various finishes which do not require polishing.
Write for our Latest Catalogue
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

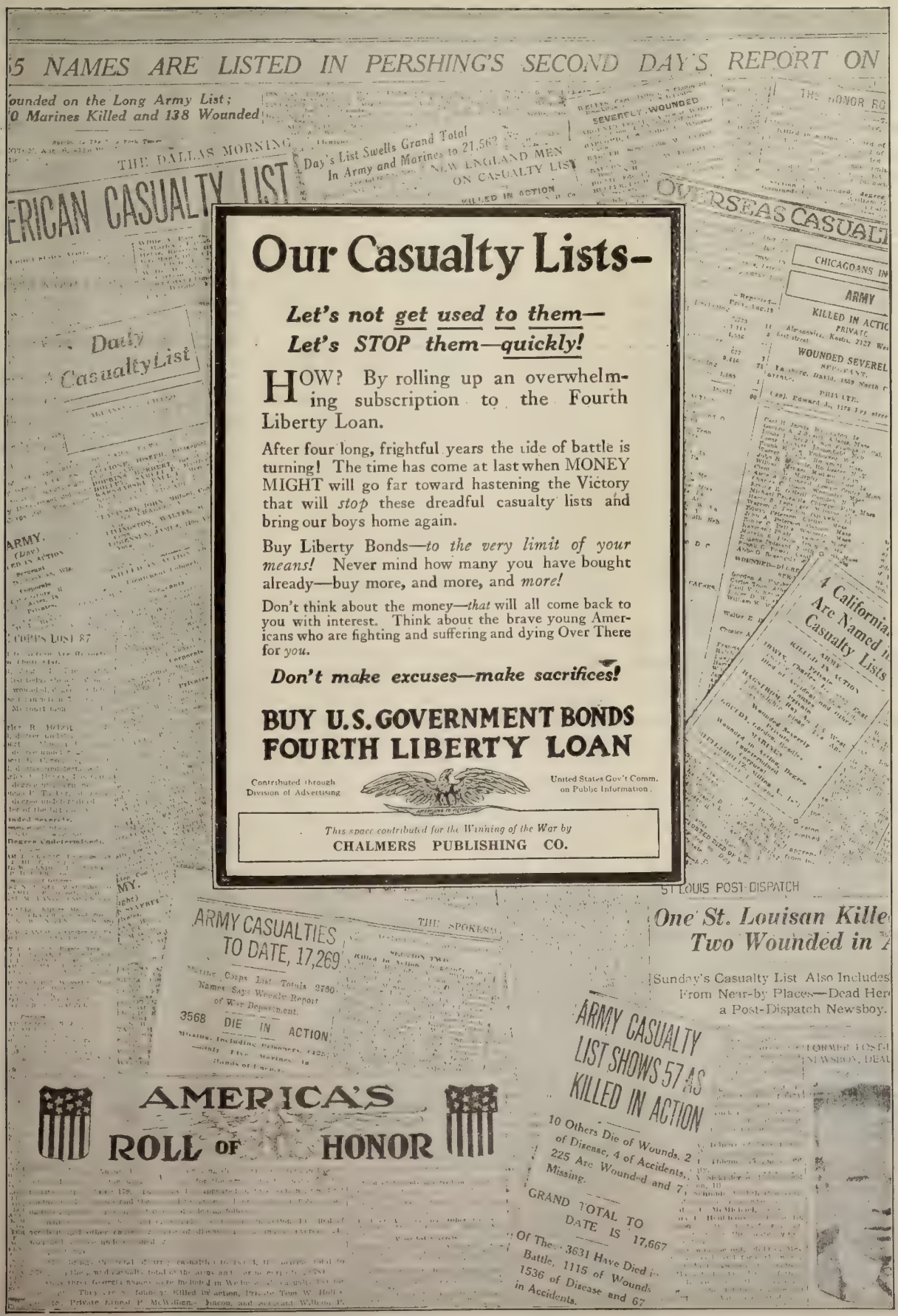
National Ticket Co., Shamokin, Pa.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR



Our Casualty Lists—

Let's not get used to them—
Let's STOP them—quickly!

HOW? By rolling up an overwhelming subscription to the Fourth Liberty Loan.

After four long, frightful years the tide of battle is turning! The time has come at last when MONEY MIGHT will go far toward hastening the Victory that will *stop* these dreadful casualty lists and bring our boys home again.

Buy Liberty Bonds—*to the very limit of your means!* Never mind how many you have bought already—buy more, and more, and *more!*

Don't think about the money—*that* will all come back to you with interest. Think about the brave young Americans who are fighting and suffering and dying Over There for *you.*

Don't make excuses—make sacrifices!

BUY U.S. GOVERNMENT BONDS
FOURTH LIBERTY LOAN

Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War by
CHALMERS PUBLISHING CO.

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolfville Tale—Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCTOBER 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 13.

Hands Up (Episode No. 9, "A Leap Through Space"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, "The Torture Trap"—Two Parts—Drama).
Why Pick On Me (Harold Lloyd—Comedy—Rolin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical).
Official War Review No. 16 (Topical).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 20.

The Bells (Frank Keenan—Five Parts—Drama Anderson-Brunton).
Hands Up (Episode No. 10, "The Sun Message"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, "The Iron Chair"—Two Parts—Drama).
An Enemy of Soap (Toto—Comedy—Rolin).
On Caribbean Lapped Shores (Travel-Post).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France's Dusky Warriors—Topical—French Pictorial).
Official War Review No. 1, (Topical).
Hearst-Pathe News No. 86.
Hearst-Pathe News No. 87.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.
Oct. 20—Whose Little Wife Are You?

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Oct. 27—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Drama).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Oct. 20—The Make Believe Wife (Billy Burke—Five Parts—Drama).
Oct. 20—Gipsy Trail (Bryant Washburn—Five Parts—Drama).
Oct. 27—Woman's Weapons (Ethel Clayton—Five Parts—Drama).
Oct. 27—A Daughter of the Old South (Pauline Frederick—Five Parts—Drama).
Oct. 27—Mirandy Smiles (Vivian Martin—Five Parts—Drama).

Artcraft Pictures.

Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).
Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Oct. 20—Snobs (Owen Moore—Five Parts—Dr.).
Oct. 27—The Cheat (Special—Five Parts—Dr.).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.
Oct. 20—Building the Eagle Boat.
Oct. 27—The Development of Big Gun Construction.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.
Oct. 20—Fiji Does Its Bit.
Oct. 27—Fire Walkers of Beqa.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

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MANAGER at liberty; American; 42; fourteen years' experience; knows business thoroughly; go anywhere; best references. Address Expert, care M. P. World, N. Y. City.

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ORGANIST AT LIBERTY for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

CAMERAMAN 45 years old; own professional camera, eight years' experience with large producing company, is open for engagement. Best references. P. B., care M. P. World, N. Y. City.

FILM SALESMAN—Branch manager covered entire South, knows conditions. Would consider Southern territory. Write Experience, care M. P. World, N. Y. City.

MANAGER twelve years' experience desires connection with high class theatre where ability and accomplishment will be appreciated. Write presentation, care M. P. World, N. Y. City.

MOVING PICTURE theatre manager open for position; can assume full responsibility and will go anywhere. Seven years' experience, exempt from draft. Best of reference. Salary $50.00 or salary and commission. Ellwood C. Adolph, 2617 14th St., N. W., Washington, D. C.

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EQUIPMENT FOR SALE.

POWER'S 6A machine, practically new, 60 ampere mercury arc tube, subject inspection. Hugh Salmon, 2725 N. Clark St., Chicago, Ill.

SIMPLEX—Used six months, good as new, $225, with Edison inductor. See it. Clarke, 35 Lincoln Park, Newark, N. J.

FOR SALE—The following used machines: One slightly used Simplex, $275.00, guaranteed one year. Two Power's 6A, each $100; two Edison model D, each $75; one Motiograph, $75. Webster Electric Co., 719 9th St., N. W., Washington, D. C.

FILMS FOR SALE OR RENT.

THREE hundred one- and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

FEATURES FOR SALE—"Midnight at Maxim's," "Dante's Inferno" and many others. D. W. Griffith's two reel Biograph features. "Brute Force," "Little Tease," "Mothering Heart," "Beast at Bay," "Last Drop of Water," "The Fatal Wedding." Send for complete list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

200 REELS of film for sale cheap. Will sell in any quantity desired. Send for list. A. P. Kowalski, Gillitzin, Pa.

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 25—No. 43 (Topical)—03201.
Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03233.
Oct. 23—No. 47 (Topical)—03243.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Sept. 25—Hello Trouble (Babe Hardey—Two Parts—Comedy)—03200.
Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.
Oct. 23—Painless Love (Babe Hardy—Two Parts—Comedy)—03242.

NESTOR.

Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.
Oct. 21—The Love Craze (Florence Lawrence—Comedy)—03241.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 5—Fighting for Freedom (Episode No. 1, "Admiral Beatty's Fleet in Action"—Topical)—03218.
Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03299.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.

UNIVERSAL SCREEN MAGAZINE.

Sept. 28—Issue No. 90 (Educational)—03202.
Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.

UNIVERSAL SPECIAL FEATURE.

Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug"—Two Parts—Drama)—03205.
Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters"—Two Parts—Drama)—03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.

UNIVERSAL CURRENT EVENTS.

Sept. 28.—Issue No. 72 (Topical)—03203.
Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.

STAR COMEDIES.

(*Lyons-Moran Pictures.*)

Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03239.
Oct. 26—Why Worry—03250.

WESTERN AND RAILROAD DRAMAS.

Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.
Oct. 19—The Husband Hunter (Neal Hart—Two Parts)—03236.
Oct. 26—The Dead Shot (Helen Gibson—Two Parts)—03246.

Mutual Film Corp.

STRAND.

Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept. 17—Screen Telegram (Topical)—58-T-1.
Sept. 21—Screen Telegram (Topical)—59-T-1.
Sept. 24—Screen Telegram (Topical)—60-T-1.
Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct. 8—Screen Telegram (Topical)—64-T-1.

OUTING-CHESTER PICTURES.

Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-0-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.
Sept. 22—The Jungle Joy Ride—13-0-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).
Oct. 21—A Perfect 36 (Mabel Normand—Five Parts—Comedy).
Oct. 28—Thirty a Week (Tom Moore—Five Parts—Comedy-Drama).
Nov. 4—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Nov. 11—The Hell Cat (Geraldine Farrar—Dr.).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts)
Oct. 21—A Pair of Pink Pajamas (Two Parts).
Nov. 4—The Jelly Fish (Two Parts).
Nov. 18—You Know What I Mean (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mabie Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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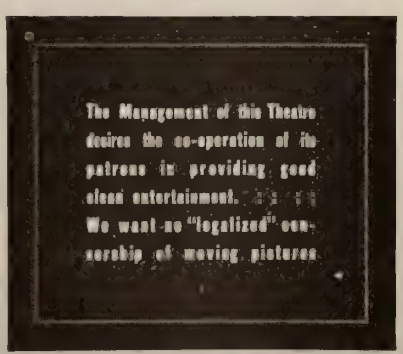
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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(*Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.*)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 25—Ali Baba and the Forty Thieves.

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 1—Riders of the Purple Sage (William Farnum).
Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).

EXCEL PICTURES.

Sept. 1—Bonnie Annie Laurie (Peggy Hyland).
Sept. 15—Queen of Hearts (Virginia Pearson).
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 15—Kultur (Gladys Brockwell).
Oct. 6—On the Jump (George Walsh—Five Parts).
Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept. 1—The Accident Attorney.
Sept. 8—At the Front.
Sept. 15—To the Rescue.
Sept. 22—The Kaiser's New Dentist.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

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Lafayette, We Come! Pershing, '17—(Perret Productions).

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BLUEBIRD PHOTOPLAYS, INC.

Beans (Edith Roberts—Five parts—Drama)—03197.
Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Oct. 19—Together (Violet Mesereau—Five Parts—Drama)—03238.
Oct. 26—Hugon, The Mighty (Monroe Salisbury—Five Parts—Drama)—03248.

CHRISTIE FILM COMPANY.

Sept. 2—Some Cave Man (Comedy).
Sept. 9—Are Second Marriages Happy?
Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Gricver Distributing Corporation, 51 East 42d Street, New York City.

No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauer Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Sept. 9—Angel Child (Kathleen Clifford—Five Parts—Drama—Plaza).
Sept. 16—Prisoners of the Pines (J. Warren Kerrigan—Five Parts—Drama—Hampton).
Sept. 23—Embarrassment of Riches (Lillian Walker—Five Parts—Drama—Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).
Oct. 28—Three X Bordon (J. Warren Kerrigan—Five Parts—Drama—Hampton).
Sept. 30—The Heart of Rachael (Barriscale—Five Parts—Drama).
Oct. 14—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

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Among the Cannibal Isles of the South Pacific (Educational).

GEORGE KLEINE.

Conquered Hearts (Rialto De Luxe).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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What Does a Woman Need Most (Six Parts).

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Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

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Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
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List of State Right Releases

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

State Right Releases

ADVANCED MOTION PICTURE CORP.

1493 Broadway, New York City.

The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.

Times Building, New York.

The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

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Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.

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The Vigilantes (Drama).

BERNARD H. BERNSTEIN.

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The Lion of the Hills (Wm. S. Hart—Drama).

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A Grain of Dust.

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Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.

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Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.

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When Men Betray (Drama).

HILLER & WILK, INC.

Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)

The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)

The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)

American Aristocracy.
The Matrimaniac.
The Americano.

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Suspicion (Six Parts—Drama).

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Sept. 1—The Fly Ball (Two Parts).
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

KING BEE FILMS CORP.

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May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.

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Zongar (Drama).

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His Daughter Pays.

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A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

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Just a Woman (Steger Production).
Men.
The Crucible of Life.

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Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)

The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
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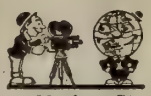

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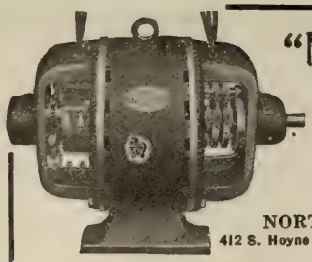

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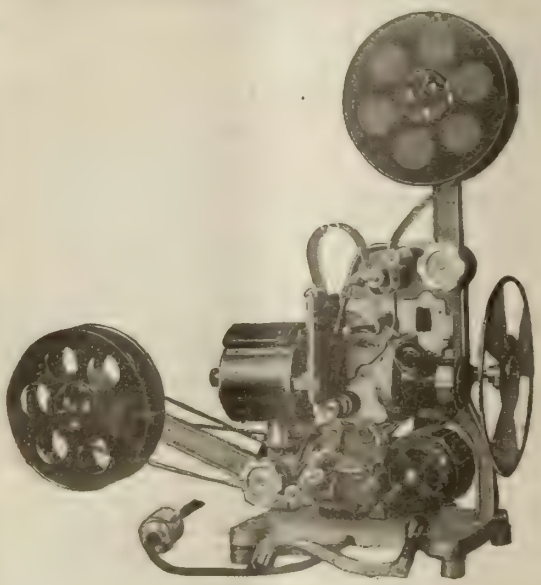

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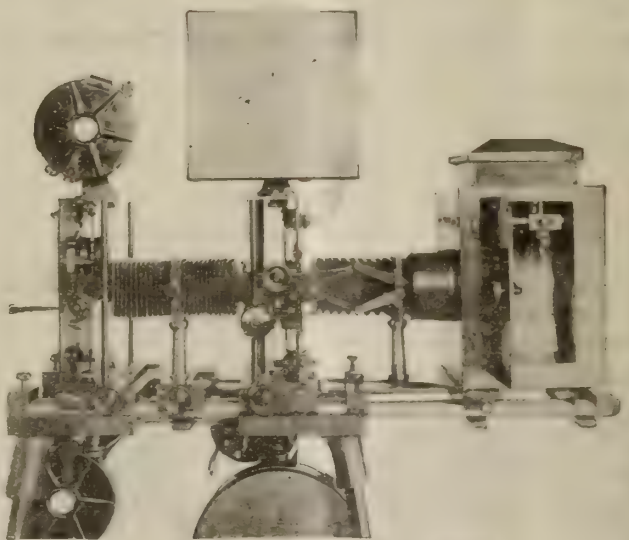

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In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES.

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   (a) Rheostat
   (b) Rewinders
   (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel in so far as possible, and to advise this Division of the action taken.

Conservation Division
War Industries Board

235-50

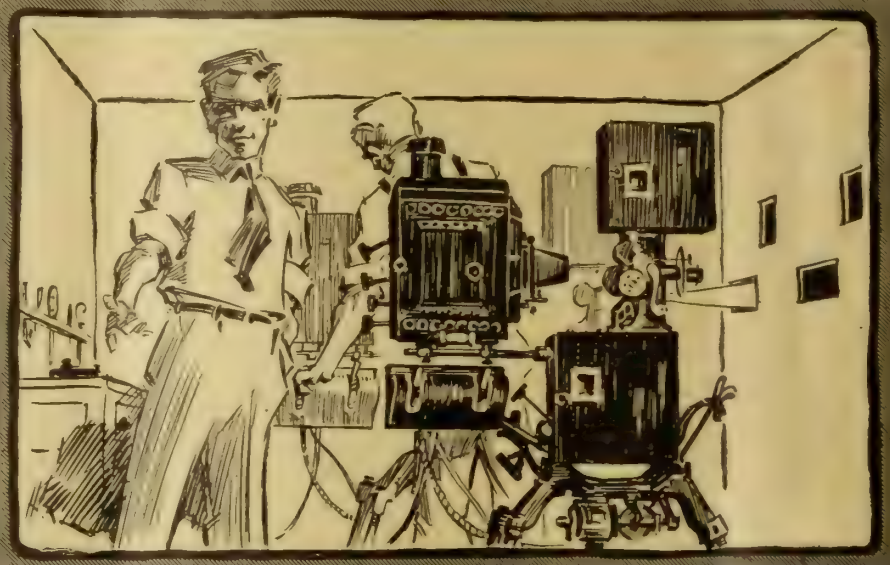
We pledge ourselves to abide by its provision in every particular.

Precision Machine Co.
Manufacturers
Simplex Projectors

Nicholas Power Co., Inc.
Manufacturers
Power's Cameragraph

Enterprise Optical Co.
Manufacturers
Motiograph

Victor Animatograph Co.
DAVENPORT, IOWA
Manufacturers
Victor Projector



Projectionist Ray *says*

"Get acquainted.

"Nothing like meeting people and being friends.

"So I'm saying, come to the National Motion Picture Exposition at Madison Square Garden, October 5th to 13th.

"Don't stop at that, either. Come to Booths 25 and 26 and get acquainted with the makers of **Power's Cameragraph.** Let them give you a handshake and, in a friendly way, demonstrate why, as I have been continually saying about this projector,

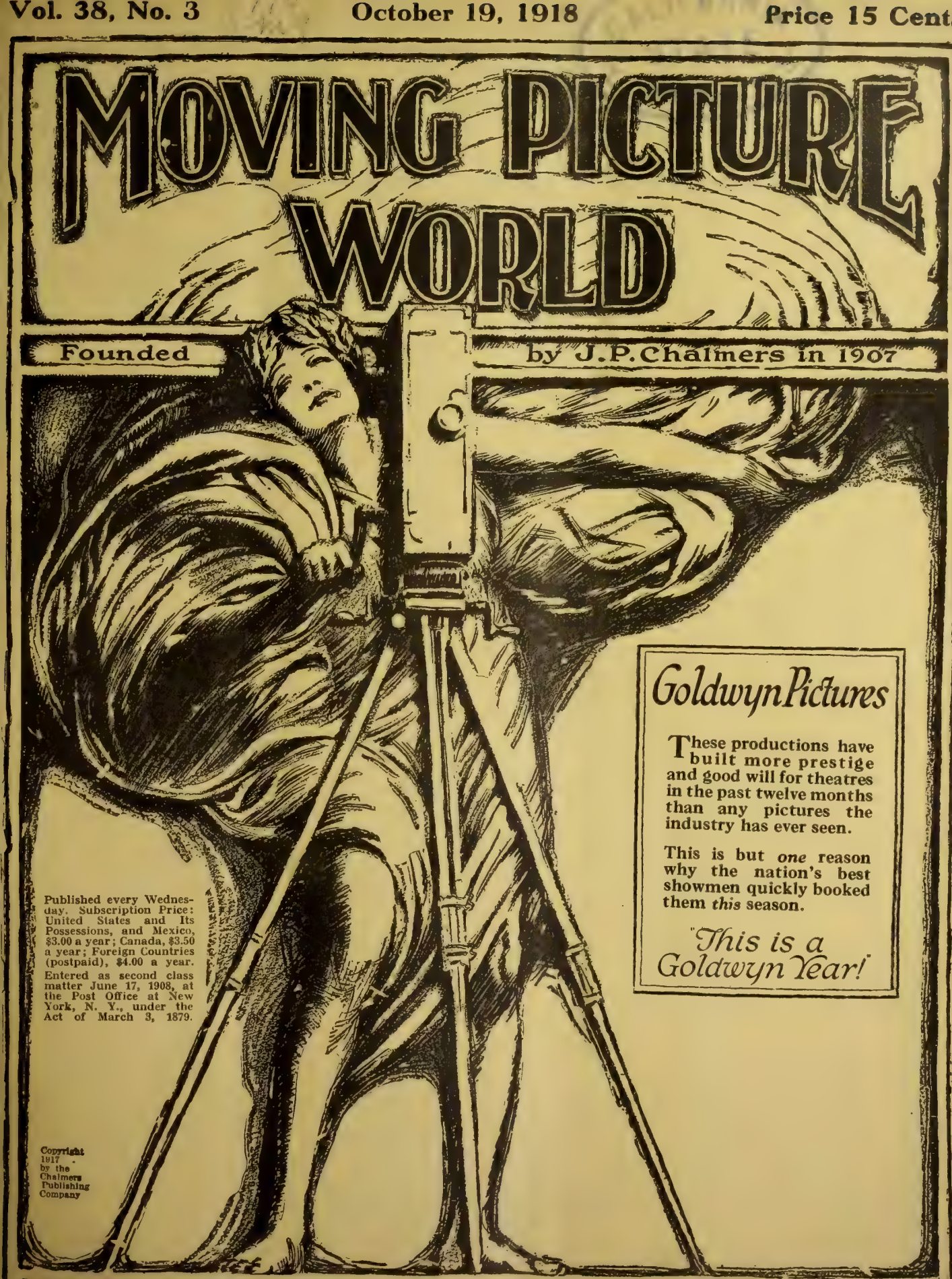
"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.

Vol. 38, No. 3 October 19, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907



Goldwyn Pictures

These productions have built more prestige and good will for theatres in the past twelve months than any pictures the industry has ever seen.

This is but *one* reason why the nation's best showmen quickly booked them *this* season.

"This is a Goldwyn Year!"

Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year.

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

"I had the people coming from 30 miles away...."

"The KAISER—the Beast of Berlin"

"WE had to give two extra shows on Tuesday and Wednesday which ran up till 12 o'clock and the business was better each day it ran. We showed during the three days to a little over 3,000 people, which is a record over any picture ever in Fort Scott. **I had the people coming from 30 miles away.**"

D. Filizola, Fort Scott, Kansas.

Book now! **Repeat!**

JEWEL Productions, Inc.
1600 Broadway, New York City

CASH IN ON TRIPLE TROUBLE!

Read the advice of experts:

"Charlie Chaplin's tricks in 'Triple Trouble' will get the laughs. You needn't worry about that. In fact I can safely say they will be as hearty as any that have ever been caused by his contributions in the past."

—Motion Picture News.

"'Triple Trouble' is one of the funniest comedies that Chaplin ever appeared in, and he uses some of the most original laugh producing tricks that were ever screened. This picture is not a reissue; the scenes and story are new."

—Photoplay Journal.

"'Triple Trouble' was made when the comedian was at his best, and is one long, continuous laugh."

—Motion Picture Bulletin.

Essanay

George Kleine System
Distributors

Perfection Pictures

"HOW CHARLIE CAPTURED THE KAISER"
BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG.CO
CARL LAEMMLE
PRESIDENT
1600 BROADWAY
NEW YORK
A RIOT!
"HOW CHARLIE CAPTURED THE KAISER" is shaking the whole country with laughter. . . . IT'S A RIOT . . . and if you handle this Comedy with the right kind of advertising, you can show it for 2—3—or 4 days or a week and the crowds will automatically stalk in to get the fastest, best roarfest of the season. Special newspaper advertising mat can be had from your Exchange.
Book through your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., largest film manufacturing company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.

Note: This is the Second Picture of this Series

"AROUND the CLOCK with the SAILOR"

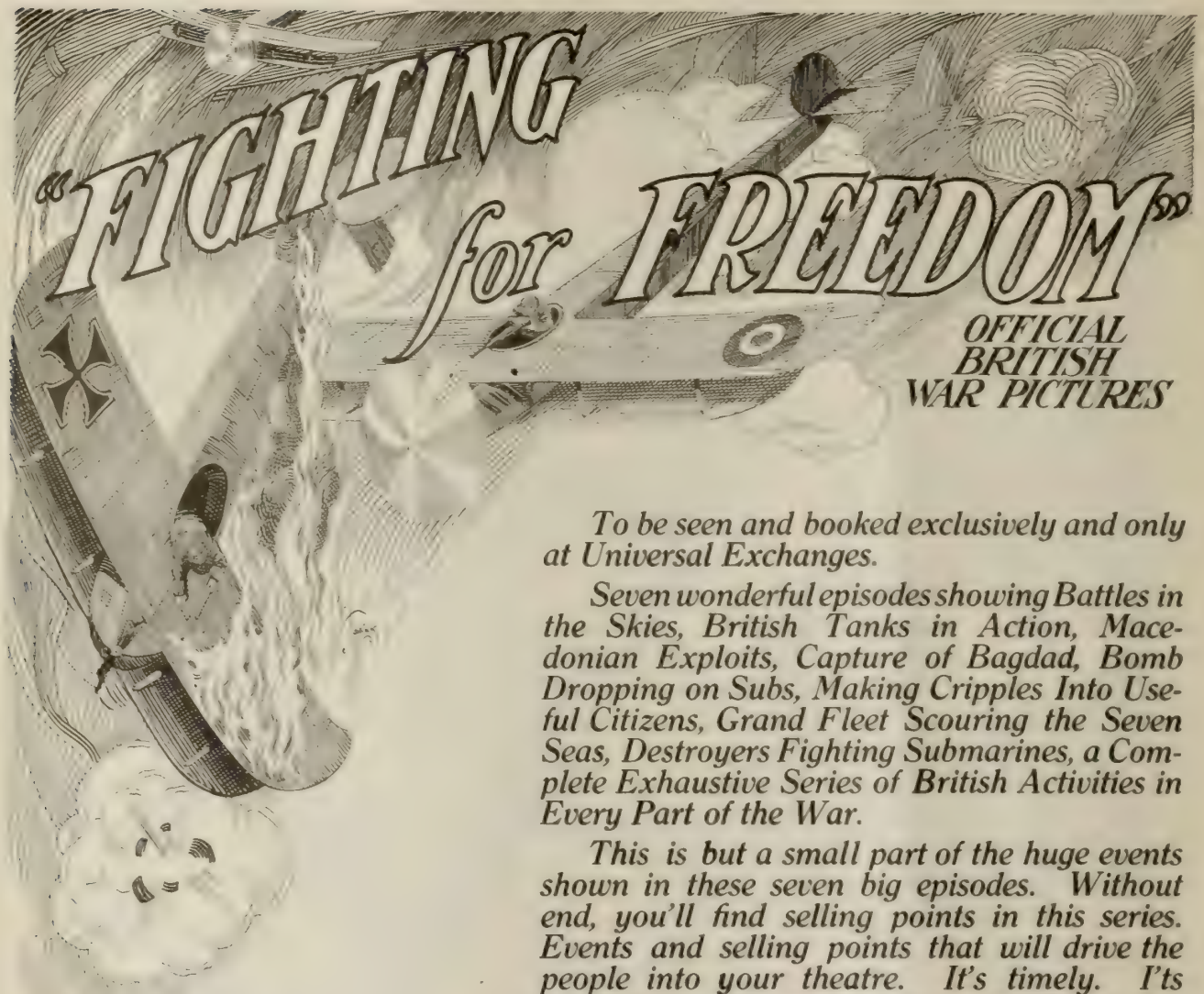
Packing 'Em in the Biggest Houses Everywhere

Nothing So Timely. Nothing So Entertaining

THE Millions of people who have already seen the first release—"AROUND THE CLOCK WITH THE ROOKIE"—are packing theatres showing the second release—"AROUND THE CLOCK WITH THE SAILOR"—and will continue to pack 'em when the third release comes out—"AROUND THE CLOCK WITH THE MARINE"—WHY? Because it's what the people want. The fathers, mothers and relatives are eager to see the boys in play, in action anywhere and at any time.

CASH in on that sweeping nation-wide demand and eagerness to see our boys. Thrill your people—entertain them—send them away happy, eager and anxious for the next release of this series. The Y. M. C. A. stands back of this series. The local officials will get behind you and help you put this series over. Confer with the local Y. M. C. A. people at once—then BOOK and boost to the limit.

Book through your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING CO., largest film manufacturing company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.



To be seen and booked exclusively and only at Universal Exchanges.

Seven wonderful episodes showing Battles in the Skies, British Tanks in Action, Macedonian Exploits, Capture of Bagdad, Bomb Dropping on Subs, Making Cripples Into Useful Citizens, Grand Fleet Scouring the Seven Seas, Destroyers Fighting Submarines, a Complete Exhaustive Series of British Activities in Every Part of the War.

This is but a small part of the huge events shown in these seven big episodes. Without end, you'll find selling points in this series. Events and selling points that will drive the people into your theatre. It's timely. It's what the people want to see, especially at this moment with the overwhelming advance on the entire French front, as well as in Belgium.

You show one episode every week, boosting the title of each episode exactly as you boost a costly big feature. If people were interested in war doings a year ago they are a hundred times more eager to know and see all the big happenings NOW.

It's your big opportunity to bring to your house the big things Great Britain has done in the war. These pictures are exclusive and can be seen and booked ONLY at Universal Exchanges. Book now. Play it up BIG. Posters, ads and everything all prepared and READY.

Your nearest UNIVERSAL Exchange will send you a copy of the Advertising Campaign Book that tells the whole big story of this big seven-reel production. Get a copy today. Study it and realize the big money-making possibilities of this wonderful series.

Mr. Boyd Tells How To Break Box-Office Records

A Stunt That Worked!

THE easiest methods often are the most efficient. Alexander R. Boyd, of the Arcadia and Great Northern Theatres in Philadelphia, tried a simple plan for filling his Great Northern Theatre at **every** performance.

And it **worked!** It broke all records!

All he did was to book the Success Series and to advertise them. The public did the rest—crowding his theatre to see these masterpieces.

Mr. Boyd writes to Walter E. Greene, Managing Director, Department of Distribution, Famous Players-Lasky Corporation, as follows:

> I want you to know how well pleased I am with the SUCCESS SERIES, now playing at the Great Northern Theatre.
>
> Paramount Pictures always brought a lot of business but the SUCCESS SERIES breaks the record.
>
> The Great Northern patrons are Paramount fans and the house is filled at every performance.
>
> I cannot say too much regarding the SUCCESS SERIES and hope other exhibitors swell their box office receipts by booking these features.

Mr. Boyd is only one of hundreds of exhibitors who are finding that the Success Series pictures **are** buried treasure, dug up for all the theatres.

Have you got your share yet?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK Paramount Pictures

Success Series Schedule

In Order of Release

September

MARY PICKFORD in "The Eagle's Mate"

MARGUERITE CLARK in "Wildflower"

Special "THE GIRL OF THE GOLDEN WEST"

PAULINE FREDERICK in "Zaza"

GERALDINE FARRAR in "Carmen"

October

JOHN BARRYMORE in "The Man from Mexico"

JACK PICKFORD in "Seventeen"

VICTOR MOORE in "Snobs"

Special "THE CHEAT"

November

MARY PICKFORD in "Caprice"

MARGUERITE CLARK in "The Goose Girl"

PAULINE FREDERICK in "The Eternal City"

Special "THE OLD HOMESTEAD"

TRADE MARK Paramount Pictures

"Hearts of the World" Is Making Record Run at the Alcazar

The Baby That Made Five Hundred "Bucks" In Five Seconds—

And the kid was newly adopted, at that! But as soon as she was worth five hundred in real money, a Pop turned up, oh! so quick! Gee! men are all alike!

THE NEW ART FILM COMPANY Presents

DOROTHY GISH IN "BATTLING JANE"

A Paramount Picture

By Arnold Bernot. Directed by Elmer Clifton

TO-DAY

MOUNT THEATRE

Eleventh Week

The Kid who helped Stick-up the Doctor

You see, they had a Thrift Stamp Drive, and to boost the Drive they had a Baby Show, and Battling Jane's adopted kid won the $500 prize, and then the real father turns up and tries to prevent the kid soaking the whole sum in Thrift Stamps. Lord, it's funny!

THE NEW ART FILM COMPANY Presents

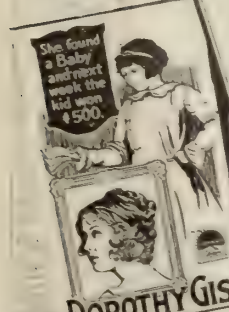
DOROTHY GISH IN "BATTLING JANE"

A Paramount Picture

By Arnold Bernot. Directed by Elmer Clifton

TO-DAY

PARAMOUNT THEATRE



DOROTHY GISH

FIVE hundred right at one swoop in a small town, and before you know it the kid bought Thrift Stamps with the whole roll and showed she was American! Some picture!

THE NEW ART FILM COMPANY Presents

DOROTHY GISH IN "BATTLING JANE"

A Paramount Picture

By Arnold Bernot

Directed by Elmer Clifton

TO-DAY

Paramount Theatre

Dorothy Gish Triumphs!

IN Dorothy Gish, the great moving picture public has found a mighty welcome friend—a comic, pert little person as lovable in her Paramount Pictures as she is in D. W. Griffith's "Hearts of the World."

Read what the conservative New York Times said about her:

DELIGHTFUL Dorothy Gish—the adjective just seems to stick to her name—makes her first appearance as an independent Paramount star at the Rivoli this week in "Battling Jane," and that will be good news to many. Miss Gish has unusual pantomimic ability. She can make a part comprehensible and real without the aid of interrupting lines. Her acting suggests the bit of verse anent the complete death of the little dog Rover—when she acts she acts all over. It is a positive delight to watch her.

In "Battling Jane" she has a part similar to that of the Little Disturber in "Hearts of the World." As a care-free vagabond she appears in a New England village—or a Southern or a Western or any other kind of village—and adopts an abandoned child because there is no one else to adopt it. Her battles follow with the child's brutish father, a crook, and with the deafness of a storekeeper, with a rain storm, and almost everything else that could be assembled against her.

ADVERTISE "Battling Jane!" Her first Paramount Picture will make Dorothy Gish one of the biggest money-makers on your list.

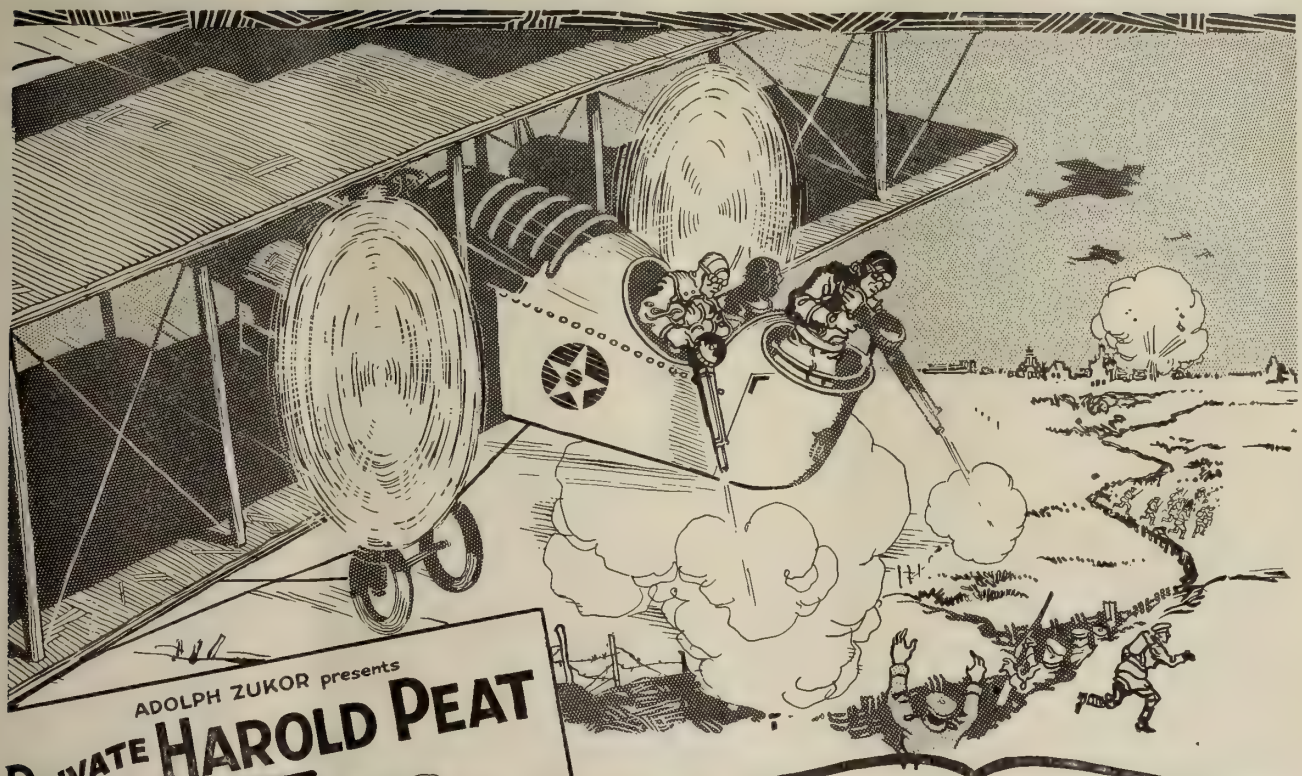
FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

PARAMOUNT SPECIAL OFFICIAL HERE



"Two Years in Hell and Back with a Smile"

PRIVATE Peat's story has already been made world-famous by the newspapers, by the book he wrote, and by the talks he has given.

But the screen version of his Bobbs-Merrill Company's best seller is as vivid as life. It will show America just what the American boys are battling through and how they are grimly smiling as they do their job neatly.

Just back from the trenches, Private Peat shows you what life is like for our boys on the battlefields of France.

It's a PARAMOUNT-ARTCRAFT SPECIAL, and you and all the folks in your town know **that** means a production as big as a circus.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

SCREEN CLASSICS INC.

presents

HAROLD L

in the supreme production

Directed in 6 ACTS by Edwin Carewe ·

Distributed Exclusively by METRO PICTURES CORPORATION ·

OCKWOOD PALS FIRST

Produced by Yorke Film Corporation · Adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's famous novel published by Messrs. Harper & Bros.

NOW BOOKING

METRO PRODUCTIONS

compel public approval and you can get the proof from any Metro Exhibitor anywhere · They are the great stories, made so skillfully and so well acted that they are the greatest entertainments in the world· They are supervised by MAXWELL KARGER, the really big picture maker of today·

Make their success your success·

The newest All Star Series Metro is

SECRET STRINGS

with

OLIVE TELL

of To Hell with the Kaiser fame—and Marie Wainwright·

The great Kate Jordan wrote it for Ainslee's Magazine, June Mathis adapted it for the screen and John Ince directed it·

RELEASED BY
METRO
OCTOBER 7th
Maxwell Karger Mgr. of Productions

METRO PICTURES

THE RIGHT PICTURE AT THE RIGHT TIME!

BOOK THE SCREEN CLASSICS, INC.,
PRODUCTION

MR. ARNOLD DALY

IN

MY OWN UNITED STATES

DURING THE LIBERTY
LOAN DRIVE!

FROHMAN AMUSEMENT CO., WM. L. SHERRILL, President

METRO

Exclusive Distributors

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

OUR CHIEF DUTY

———and it's both a patriotic and a pleasing duty———is to knuckle down and do all we can———and even more than that———to

WIN THE WAR!

OUR NEXT DUTY

———and it's also pleasing and patriotic———is to make the best possible pictures:

Pictures so good they will cheer and entertain our people whose sons and husbands and fathers are fighting the unspeakable demons of Kultur;

Pictures so good they will increase the war revenue of our Government, and enable us to purchase double our proportion of

LIBERTY LOAN BONDS

Independent exchanges and exhibitors in every part of the United States are co-operating with the Gaumont News and Graphic to show to the people attractive pictures calculated to stimulate subscriptions to the FOURTH LIBERTY LOAN.

Gaumont PARIS

Gaumont Co.

FLUSHING, N. Y.

Gaumont LONDON

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

Goldwyn Pictures

He Dared To Love The Daughter Of The Richest Man In Town.

A HANDSOME chauffeur on "thirty per" in war-time. A beautiful girl who made him forget all about the high cost or living—and loving.

The romance of a thin bankroll and a stout heart.

Obstacles, disappointments, adventures—none of these could keep Danny Murray, with the laughing eyes and the romantic heart, from winning. His motto was "You can't beat the luck of the Irish."

In the great game of Love he came, he wooed, he conquered. This will indicate to every live exhibitor *how he can exploit and profit on*

TOM MOORE in Thirty A Week

by Thompson Buchanan
Directed by Harry Beaumont

Released everywhere October 21. *This rattling, speedy story would make any likable personality a star over-night.*

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

"AUDIENCES ROSE FROM

THERE'S *the dollar-mark verdict* of exhibitor and public approval of the most successful special production offered to American exhibitors in months—

Betzwood Film Company's
Spectacular Patriotic Melodrama

For the FREEDOM

with LADY TSEN MEI

THE SCREEN'S ONLY CHINESE STAR

Conceived and Directed by **Ira M. Lowry**

It is the verdict of the great Stanley Theatre, Philadelphia, which *has never before played any special production of an independent producer.*

As proof of its great profit-making powers, this production has been booked for second, third and fourth runs in Philadelphia; at every important neighborhood house in the city, and for first runs in all the larger cities in the entire Philadelphia territory.

"For the Freedom of the East" thrills because it is packed to the brim with action, melodrama, romance, mystery, intrigue and heroism. A picture showing *history in the making* and revealing the dramatic alliance of America, China and Japan *that has crumbled the Kaiser's hopes of conquest through Asia.*

Honored by the attendance of China's Ambassador to the United States and his aides at its opening performance.

THEIR CHAIRS AND CHEERED"

of the EAST

PHILADELPHIA PRESS: Opening the Fourth Liberty Loan campaign, "For the Freedom of the East" proves a smashing attraction at the Stanley. Love, romance, hatred and strife as the themes and the unusual star, Lady Tsen Mei, were responsible for record patronage.

PHILADELPHIA NORTH AMERICAN: "For the Freedom of the East" lives up to all the things that have been said about it in advance. An unusual star with personality and charm. . . *The story is a thriller.*

PHILADELPHIA BULLETIN: Rarely does the eye ever see on the screen such an unusual picture as "For the Freedom of the East." As strong a patriotic production as could possibly be conceived.

PHILADELPHIA RECORD: "For the Freedom of the East"—powerful, daring, thrilling—also shows the triumph of Allied arms and the salvation of Russia. A picture exactly attuned to the popular tastes of the moment.

PHILADELPHIA PUBLIC LEDGER: Something brand new in screen drama is "For the Freedom of the East." A really remarkable picture that all Philadelphia seems to be going to see this week at the Stanley.

PHILADELPHIA INQUIRER: A drama of gorgeous coloring revealing the deviltry and stupidity of the German spy system. A tremendously powerful and timely production.

This sensational production should be booked *now* to enable you to obtain its fullest and greatest publicity values. Directed by the same skilled hand that produced the other great money-maker, "For the Freedom of the World." Write or wire your nearest Goldwyn office at once for playing dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42*nd* Street New York City

CAPITOL COMEDIES

THERE'S A WIDE WORLD CRY FOR LAUGHTER

FOR happiness—fun—cheerfulness. For relief from tension and depression. *Those who have wept must also smile.*

This is THE GREAT LAW OF REACTION. Americans are hungry for something to appeal to their unquenchable and unbeatable sense of humor.

Their demand is answered every second week by a national comedian of high favor and great popularity

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

The twelve rollicking two-reel comedies that have established his fame and drawing power since May are in perfect condition and can be booked from any Goldwyn office at the rate of one a week until you catch up with his current bi-weekly releases. His newest releases are:

Oct. 7: Bill Camps Out
Oct. 21: A Pair of Pink Pajamas
Nov. 4: The Jelly-Fish
Nov. 18: You Know What I Mean

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH - *President*
16 East 42nd Street New York City

Edgar Lewis

Edgar Lewis

"The Bret Harte of Motion Pictures" *Theatre Magazine, October, 1918*

announces

Six Edgar Lewis Super Productions

With the usual excellent Edgar Lewis cast of players

For Release During 1918 and 1919

For Distribution October 1, 1918:

Calibre .38

ALL THAT THE TITLE IMPLIES

A red-blooded story of the Northwest, with an unusual cast of players.

The Troup Train

Founded on the Saturday Evening Post story by Wm. Hamilton Osborne

Two million and a half subscribers have read this story; they will all want to see the photo play.

In Preparation:

The Sage Hen

By HARRY L. SOLTER

A "different" story, dealing with the mystery of the desert and a marvelous woman.

The Golden Woman

From the famous novel by RIDGWELL COLLUM

A woman of power, a man of determination and will, a touch of the psychic—an atmosphere of the unusual, make this a powerful, interesting photo-play.

Holier Than Thou

An original scenario by Pere Dupree.
A twentieth Century outlook on life.

Photography by Edward C. Earle

Telephone 8710 Bryant Edgar Lewis **142 W. 49th St., New York City**

the Tanks
Victory!
UNIFIED command and whole-hearted co-operation—and a cause that is fundamentally right and just—are the reasons why we are winning on every front today—and why the FOURTH LIBERTY LOAN is going to be an overwhelming success —that which is right and just and true must persist and prevail.
W.W.HODKINSON CORP.
527 FIFTH AVE., NEW YORK
HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES
BUY BONDS OF THE FOURTH LIBERTY LOAN

ROBERT BRUNTON

Announces the Early
Appearance of

BESSIE BARRISCALE

In a New Series of Important
Feature Photo-Plays

Directed by Howard Hickman

To Be Distributed by

W. W. HODKINSON CORPORATION

How many motion picture theatre owners have said: *"I wish I could get the right sort of comedies for my audiences!"*
Well, the right sort is here.

RAINBOW COMEDIES

RAINBOW COMEDIES

"Sparkle Like Wine"

A New Issue of
RAINBOW COMEDIES
Every Other Week

Snappy One-Reel Stories with Capable Casts and the True Atmosphere of Lightheartedness Which Appeals to Everyone

"NEARLY A SLACKER"
"SOME JUDGE"
"MY LADY'S SLIPPER"
"HOW SHE HATED MEN"
with
Lillian Vera
and Eddie Boulden

Produced by

UNITED STATES MOTION PICTURE Corporation

GENERAL FILM COMPANY, Distributor

Wolfville Tales

Mingled Thrill and Humor from the Rich Store of Western Adventure—*Written by Alfred Henry Lewis*

Short Subjects of Distinction and Charm Acted by Fine Human Types

THE CLIENTS OF AARON GREEN
CYNTHIANA
TUSCON JENNIE'S HEART
FARO NELL, LOOKOUT
THE DISMISSAL OF SILVER PHIL
THE COMING OF FARO NELL
WINNING OF THE MOCKINGBIRD
THE JEST OF TALKY JONES
THE WIDOW DANGEROUS
THE WOOING OF RILEY
THE HEIR OF THE BROKEN O
THE ROSE OF WOLFVILLE
THE CANYON HOLD UP
and other Tales released alternately with the famous O. Henry Stories.

Patricia Palmer and Otto Lederer in "The Canyon Hold-Up"

Produced for Broadway Star Features by the Vitagraph Company

GENERAL FILM COMPANY, Distributor

The First Step in the Climb for New Honors

The First of a Series of Eight Happy Pictures

"The Embarrassment of Riches"

From the Broadway Success by
Louis K. Anspacher, starring

LILLIAN WALKER

Now available at all
General Film Exchanges
Through the
Hodkinson
Service

Variety Says:

"An extremely pleasing subject—one that will make an appeal."

Billboard Says:

"A clean, refreshing story, correctly devised and adequately presented. Will please all classes."

Lillian Walker Pictures Corp.
LESTER PARK PRESIDENT
501 Fifth Avenue New York City

Be The First To Book "The Embarrassment of Riches"

featuring

LILLIAN WALKER

In Your Section and Share in the Embarrassment of Riches it Assures Exhibitors Everywhere

See the Special Hodkinson Representative At All General Film Exchanges

Here are the First Two Reviews

P. S. HARRISON in *"The Motion Picture News"*

"The kind of picture that is in demand just now. It will please because it deals with the happy side of life, and has been handled intelligently."

"Morning Telegraph"

"By all odds the best production in which this attractive young actress has ever appeared. Will undoubtedly meet with even greater success in its present form than when presented on the stage."

Book All the Eight Happy Pictures and Gain New Happiness From Your Box Office Reports

Just as "The Embarrassment of Riches" excels all Miss Walker's former successes, so the second of her series will surpass the first. It is a beautiful story of extraordinary charm, presented with the utmost appeal.

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City

On and After December 24, 1918
the name

HEARST-PATHE NEWS

will be discontinued. This famous
news film will then resume the name

PATHE NEWS

It will be photographed
by Pathe.
Edited, Distributed, Owned and Controlled
exclusively, as it has always been,
by Pathe

The Oldest and Best of All News Weeklies

THE ONE INDISPENSABLE FILM

PATHE EXCHANGE, INC.
25 WEST 45TH STREET :: NEW YORK

In the big, the medium sized and the smaller cities of the land; in the large and small towns; yes-and even in many of the cross-road villages Pathe' is posting the stunning twenty-four sheet poster of the whirlwind action serial

LEAH BAIRD
in
WOLVES OF KULTUR

with SHELDON LEWIS and CHARLES HUTCHISON

This mammoth billboard campaign will start a flood of coins to beating a rat-a-tat at your box office window!

Produced by Western Photoplays Inc. Written & Directed by J.A. Golden

PATHE' Distributors...

Its keynote is ACTION; Its great characteristic is THRILLS; It reveals the diabolical plot and counter-plot in this country of the unspeakable Kultur of the Hun

Can't you imagine how eager <u>your</u> audiences will be to see

LEAH BAIRD
in
WOLVES OF KULTUR
with SHELDON LEWIS

and how big a box office attraction it will be for you?

Produced by Western Photoplays Inc. Written & Directed by J.A. Golden

PATHE' Distributors...

AMERICAN FILM CO. INC., *PRESENTS*

MARY MILES MINTER
in
"Rosemary Climbs the Heights"

By BERNARD McCONVILLE *Directed By* LLOYD INGRAHAM

Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Visit your nearest Pathé Exchange and see this newest Mary Miles Minter offering—"Rosemary Climbs the Heights." You can book it now. Follow the lead of such exhibitors as Marcus Loew, Turner & Dahnken, Ruben & Finkelstein.

Now Playing:

Mary Miles Minter *in* *"The Eyes of Julia Deep"*

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Joseph M. Schenck presents

NORMA TALMADGE

NEVER before has any one star succeeded in making a series of pictures so universally popular and so widely successful as has been the First Series of Select Pictures in which Norma Talmadge has been starred. The value of this series to a theatre which has not already played these pictures can hardly be overestimated. Norma Talmadge is acclaimed by critics everywhere, and everyone wants to see her.

"THE MOTH"

"'The Moth' is an intense story of high society life, one that holds undivided attention through its multitude of surprising situations and its many clever character studies." —*New York Telegraph.*

"SECRET OF THE STORM COUNTRY"

(A Sequel to "TESS OF THE STORM COUNTRY")

"In it Norma Talmadge is at her impulsive, wistful-eyed, tempestuous, affectionate best; and Norma at her best would make any picture." —*Mae Tinnee in Chicago Tribune.*

"GHOSTS OF YESTERDAY"

"This will stand as the daddy of them all. There is not a man, woman or child who can leave a theatre where 'Ghosts of Yesterday' has been shown, and refer to one shortcoming." —*Motion Picture News.*

"BY RIGHT OF PURCHASE"

"The star distinguishes the picture by her radiant personality and clever acting, which is better even than in her past few productions." —*Exhibitor's Trade Review.*

"DE LUXE ANNIE"

"Norma Talmadge is at her best as 'De Luxe Annie, the Second.' Her piquant beauty is more noticeable than ever, though she sacrifices it dauntlessly." —*Exhibitor's Trade Review.*

"THE SAFETY CURTAIN"

"Norma Talmadge brings to this role all those varied capabilities for which she has justly gained fame as one of the greatest, if not the greatest, of emotional actresses on the screen." —*Motion Picture News.*

"HER ONLY WAY"

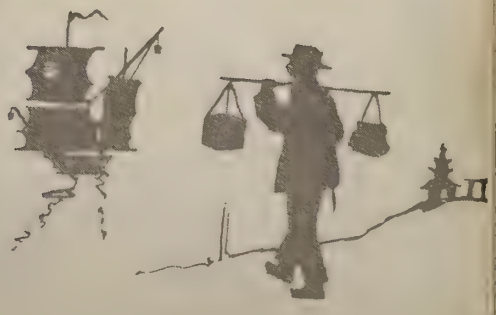
"This is the story that men will like and women will praise to the skies. Norma Talmadge is at her best, and her support is perfect." —*Exhibitor's Herald.*

SELECT SP PICTURES

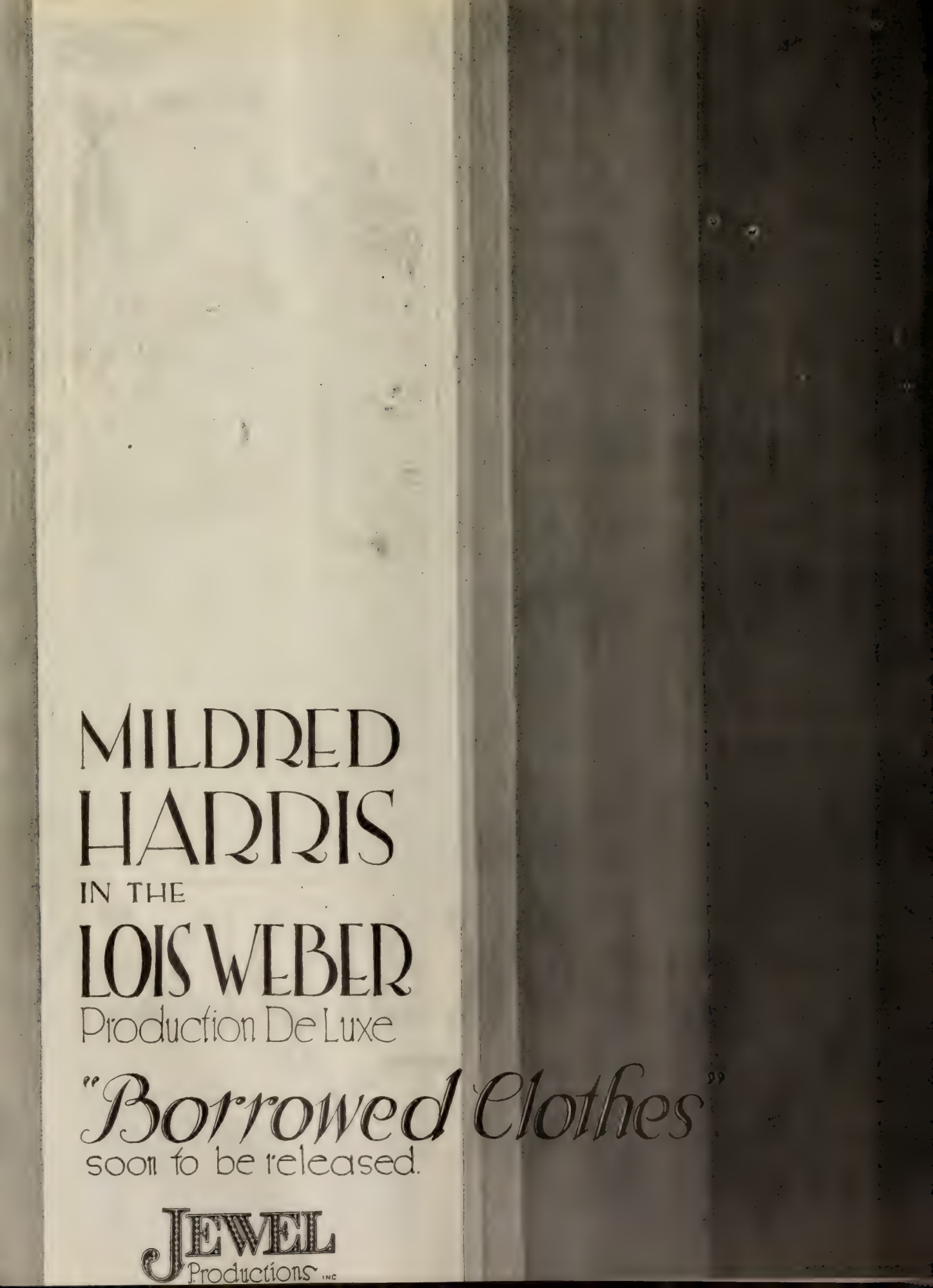
YOU as a buyer of pictures, know what a new Norma Talmadge production means to your theatre. If you are so lucky as to hold one of the Select contracts which brings "The Forbidden City" to your screen you have extra cause to be glad—for this is Norma Talmadge's finest photoplay, the top achievement of her busy young life. You can make good with this picture—make friends with it! Tell your patrons about it! Give it the superb presentation it deserves!

"The Forbidden City"
is the first of
Norma Talmadge's
Second Select Series

THE FORBIDDEN CITY"



Story by George Scarborough
Scenario by Mary Murillo
Directed by Sidney A. Franklin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Production De Luxe
"Borrowed Clothes"
soon to be released.
JEWEL
Productions INC

Timeliness

You, just as well as Manager Overstolz of the Lyric Theatres of St. Louis, know that it's timeliness that gets the biggest money. And Manager Overstolz says of

"The GEEZER of BERLIN"

A Travesty on "The KAISER, the Beast of Berlin"

AFTER playing it at both my West End houses, the West End Lyric and the Lyric Skydome, it appealed to me to switch to the big down-town house, the Lyric, for an additional day's run. A picture on this order is a wonderful tonic for the patron who is accustomed to see the ordinary week in and week out.

"A picture like 'THE GEEZER' helps all around the house. **Its timeliness makes it one of the biggest hits of the day.**

"Give us more of 'THE GEEZER' type and we'll all live in a happier atmosphere."

JEWEL Productions INC
1600 Broadway, New York City

Yes, Doctor—they have!

and today the members number over ONE MILLION!

YELLOW DOGS.

By DR. FRANK CRANE.

Somebody has started a Yellow Dog Clubbers Club. It already has a programme, a creed, a button, and everything.

I want to join.

Yellow Dog is an epithet applied to an undesirable citizen. He is otherwise known on the street as a no-account, low-life, bounder, sneak, pessimist, un-American, and moral slob.

He is also known as a crooked stick.

He sneers at the government, shakes his head dubiously over the outcome of the war, and altogether sets himself against the stream of patriotism in this country.

By these marks, some or all of them, you may know him.

He says this is a rich man's war, gotten up by the capitalists to enslave the workingman.

He says it is England's war, and we are merely pulling England's chestnuts out of the fire.

He says Germany is not so bad, and it might be a good thing for the world if she would win.

He sneers at our soldiers, and says a man's a fool to join the army or navy, and that a man of draft age ought to get out of it if he can.

He is not in favor of buying War Stamps or Liberty Bonds.

He magnifies German military successes and hints that things are a good deal worse with the allies in France than the censor will let us know.

He says Food Conservation is foolish.

He eats meat, wheat and fats whenever he feels like it.

He says the administration is deceiving the people and all the present officials want is to keep their party in power.

He finds a sinister motive for every patriotic deed.

He tells you that the men of great wealth and ability who are helping at Washington for a dollar a year are all grafters and are in it for the money.

He thinks the Bolsheviki did just right to lay down their arms and release millions of soldiers for Germany to use in France.

He says France is near collapse.

He says England is as bad as Germany.

He never does a thing to help this government, but does what he can to impede it.

He is a gloom spreader and a calamity howler.

If he is not openly pro-German it is because he is afraid; but he certainly is not pro-American.

If you know any such Yellow Dog, cut his acquaintance. The least you can do is to let him see that you despise him.

"If such there be, go mark him well,
And tell him to go plum to Germany,"

As the poet says.

(Copyright, 1918, by Frank Crane.)

Book

"THE YELLOW DOG"

and get this million behind you!

Help America get rid of the Beast.

Produced direct from Henry Irving Dodge's story in the Saturday Evening Post and Harper and Brother's Book.

JEWEL Productions INC
1600 Broadway. New York City

Yours for a "Full House"

3 Aces

in one Triangle Play

Belle Bennett

the beautiful woman whose keen intellect conquers the vicious plot to divert American charitable donations to the treasury of the Kaiser

with

J. Barney Sherry and Jack Richardson

in

"RECKONING DAY"

the photoplay based on an actual experience of the Secret Service in Washington during 1918.

Presented with three of Triangle's most popular favorites.

The proper presentation of this picture means profits for *you*, to invest in War Saving Stamps.

Play this for Profits and Patriotism

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EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

JULIUS STEGER'S GREATEST PRODUCTION

"HER MISTAKE"

with a powerful supporting company including

LOIS MEREDITH, EUGENE STRONG, CHARLES WELLSLEY,
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FRANK G. HALL, President

126-130 West 46th Street NEW YORK

SESSUE HAYAKAWA

The distinguished Japanese actor whose latest production "His Birthright" proved one of the big box office winners of the season, has put the same high dramatic artistry and equal box office value into his forthcoming play.

PRODUCED BY HAWORTH PICTURES CORPORATION

Special pre-release date October 13th

"The TEMPLE of DUSK"

A strange and fascinating drama in which a young Japanese poet sworn to guard the daughter of the girl he loved, gives his freedom and then his life to carry out his sacred pledge. Written by Frances Marion—Directed by James Young.

RELEASED BY MUTUAL FILM CORPORATION

Available October the 20th.

Seven Reels of Tumultuous Melodrama that Hooks Up With Events in Europe Like An Inspired Prophecy

THE FILM OF THE HOUR

Produced by S. L. Warner—Directed by John Joseph Harvey

For territory apply to

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Hiller & Wilk, Foreign Agents

Longacre Bldg., New York

Produced with Practically the Same Cast as

"My Four Years in Germany"

CAST OF CHARACTERS

Robert Busch	Earl Schenck
Crown Prince	Earl Schenck
Emily Busch	Claire Whitney
Richard Busch	Percy Standing
The Kaiser	Louis Dean
Lieutenant Patin	Jean Sunderland
Carl Von Strumpf	Fred G. Hearn
Lewis Keene	Charles T. Parr
A Blue Devil	Philip Van Loan
Little French Girl	Billie Wagner
Butler	Vic. De Linsky

She Was Not a Spy!

She was not even accused of being one. But when Brand Whitlock asked for mercy, he was answered in words that will sound forever as a trumpet call for vengeance:

"I am only sorry we haven't got four or five English women to shoot!"

The story of EDITH CAVELL, the British Red Cross nurse whose shooting inflamed the world, has been told in all its dramatic intensity by

ANTHONY PAUL KELLY

in

"The Woman the Germans Shot"

Marking the motion picture debut of

Julia Arthur as Edith Cavell

Supported by CREIGHTON HALE and a distinguished cast.

Directed by JOHN G. ADOLFI

Produced by
JOS. L. PLUNKETT and FRANK J. CARROLL
220 West 42nd Street, New York City

PROCLAMATION
Le Tribunal du Conseil de Guerre Impérial Allemand siegeant à Bruxelles a prononcé les condamnations suivantes :
Sont condamnés à mort pour trahison en bande organisée :
Edith CAVELL, Institutrice à Bruxelles.
Philippe BANCQ, Architecte à Bruxelles.
Jeanne de BELLEVILLE, de Montignies.
Louise THUILIEZ, Professeur à Lille
Louis SEVERIN Pharmacien à Bruxelles.
Albert LIBIEZ, Avocat à Mons,
Pour le même motif ont été condamnés à quinze ans de travaux forcés
Hermann CAPIAU, Ingénieur à Waasmes - Ada BODART, à Bruxelles. - Georges DERVEAU, Pharmacien à Paturages. - Mary de CROY, à Bellignies.
Dans la même séance, le Conseil de Guerre a prononcé contre dix-sept autres accusés de trahison envers les Armées Impériales, des condamnations de travaux forcés et de prison variant entre deux ans et huit ans.
En ce qui concerne BANCQ et Edith CAVELL, le jugement a déjà reçu pleine exécution.
Le Général Gouverneur de Bruxelles porte ces faits à la connaissance du public pour qu'ils servent d'avertissement.
Le Gouverneur de la Ville,
Général VON

Announcement

FOR the past two years, or since the amalgamation of the Hearst International News and Pathe News, this reel has occupied the premier position in the news reel field.

For the past two years, THE GATHERING OF ALL FILM AND THE PHOTOGRAPHING OF ALL SUBJECTS for the Hearst-Pathe News has been in charge of the HEARST ORGANIZATION, owing to its superior and tremendous news-gathering facilities.

After December 24th, 1918, the name of PATHE will be discontinued, and this news film will be issued under its former name of the

HEARST INTERNATIONAL NEWS

It will contain the up-to-the-minute news topics that have made this film famous.

It will contain the cartoons by the famous artists of the Hearst newspapers, such as Hal Coffman, Winsor McKay and Harry Murphy.

It will have behind it the unequalled facilities of the Hearst Organization for the gathering of news subjects and the tremendous publicity power of the Hearst newspapers.

Issued by the

INTERNATIONAL FILM SERVICE CO., Inc.

729 Seventh Avenue, New York City

"LAFAYETTE WE COME!"
(Pershing 1917)
A Super Patriotic Motion Picture Spectacle
FIRST - PUT THE KIBOSH ON THE BOCHE - THEN
SECOND - SEE THIS MASTER PIECE - THEN
THIRD - SHOW IT TO YOUR PATRONS - THEN YOU AND YOUR PATRONS WILL Buy
FOURTH LIBERTY LOAN BONDS
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1476 BROADWAY NEW YORK CITY

On The Way

DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

The "Ideal Film Renting Co.," whose famous masterpieces such as "MY OLD DUTCH" and "MASKS AND FACES" found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD.," 76-78 WARDOUR STREET, LONDON, W. 1, and arrange without fail to be represented at the Trade Show.

! A MODEL CINEBIOGRAPHY THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

Note:—The picture has been so constructed that it may be released in episodes or completely

Take Things Easier!

Feeling worn out? Headache? Neck stiff? Severe pain in the region of your bank account?

You're working too hard, old man! Take care of your health, or the doctor may *have* to!

Ease off—it's easy!

How? Why, book pictures that it doesn't take a Somme offensive to put over! Get in line with public opinion! Show productions dealing with subjects the people are talking and thinking about!

Do you imagine William Fox hangs around the front doors of all his thirty theatres every night wondering where the dear public is spending its money? He *does not!* He *knows* when he makes his bookings just where 750,000 persons will be at special hours during a whole week! He knows they'll be comfortably seated in his places of amusement enjoying the best entertainment money can provide.

That's why he can count on them every time—because they can count on him!—because they know there's always "a good show" at the Audubon, or the Crotona, or the Terminal, or the Academy of Music! That's why William Fox doesn't have to worry about box office returns.

William Fox shows William Fox Pictures!

He Showed "Why America Will Win"

This mammoth production, based on the life of GENERAL JOHN J. PERSHING, played to standing room only through the full list of his theatres! Why? Because it's the best advertised picture ever put on the market; because it's timely; because every human being in America has a keen, personal interest in JOHN PERSHING and in Pershing's boys "over there"; because this production has the color and power, the gripping tenseness and deep sympathetic touch of great and stirring drama! That's why!

He Showed "The Prussian Cur"

But that was a *certain winner* even before the first lithograph was ordered for it!—one of those "cinches" that come occasionally and which every one promptly recognizes as a friend of the box office! For one thing, R. A. Walsh made it. And it has as a chief character Captain Horst von der Goltz, the most famous German spy who has planned Hun deviltry since the war began. "The Prussian Cur" tells the true story of the Great Conflict and it shows as never has been done before how Germany has implanted deceit and intrigue on the Western Hemisphere—at our very doors!

FOX FILM CORPORATION

BUY LIBERTY BONDS

Book Fox Pictures!

He Showed "Queen of the Sea"

ANNETTE KELLERMAN in Queen of the Sea! Annette Kellerman, most famous of all women swimmers! Annette Kellerman, surrounded by crowds of the prettiest girls in the land—real girlie girls who are proud to be seen in swimming togs—mermaids and sirens and nymphs —airy, fairy girls who personify grace and beauty. "A Daughter of the Gods" went over tremendously in William Fox theatres, but even this veteran record holder moved back and sat down when "Queen of the Sea" strolled into the spotlight! You can't dodge the fact that the dear old public likes Annette Kellerman!

He Will Show "Why I Would Not Marry"

It's a 1919 story—just a little ahead of competition—bigger and better than any strictly romantic production that's ever been offered—unique —a marvelous melting of five great throbbing love stories into one— twenty-five reels of plot and action and heart interest in one-fifth that length—five thousand feet that seem as one—a whale of a picture that is going to make even the biggest first-run managers wish the fireman wouldn't be so fussy about blocked exits!

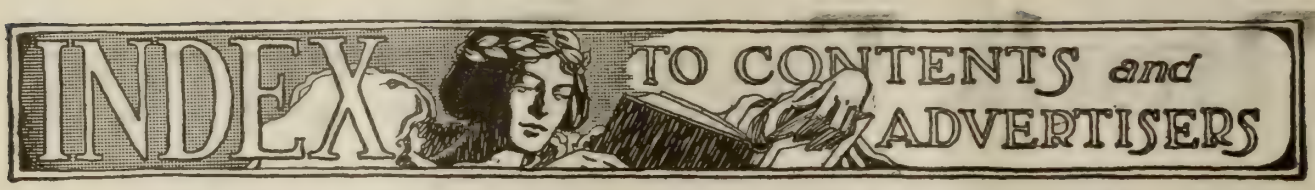
And He Is Going To Show "18 to 45"

You bet he is! And so are a great many hundred other exhibitors! It's THE outstanding production of the hour!—tangible evidence of the great triumph of democracy!—the vital story of the new draft!— a story that in heart interest and human interest, in power and magnificence, in dramatic portrayal of willing sacrifice, will be ranked with "Les Miserables," "The Honor System" and other great epics of the screen. It is such productions as these that have built up the William Fox chain of theatres. It is such big, timely features as these and such dollar drawing masterpieces of film art as STANDARD PICTURES, VICTORY PICTURES, EXCEL PICTURES, SUNSHINE COMEDIES, and MUTT AND JEFF ANIMATED CARTOONS that are daily making more and more obvious the first rank leadership to which William Fox has won his way.

It isn't masonry that makes a theatre: *It's pictures!*

FOX FILM CORPORATION

AND KEEP THEM!



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We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser — It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

INDUSTRY'S DRIVE UNDER FULL SPEED

Subscriptions for Fourth Loan Pouring In at Theatres Throughout the Country—Liberty Specials Making Big Hit—Exchanges Co-operating with National Association

THE first week of the motion picture industry's whirlwind Liberty Loan drive in co-operation with the Treasury Department has definitely established the status of the motion picture industry near the top of the list of Class 1 of the essential war-time industries, according to the flood of reports telling of the tremendous results scored by the Liberty Loan specials received from all sections of the country. The results obtained in the first few days of the Fourth Liberty Loan campaign in the moving picture theatres of the country have already exceeded all expectations, and indicate that the motion picture industry will sweep over the top by a wide margin its drive to obtain $1,000,000,000 in subscriptions for the Fourth Liberty Loan.

That this view is entertained not only by the industry's leaders, but by Government officials and the industry at large, is indicated by the flood of congratulatory telegrams from all parts of the country which have poured in upon Adolph Zukor, chairman of the Liberty Loan Committee of the National Association of the Motion Picture Industry. Prominent exhibitors from coast to coast are telegraphing reports of the immediate and sensational hit scored by the Liberty Loan pictures, and their congratulations to the committee for the co-operation it has extended to the Government. An outstanding feature of these messages has been the pledges of the exhibitors of all classes to go the limit in co-operating with the committee and the Treasury Department.

Master Booking Sheet a Bid Aid.

The telegram sent by Mr. Zukor to the various exchanges aiding in the drive, asking them to get together and arrange a master booking sheet, has brought about a still heartier spirit of co-operation, with the result that all trouble and confusion in the booking of films have been erased, and there is now a smooth and steady flow of Liberty Loan films to all exhibitors. The adoption of master booking sheets in the distribution centers of the country will contribute materially to the committee's efforts to obtain maximum results in the distribution of the Liberty Loan specials, it is expected.

Secretary of the Treasury McAdoo, who saw the Liberty Loan films on the opening night of the campaign at Keith's theatre in Washington, was so impressed with their high quality that he sent a message complimenting Frank R. Wilson, the national director of publicity for the Fourth Liberty Loan campaign, upon the splendid co-operation extended the Government by the motion picture industry. These congratulations have been conveyed to Mr. Zukor by Mr. Wilson.

The tribute paid the motion picture industry by Mr. Wilson on the occasion of the formal presentation of the Liberty Loan films to the Government at Washington on Friday evening, September 27, at a special showing arranged for the National Press Club, is declared to be one of the greatest and most sincere tributes ever paid the industry by a Government representative. This sentiment, which was echoed by many other Government officials in attendance at the special showing, is said by film men to indicate that the motion picture industry has succeeded by deeds and not words in entrenching itself solidly in the favor of the Government as a highly essential part of the great war machine.

More Bonds, Fewer Taxes

THE biggest war loan in the history of the world has been launched by the United States Government. Success of the drive will mean success to our armies in Europe. Failure certainly would mean bitter disappointment to our boys "Over There." It might mean discouragement.

Inevitably the failure of the fourth loan—the "Fighting Loan"—would mean enormously increased taxes and a considerable increase in the cost of living. It will be very poor economy for any American that can pay even dollar installments on Liberty Bonds to refrain from buying them.

As the necessary support to our armies the bonds should be bought.

As a means of ending the war and restoring conditions of peace and pre-war prosperity the bonds should be bought.

As an absolutely safe investment the bonds should be bought.

The dollars saved now when prices are high will buy a great deal more after the war is over and prices go down to normal again. The necessary thing, the creditable thing, the sensible thing, is to buy Liberty Bonds.

Stage Films in Capitol's Rotunda.

That official Washington has been deeply impressed with the importance and significance of the co-operation extended the Government by the motion picture industry is indicated by the big demonstration that followed the screening of a number of the Liberty Loan films on Friday night, October 4, in the rotunda of the Capitol for the benefit of the Senators, their wives and the employes of the Senate. A special musical program was given in connection with the Liberty Loan films, which aroused the greatest enthusiasm and interest on the part of all in attendance. Film men who have been in Washington declare that the hearty response the motion picture industry has given the Government's call for co-operation in the Fourth Liberty Loan drive has done more than anything else to impress members of Congress and Government officials with the importance and essentiality of the industry in war times.

Reports received from all sections of the country indicate that the exhibitors are keenly alive to the importance of co-operating with the special committee of the National Association. Thousands of moving picture theatres have provided Liberty Bond booths or made all arrangements necessary to promote the sale of bonds to their patrons. Each exhibitor has been provided with blank forms for use in making daily reports concerning the amount of subscriptions received in his theatre on each day of the drive. These reports are to be returned to the various exchanges to be used in compiling reports of subscriptions for the use of the Liberty Loan Committee of the National Association. Great stress has been placed upon the necessity of filling out these report blanks promptly in order that the committee may be able at any time to obtain definite information as to the progress made toward the billion-dollar goal which the industry has pledged as its contribution to the Fourth Liberty Loan.

Four-Minute Men Working Hard.

Four-Minute speakers have been given places on the programs of a great majority of the moving picture theatres, and the exhibitors are giving a hearty response to the committee's request that

they co-operate with the local Liberty Loan committees in every manner possible.

"When the history of the motion picture industry's co-operation in the Fourth Liberty Loan campaign is written the outstanding feature will be the wonderful co-ordination of the various branches of the industry which has made this great accomplishment possible," said Adoph Zukor, the committee's chairman, in discussing the results obtained in the motion picture drive. "The stars, producing companies, distributing organizations, exhibitors and all allied interests represented in the industry have more than met every demand made of them. Their loyalty to the Government and whole-hearted interest in the success of the industry's campaign have called forth the highest commendation and praise from Government officials, who have realized more than ever the great part played by the screen in the mobilization of the country's resources for the winning of the war."

October 12 Is Zukor Day.

Adolph Zukor Day in the Fourth Liberty Loan drive of the Stage Women's War Relief is October 12, and in New York City will be one of the most important events of Liberty Day, which President Wilson has declared a national holiday.

In the last Liberty Loan drive of the Stage Women's War Relief Adolph Zukor Day broke all records for subscriptions, and because of the great success of that day Mr. Zukor was requested again to take over the Liberty Loan Theatre on the public library steps, Fifth avenue, on October 12, readily anticipated to be the big day of the drive.

Besides the use of the Liberty Loan Theatre in front of the library a complete traveling theatre, with piano and comfortable rostrum, will be turned over to Mr. Zukor on October 12. This traveling theatre will appear on the most prominent corners in the city with film stars, singers and a host of pretty bond sellers from the Famous Players-Lasky studios in Fifty-sixth street and Fort Lee, N. J.

At the library booth a large program of the most famous motion picture and theatrical stars will be presented. Plans are already under way to present a number of novel surprises that will compel the admirers of these favorites to part with their cash and invest in Liberty Bonds. Pete Smith, assisted by Charles E. Moyer, is in charge of arrangements.

New Men for Film Division.

Dennis J. Sullivan, manager of domestic distribution for the Division of Films, reports encouragingly on the organization of his department for the exploitation of "America's Answer" and the other films issued by the division.

James F. McLaughlin of New York City has been appointed to take charge of the St. Louis district, with headquarters in that city; H. J. Marshall, also of New York, will handle the Atlanta district, and Ned E. Thatcher, recruited from the New Orleans Times-Picayune, will be in charge of the New Orleans district. The Chicago district will be taken care of from the Chicago office, of which R. E. Ricksen is manager.

Liberty Specials Limited to Single Day's Showing

ON the eve of the Liberty Loan Drive, Adolph Zukor, chairman of the National Association, issued the following instructions to all the organizations distributing the Liberty Loan films:

"Please wire each of your exchange managers in the United States so that all may jointly check up booking scheme to see that Paragraph 4 of letter of instructions sent to your exchanges has been complied with by all exhibitors. It is essential that no exhibitor book a subject for more than one day and that no exhibitor possess a repeat booking of any subject or book more than one subject on same day in order to obtain the widest possible distribution.

"If it is found that any exhibitor has booked a subject from your manager for more than one day, or has booked more than one subject for the same day, or has obtained a repeat booking of any subject, have your manager arrange for cancellation accordingly, so that Paragraph 4 will be explicitly complied with. This telegram is being sent to all other companies handling Liberty Loan prints, so that all branch managers will receive the same instructions."

West Coast Players Push Liberty Sales

Los Angeles, Cal., Oct. 7.

THE West Coast Picture Players Liberty Loan selling drive had reached a total of $2,081,950 on October 7, without counting untabulated results from theatres and exchanges. This drive is well on the way to its six-million-dollar quota and ahead of that of any other bond selling organization in Southern California.

The tank Victory in Central Park, Los Angeles, has been the headquarters for the campaign, in charge of the Motion Picture Directors' Association and the Fairbanks, Garrison, Vitagraph, Hampton, Metro, Christie, Hart, Haworth, Brunton and Lasky studios. The first week its subscriptions total more than $875,000.

The tank Liberty, with Mary Miles Minter, and tank Democracy, with Roy Stewart and Josie Sedgwick, making nearby towns, brought in a combined total of over $1,200,000. GIEBLER.

Famous Players Actively Aid Canada's Victory Loan

NINE of the stars and producing units of the Famous Players-Lasky Corporation have completed special pictures for the use of the Canadian Government in the 1918 Victory Loan campaign, which begins the last week in October and continues for three weeks. This is more than half the number of pictures which will be distributed under Government auspices as a means of promoting the sale of Victory Bonds, and represents the heartiest co-operation yet given the Canadian government by an American producing organization. Adolph Zukor, president of the Famous Players-Lasky Corporation and chairman of the special committee of the National Association of the Motion Picture Industry which has charge of the American Liberty Loan motion picture campaign, co-operated with the Canadian committee in obtaining the assistance of the American stars in the Victory Loan picture campaign.

The various exchange systems in Canada will co-operate in the distribution of the Victory Loan prints, which will be supplied the exhibitors without charge. A motion picture distribution committee, composed of Jule and J. J. Allen and Claire Hagge, has charge of the arrangements for this feature of the Canadian campaign.

Notable Persons to Attend Industry's Victory Dinner

PLANS are rapidly being completed for the big Victory Dinner to be held Friday evening, October 11, in the grand ballroom of the Hotel Astor under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc. The time selected for this event, on the eve of Victory Day, proclaimed a national holiday by President Wilson and during both the Liberty Loan drive and the Motion Picture Exposition at Madison Square Garden, when many out-of-town men and Government officials will be visiting here, is most fitting.

That the Victory Dinner may be the most important event in the history of the motion picture industry since its inception is the aim of its promoters. The grand ballroom will only accommodate 1,500 persons, and judging from the manner in which the tickets are being demanded it is felt there will be disappointments among those who wait until the last minute to make reservations. All checks should be made payable to J. E. Brulatour, treasurer, Suite 806, Times Building, New York.

The arrangements in connection with the appearance of notable persons in national life as guests of honor are in the hands of William A. Brady, president of the National Association. The names of these men are said to include the most widely prominent in national and international affairs.

Walter W. Irwin, chairman of the executive committee of the National Association, will preside at the dinner and is in charge of general arrangements. John C. Flinn is acting as secretary. Others on the arrangement committee are Gabriel Hess, Paul Gulick and Charles W. Barrell. On the publicity committee are Paul Lazarus, Paul Gulick and Pete Smith.

The formal invitation which will be sent out to the trade, reads in part:

"It is most fitting that at this time the motion picture industry, united with citizens of international reputation, should gather to voice its eagerness to continue to co-operate with every branch of the United States Government, to make known its unequaled record of self-sacrificing service in this crisis and to pledge everything that it is and has, until final and complete victory is achieved.

"This will be the most important occa-

sion in the life of our industry. The success of the dinner is assured.

"The price of dinner tickets for ladies and gentlemen will be $6 each. Tables will seat ten persons. Reservations should be made at once, as it is expected the applications will exceed the seating capacity.

"Reception 7 o'clock"

Show Portuguese Fighting with Allies.

In the "Official War Review" No. 16, issued by the Division of Films, Committee on Public Information, to be released by Pathé October 14, Americans, British, Portuguese, Italian and French soldiers are shown on the fighting front. Americans are pushing forward in new baptisms of fire; British and Portuguese fight shoulder to shoulder; Italian shells fall like hail on the trenches of the Austrians; the Poilus are seen on the Italian as well as on the French front, and in other ways the splendid coordination of the armies of the Allies under General Foch is demonstrated. The presence of the Portuguese on the western front is especially interesting, and gives an angle to the fighting that has hitherto not been familiar to American audiences. In one especially effective scene a Portuguese battery is shown doing unusual work. Anti-aircraft defense and the fast, new "baby tank" which the French sprung as a surprise upon the Huns are also shown.

On the Trail

LILLIAN FABER, until recently employed by the Wurlitzer Company as a demonstrator, will officiate as organist at the National Theatre, Jersey City, for Messrs. Haring and Blumenthal.

* * *

Mary Charleson, for several years with the Western Vitagraph Company, and more recently engaged as leading woman with Henry Walthall, is now in New York City resting before resuming work.

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Hop Hadley will give a showing of his song recital picture, "The Vow," at Wurlitzer Hall on Thursday, October 10, at 12 noon. It will be accompanied by a baritone soloist and violin obligato.

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Herman Rifkin, of the Eastern Feature Film Company, Boston, was in New York last week. He says the Spanish influenza has played havoc with the exchanges in the East, but he is taking advantage of the lull to look over the market.

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W. L. Sherrill has his new feature, "Once in Every Man's Life," in process of cutting and titling.

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J. J. Dacey is now associate manager to W. E. Raynor of the circuit salesmen of the Pathe Company.

* * *

Mayor Silverman of the Liberty Film Printing Company, Pittsburgh, Pa., while in New York last week, said business around Pittsburgh is very fair, but the labor situation was bad for the exchanges. Boys who formerly worked for ten and fifteen dollars a week were demanding twenty-five.

CAPITAL CITY THEATRES ARE CLOSED

Because of Influenza Epidemic District Commissioners Shut Down All Places of Amusement

Washington, D. C., October 3.

BECAUSE of the influenza epidemic, the District Commissioners have ruled that keeping open motion picture theatres and other places of amusement constitutes a public menace at this time. They have ordered them closed from midnight October 3 until further notice.

Washington, October 1.

LOCAL motion picture theatres and other places of amusement may soon be closed as a result of the epidemic of Spanish influenza, which is now becoming serious in this city. The two Liberty Loan parades have been called off, and all future indoor Liberty Loan meetings are to be canceled.

In addition to canceling indoor meetings the various Government departments have changed their hours of opening so that some open as early as 7.30, others at 8.30, some at 9, as at present, and still others at 9.30. By doing this, it is hoped to relieve the congestion that prevails on the street cars early in the morning and thus lessen the danger of spreading the disease.

So far, no move has been made toward closing theatres, schools or churches, but it is believed that, should the epidemic continue to spread, such action will be taken. It is pointed out by officials that the great amount of very important war work here makes it necessary to take even greater precautions than are taken in other cities, and no effort will be spared to conquer the disease.

A number of theatres, the schools and the street cars have been placarded with posters instructing the public how to protect themselves against the malady. At the present writing the number of cases reported to the health authorities is still low, but it is believed that the larger percentage of cases are not reported, while the number of deaths from the influenza and its accompanying disease, pneumonia, is increasing rapidly.

The great volume of travel toward Washington from other cities where the disease is rampant is believed to be responsible for its rapid progress here. Should it continue to increase in strength, officials believe it will be necessary at once to close all places of amusement and public congregation.

LINZ.

Baltimore Theatres May Close.

There is a possibility that the theatres of Baltimore may be closed if the number of cases of influenza which have broken out in that city spread to a more alarming degree and warrant that action being taken by the Health Department due to it becoming an epidemic. The Liberty Theatre, at Camp Meade, where Griffith's "Heart's of the World" was being shown during the week of September 23, was ordered closed by the authorities on Wednesday, September 25. No entertainments or festivities are being allowed. Two theatres at Sparrows Point, Md., where the Bethlehem Steel Company plant is situated, were ordered closed on Wednesday, October 2. The public school at Sparrows Point was also ordered closed by the Baltimore County Health Commissioners. At the present writing forty-eight deaths have occurred in twenty-four hours, 900 new cases have been reported, the total in the city and state being 2,921. Camp Meade's total has been brought up to 6,300. A general conference was scheduled to be held on Friday, October 4, and definite action by the Health Department officials and medical men will be determined upon.

Influenza Epidemic Closes All Philadelphia Theatres

AN epidemic of contagious influenza and pneumonia having caused the death of 1,191 persons in Philadelphia during the past week resulted in the closing of all places of amusements, schools, churches and liquor establishments. Orders were issued on Thursday, October 3, by Director Krusen of the Department of Health and Charities notifying all motion picture theatres and playhouses that no performances be permitted to take place during that evening and to remain closed until further notice, which is officially understood to mean until Monday, October 14. This, however, seems to be a matter of grave concern as the death rate is increasing at an alarming rate while cases of influenza are rapidly spreading in all parts of the city. Influenza cases in Philadelphia are estimated at between 30,000 and 50,000. Every hospital is beseiged by grip victims desiring beds and hospital care. The death report made Friday, October 4, showed that 171 persons succumbed to influenza in the preceding twenty-four hours, an increase of 32 deaths over Thursday. Owing to the seriousness of the present situation Dr. Krusen declared to-day that when this city's death rate falls to the rate normal for this time of the year, the ban will be lifted, "and not before then."

Late reports received up to the present writing show that the epidemic is also playing havoc with the employes of the motion picture industry, one death having already resulted in the office force of the Stanley Company. Among the exchanges along film row many films had to be laid aside and could not be inspected owing to most of the rewinders having contracted this disease. The same condition seems to prevail in the surrounding country, while neighboring cities like Camden, Harrisburg, Pittsburgh and others have had the same restrictions placed upon them by the Board of Health.

Indianapolis' Precautions Reduce Theatre Audiences

ALTHOUGH the danger of a Spanish influenza epidemic in Indianapolis is still apparent, local health authorities are of the opinion that with continued precaution on the part of the general public the epidemic will not threaten any large number of people.

The total number of cases among civilians is 90, and the number among soldiers stationed at the vocational training schools in the city is approximately 1,000.

Representatives of the Indianapolis Motion Picture Exhibitors' League and the Indianapolis Theatre Managers' Association held a conference the first week in October, with Dr. Herman G. Morgan, secretary of the local board of health, in regard to preventive measures to eliminate, if possible, the danger of a serious outbreak of the epidemic in Indianapolis. The exhibitors and theatre managers informed Dr. Morgan that they wished to co-operate in every way with the city health officials in their efforts to save Indianapolis from the epidemic.

Dr. Morgan first suggested having the ticket sellers in the local theatres ask every person buying a ticket if they had a cold, sore throat or other respiratory infection, but as that was rather impractical large signs were exhibited in front of the theatres and slides were thrown on the screens calling the attention of the public to the board's order. As a result of the advice given out by the board of health, asking persons to avoid crowds as much as possible until the danger of the epidemic is over, attendance at the local theatres was materially decreased during the week.

Epidemic Causes Shutdown of Ohio Amusement Places

THE epidemic of Spanish influenza seemed to center at Camp Sherman, Chillicothe, O., where the large cantonment is situated. Many nurses and doctors from other cantonments were brought to Camp Sherman to help fight the disease. All theatres and places of amusement in Chillicothe proper were ordered closed by the camp authorities. Chillicothe has four picture houses that were forced to close as well as one "legitimate" theatre. The New Sherman Theatre, managed by Elmer Redelle; the Star and Queen theatres, managed by Charles Smith, and the Royal Theatre, owned by the Myers Brothers, were the houses closed. Film men say that all the small towns surrounding Chillicothe and nearby have ordered that theatres be closed as well as other meeting places. This includes Frankfort, Washington Court House, Circleville, and many other smaller towns. There are few cases of influenza in the larger cities. At Dayton the Wilbur Wright Aviation field is quarantined. This is a training school for aviators. It is not thought the disease will spread to Dayton in large enough numbers to warrant the closing of the local theatres.

Hits Maritime Provinces, Too.

The spread of the Spanish influenza is undoubtedly the topic of most interest at the present time. Sydney, North Sydney, Glace Bay, Whitney Pier, Sydney Mines, Dominion, St. Stephen and Hillsboro are all closed as well as the theatres in Halifax. The disease has not reached St. Stephen. St. John has several suspected cases, but so far nothing has been ordered regarding the theatres. The fear of the disease is bound to have its effect upon the theatres in the attendance. The film exchanges are feeling the loss badly.

Third Official Production Goes to World Pictures

THE authoritative announcement is made by the Division of Films that the World Film Corporation, which is now distributing "America's Answer," will also handle the distribution for "Under Four Flags," the third United States official war picture, which will have its first showing early in November.

"After very careful consideration," says Mr. Hart in making the announcement, "it was deemed advisable not to open the distribution of 'Under Four Flags' to competition. The World Film Corporation was selected to handle 'America's Answer' because its offer was the most satisfactory. It has thoroughly organized its forces for the work, its campaign is meeting with splendid success, and everything points to a practically 100 per cent. showing throughout the United States. Good judgment suggests that an arrangement that has proved so successful with 'America's Answer' will prove of equal value for the new war picture. Moreover, the two pictures, in the message they convey to the public, follow a natural sequence.

New Subject a Fighting Picture.

"'America's Answer' is largely devoted to showing how America's billions were expended in France in preparation for our full participation in the war and the advent of our boys on the fighting front. 'Under Four Flags,' continuing the story, will be a fighting picture throughout—a picture that will tell with pictorial vividness not only what American boys are doing in the battle line, but will also bring into view the tremendous activities of the French, British and Italians, and show how the armies of the Allies, under the master direction of General Foch, have been coordinated for victory.

"The millions who see 'America's Answer' will naturally want to see 'Under Four Flags,' and their wishes, it is believed, will be met most satisfactorily by continuing the distribution through one company."

Goldwyn Names Four New Branch Exchange Managers

SEVERAL shifts and promotions in the managerial ranks of Goldwyn Distributing Corporation contain elements of interest for exhibitors and for the several hundred employes of the organization in twenty territories of the country.

Announcement is made of the return to the organization of F. M. Brockell as manager of the Goldwyn St. Louis office, succeeding Paul H. Bush, who has taken charge for the time being of the booking of the patriotic Liberty Loan pictures of all companies in that district. Mr. Brockwell was Goldwyn's first manager of its Chicago office, leaving for a marked advancement with Paramount's Chicago office. His return to the Goldwyn distribution organization is gratifying to the company.

Richard Wernick, until recently chief salesman of the Goldwyn Detroit office, has been promoted to the management of the Boston office, succeeding the late M. Ralph Camp, who fell a victim to the influenza scourge. Mr. Wernick is a young Englishman of fine personality and abilities, who has been with Goldwyn since the formation of the distributing company, previously having managed the Fox sub-office in New Haven and at one time being with the Selznick interests in Buffalo.

Oscar F. Bower, the new Goldwyn manager in Cincinnati, succeeding A. J. Pincus, was formerly chief salesman of the Goldwyn Philadelphia office, and has a fine record as a pacemaker in the company's sales organization.

In Philadelphia George W. Smiley has been named as Goldwyn's manager, thus elevating a young man who has strongly established friendships in all of the eastern Pennsylvania territory.

Goldfish Describes Evils of 20 Per Cent. Theatre Tax

SAMUEL GOLDFISH, president of Goldwyn, has written the following letter to the editor of the Evening Mail, New York, in approval of a recently published editorial criticising the proposed doubling of the tax on admissions to theatres:

Your editorial of October 3 states the problem of the proposed 20 per cent. tax on theatre tickets with entire clarity and precision. I think the people who provide the nation's amusements have proved their patriotism sufficiently to be entitled to belief when they say that they protest against this tax not as selfish business men merely fighting against the destruction of their means of livelihood, but as patriotic individuals anxious to help the Government in every way possible. And obviously it cannot help the Government to realize less from the theatre taxes than it did last year.

This proposition is an inevitable result of the unfortunate system that intrusts the initiation of all taxes to men who are no more fitted to make a budget than John McGraw would be to conduct the Boston Symphony Orchestra. The reasoning of these men is that if a 10 per cent. tax produced $50,000,000, a 20 per cent. tax must assuredly produce $100,000,000. As a matter of fact the reverse will undoubtedly be the case. The 20 per cent. tax will produce a sum closer to $25,000,000 than $50,000,000. It will also have the effect of depriving a great majority of people of their legitimate amusements; the people, moreover, who are most in need of legitimate amusements. There is a point beyond which people simply will not be able to stand any further drain on their pockets.

Congress Misjudges Theatregoers.

The rustic elements in Congress judge theatregoers by the people who buy their tickets from agencies and pay exorbitant prices. They say, "If people can afford to pay $5 a seat to see the Follies and 'Going Up,' then they can very well afford to pay a little more in taxes to the Government." But the truth is that those people form the most inconsiderable part of the theatregoing public in only one city. If the amusement industry had to rely on them it would be bankrupt in a day. It is not the people who pay $5 or even those who pay $2 and $1.50 who enable the theatres to live. It is those who pay their half dollars, quarters and dimes. It is the people who have to make their weekly budgets with the utmost care, who have to consider every nickel before it goes out. To these people an extra 20 per cent. tax on each ticket is more than a serious matter. It will force them to enjoy just half as much amusement as they have been accustomed to. And does anybody dare to say that it is too much?

The proposed 20 per cent. tax will thus have three most unfortunate results: It will bring in less taxes to the Government; it will curtail the people's amusements, and it will cripple the people who are trying to provide those amusements in the face of increasing handicaps and difficulties.

There is not a man or woman in either the Goldwyn Corporation or, I venture to say, any other organization, who is not entirely willing to sacrifice his or her livelihood if it be necessary to help the Government. But we do protest against being sacrificed to Congressional ignorance in such a fashion as will actually be a detriment to the Government, a fashion that will do the least possible good to the greatest possible number.

SAMUEL GOLDFISH.

CARUSO SINGS TO EXPOSITION THRONG

Tenor Opens Week's Program with Four Numbers —War Angle Looms Large in Display at National Association's Show at Madison Square Garden

ENRICO CARUSO, who had won world renown as a marvelous tenor before he became a star in motion pictures, was introduced to a great crowd at Madison Square Garden Saturday evening, October 3, promptly on advertised time. President William A. Brady, of the National Association of the Motion Picture Industry, made a stirring speech in presenting Caruso to the multitude simultaneously opening the National Motion Picture Exposition.

Caruso sang four numbers—the American national anthem in English, the Italian national anthem in Italian, and a verse and chorus of "Over There" in both English and Italian. There was an enthusiastic demonstration from the many hundreds who had arrived in time to hear the great singer. During the evening the impression obtained that there were many hundreds more who arrived too late to enjoy the main attraction.

And right here seemed to be the fly in the ointment. The general public (even a great number of people directly concerned in the industry) did not believe that Caruso would sing as advertised at Madison Square Garden as the big feature of the exposition. There must have been something in past experiences with motion picture expositions to lend doubt to the general acceptance of the advertised attractions. Perhaps when the public has been told in times past that certain great stars of the screen would be in attendance, and they appeared not, there arose a disposition to doubt the advertised promises of similar promotions on subsequent occasions.

Caruso Makes Promise Good.

Be that as it may, Caruso made good his promise, and the Italian Red Cross shared in the ticket proceeds. The war tax of five cents required for every admission went to the Government. Because of the presence of Caruso it is to be presumed that the Government benefited considerably from the rush of exhibitors' tickets issued to firms who patronized the exposition by purchasing display space.

Very properly and patriotically the "war angle" looms large in the displays that occupy the vast main floor of the Garden and the balcony that has been stretched above "the arena fronts" of circus-time seating arrangements. The motion picture industry is represented in tastefully constructed booths and pavilions that front on aisles that run lengthwise of the arena. At the Fourth avenue end is a section of "No Man's Land"—trenches, barbed wire entanglements, sand bags and all. Then, too, there is a great French cannon bearing a record for the defense of Paris, and above the militant display hangs a biplane bearing vicious scars of battle.

In the balconies there are exhibits that give an inkling of the great drive for "Ships and More Ships"; the crusade for "Farmerettes," and on the south side of the main floor is arranged a display which is intended to demonstrate the gas-mask enterprise. Saturday evening not all of these displays were in operation, but the gang of riveters in the west balcony were "there" noisily and enthusiastically.

The dominant note on Saturday and Sunday evening (doubtless to so continue throughout the week) was the fourth Liberty Loan. The "drive" was featured at the Morning Telegraph booth and by men and women who roamed the floor and balconies soliciting subscriptions. Elsie Ferguson was the principal saleswoman at the newspaper booth. War was in the air, and the motion picture feature of the exposition seemed to be pretty much in the same direction. Displays of posters were specialized in at most of the booths, and those who went to the Garden expecting to find anything else than co-operation with the battles of democracy must have been bitterly disappointed.

Government's Show Important Factor.

Proclaiming the exposition as representing the industry the message is carried to the Government that motion pictures are heartily joining in the triumphant march toward the goal of a redeemed civilization; and in testimony of the Government's sanction of pictures as an essential there is abundant witness that Uncle Sam is taking the co-operation of the industry in good faith. This is the outstanding angle of the show.

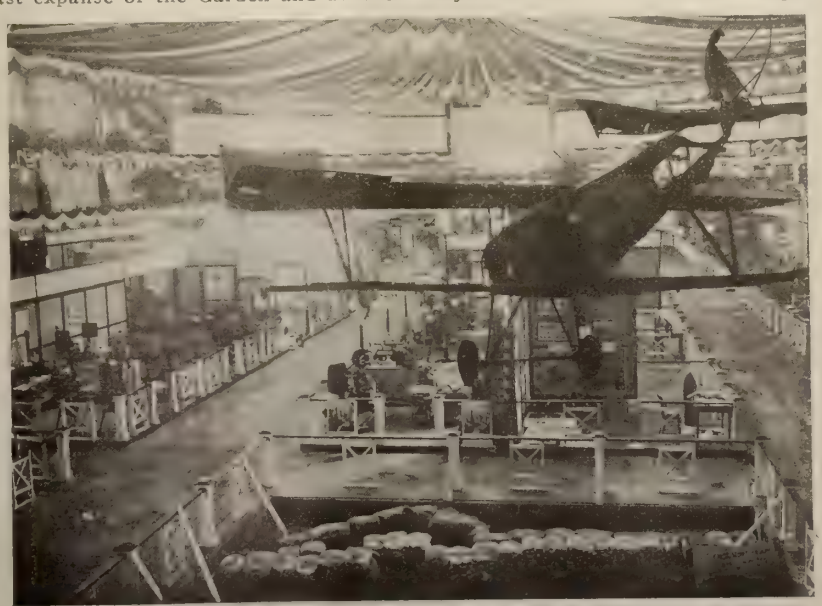
As for the co-operation of the industry with the urge of the exposition it is by no means unanimous. Several of the more active and prominent producing and distributing firms are found among the missing in a canvass of the booths and displays. To be sure the vast expanse of the Garden and all the galleries that might be constructed therein could not accommodate all of the firms that are making or distributing pictures, but there was plenty of room for more displays in the space provided, and there were many firms of prominence who were conspicuous by their absence.

At prominent vantage points in the aisle of display there are attractive arrangements and exhibits. Famous Players-Lasky has a large section of the main display opposite an imposing showing for Pathe. For the most part, however, the producers were lined up in even-sized booths to right and left of the main traveled aisles. In some of the booths on Saturday evening there were stars who have been helped to prominence on the screen by the firms they were then representing as the chief adornment of the "stalls." Sunday night they were all missing; but Sunday night was a different story from the opening session.

Fans who have wondered whether Gladys Leslie was a blonde or brunette discovered in her presence at the Vitagraph booth that she was a pretty girl, although a blonde. The search for Pathe stars might have been disappointing to some, but Cecile De Maine, Miss Neal Corbett and Helen Mansfield compensated to an attractive degree in their picturesque costumes representing Columbia, Brittania and La Belle France.

Harold Lockwood Looks In.

Metro depended upon the social rather than the showmanship side for its display of lovely womanhood. Mrs. W. E. Atkinson, Mrs. C. K. Stern, Mrs. H. J. Cohen and Miss Grace Carstang are better known to the Metro management than they are to the "fans," but they adorned the booth with a grace



View of the Garden, Set for the Exposition.

and sartorial fitness that was decidedly attractive. Incidentally, Harold Lockwood was in attendance, and Viola Dana was momentarily expected when the World reporter picked up the Metro booth.

Theodore Deitrich was lord of the occasion at the Sherry service booth. Vangie Valentine was in attractive evidence, the center of admiring glances from the bashful fans; while at any moment Doris Kenyon was expected to glide into view and round out the fullness of pulchritude that she alone could bring to complete Mr. Deitrich's commercial happiness.

John F. Flinn, Charley Moyer, Jerry Beatty and Pete Schmid were the fixed stars of the Famous Players-Lasky booth, although Marguerite Clark and Billie Burke had accepted Adolph Zukor's very cordial invitation to be among those present. There were several pretty girls whose names may not be known to heralds, helps to exhibitors and gelatine lobby displays in attendance, "pinch-hitting," as Jerry Beatty might say, for the Lasky stars and Famous Players to come later.

Pause must be given here to the very unique manner in which Universal participated. While the other firms were content to confine themselves to inanimate showings of framed pictures and young women to hand out pictures or literature telling just why certain pictures were better than any other pictures, Universal advanced a perambulating, handshaking, smiling and dashing personal representation, entitled P. A. Powers.

World Pictures Booth Has "Gallery."

World Pictures, chaperoned by Lee Kugel, presented an appealing "stunt" with such good effect that the World Pictures was the only booth that was honored by a "gallery." The crowds packed in front of Evelyn Greely as she sold Liberty Bonds, held the hand of the purchaser and shared with him the photograph that was immediately taken of the participants in the patriotic transaction.

To every purchaser of a hundred-dollar bond World Pictures presented a photograph of Miss Greely and the purchaser taken on the spot. A three-hundred-dollar deal won a unique "double exposure" of the purchaser watching himself purchasing, and for $500 a strip of motion picture film was handed over for later developments, either at the purchaser's home, with the wife assisting, or in the picture theatre most frequented by the purchaser, his family and friends.

Shouts of laughter registered every sale, and the crowd of onlookers made the area in front of the World Pictures booth sound like a succession of "high spots" in a Chaplin comedy effort. Lee Kugel was very happy until an occasional thought pressed itself forward that some other exhibitor might "cop" the scheme and snare some of the glory that was, during most of Saturday evening, piling up to the credit of a showman with a happy though well developed.

Moving Picture World Is There, Too.

Having mentioned one of the trade papers it would be slighting our own bread and butter not to indicate that the Moving Picture World booth is located exactly where the paper itself stands in its championship of the industry—right on the firing line, behind the big French cannon and where Caruso could be heard to the very best advantage. The Mirror was increasing its circulation Sunday night by free gifts of its attractive issues; the Exhibitors' Trade Review was on the picket line to the left of the main entrance, and the Motion Picture News was identified only by a sign. There was a rather crude joke going around in "our set" about the "Empy News" being "empty," but we scorn to circulate it further.

Sunday night matters were quiet—exceedingly quiet. Whether or not the general public was convinced that the show would be open in opposition to the churches and moving picture theatres may not be authoritatively here recorded, but either this opposition or something else kept the attendance down to a small and quiet gathering of perfectly decorous ladies and gentlemen. The exposition bids fair to duplicate other expositions in some particulars and to surpass in other particulars any other attempt of its kind.

Every individual concerned in the welfare of the motion picture industry should attend the exposition and draw his own conclusions. If all who rightfully should attend would go to Madison Square Garden as frequently as they can there could be only one conclusion drawn. The exposition in that event would be an unquestioned success.

HILL.

EXHIBITS FEW BUT OF GOOD QUALITY

Resume of Accessories Shown at Garden—Power, Simplex and Cooper-Hewitt Much in Evidence

THE accessory exhibits of the Exposition were strong in quality but numerically weak. The up-to-date exhibitor who attended the show before the crowd arrived and made a study of the booths in which the accessories were displayed certainly accumulated the value of his admission in ideas as to how a picture could be economically projected.

But the roster of the concerns who came to the Garden to tell the exhibitor what they could do for him in the way of supplies and equipment was lamentably short. There are scores of manufacturers in this country today who are possibly unaware that an appreciable share of their output goes into the making of the motion picture house but who could have shown their products to advantage at the Exposition. Possibly they failed to realize what direct contact with the exhibitor meant, possibly no one has explained it to them.

Nicholas Power Company on Deck.

It required three booths, Nos. 23, 24 and 25, to hold the Power's line of projection machines and several novelties. Among these latter may be mentioned the new combination motion picture and stereo condensers mounted in an adjustable fitting which permitted either being swung into position at the will of the operator.

In the display is a motor-operated mechanism illustrating the Power's and the Geneva movements in action side by side, while just around the corner in the Power annex is a miniature screen, the Attractascope by name, on which pictures and advertisements are alternately thrown and which is automatically operated by a small electric motor.

Precision Springs Two New Ones.

In Spaces 65 to 67 the Precision Machine Company has a line-up of Simplex projectors that reminded one of a battery of allied machine guns. One of these machines has attached a double-acting arc controller which strikes the arc and opens it out to the desired setting by the simple operation of throwing a switch. The distance of carbons may be altered at will by the action of a rheostat. It is claimed by the manufacturers that the securing of proper carbon trim by this device is entirely automatic, that it effects a saving of current and carbons and obviates "freezing."

On another Simplex was displayed a 90 degree magnetic control arc for which a 40 per cent. saving of current is claimed.

In Spaces 1 and 2 the Cooper-Hewitt Company shows a studio model in miniature which is equipped with various types of their lighting systems, while in a central booth the lights are shown in full size.

Albert M. Steinert of Providence shows the Drumola, a combination of drums and cymbals attachable to any pianoplayer or tracker bar instrument without defacing or cutting.

The Stanley Frame Company is exhibiting a pleasing line of plain and illuminated lobby display frames.

The Mogul Company of New York shows its damp-proof, water-proof and acid-proof insulator preservative for all varieties of structural work.

At the time of going to press, the booths of both the Alpha Lithographic Company and the Motion Picture Appliance Company were vacant.

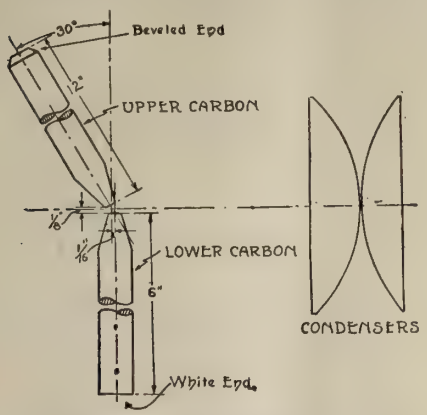
Westinghouse Has Something New.

In space 67 the Westinghouse Lamp Company, of 165 Broadway, New York, shows motor generator sets for operating motion picture lamps, mercury arc rectifiers for converting alternating current and direct current for arc lamp service, adapters for the use of incandescent lamps in all standard moving-picture machines, large Mazda C lamps for exterior illumination of motion-picture houses, and a complete line of standard incandescent lamps for interior and exterior illumination.

The novelty of this exhibit is the demonstration "Fixtfokus" equipment for adapting motion-picture machines for the use of Mazda lamps, which consists essentially of two parts. One part of the equipment comprises a base which fits into the lamphouse proper. This base supports a lampholder which is adjustable in three directions. The adjustable feature is necessary in order that the filament of the lamp may be brought exactly to the optical center of the system of lenses and mirrors which are ordinarily used in the projection machine. Instead of adjusting the

Westinghouse "Fixtfocus" Mazda.

lamp filament to this position by trial, it is adjusted by means of a small telescope on a holder outside of the lamphouse, the image of the filament being brought to a definite position on the grounding glass of the filament by means of cross lines. Any movement of the filament away from the optical center will change the position of



Correct Setting for White A. C. Special Carbons.

the image on the screen, and this affords a definite indication of the accuracy with which the filament is positioned. When the filament has been brought to the correct position, as shown by the focusing jig or telescope, the lamp carrier may be placed in the lamphousing and the filament will be brought to the optical center. This scheme enables an operator to always obtain the very best possible illumination on the screen. Lamps can be changed in a very few seconds by merely removing one holder and replacing another holder in which the lamp has been properly adjusted.

For the Westinghouse Mazda lamps, the manufacturers claim the absence of flicker and perfect projection with alternating current, and due to the steadiness of the light a three-wing shutter can be used. A softer and more pleasing tone is also claimed for pictures projected by these lamps.

Three styles of these lamps are shown—600 watts, 20 amperes for screens not over 12 feet in width and projection not longer than 60 feet; 900 watts, 30 amperes for screens up to 15 feet in width and projection from 75 up to 100 feet.

White A. C. and "Silver Tip" Carbons.

The National Carbon Company, of Cleveland, exhibits in Space 41A its White A. C. special carbons and its "Silver Tip." The White A. C. special motion-picture carbon is designed for alternating current and is sold in sets, a combination consisting of two lowers, each 6 inches in length and one upper 12 inches in length.

With 40 and up to 60 amperes alternating current, the carbon diameters should be five-eighth inches; from 60 and up to 75 amperes three-quarter inches; from 75 and less than 100 amperes, seven-eighth inches.

No new housings are necessary in substituting these carbons for the old A. C. carbons, neither is any special lens necessary and the light given is sufficent, the manufacturers claim, for very long throws. Their noiseless operation is one of the great advantages claimed for them, as the roaring noise frequently characteristic of A. C. operation has been eliminated.

The "Silver Tip" carbons shown are for direct current only. The "Silver Tip" negative is less than one-half the diameter of the positive carbon, and when the arc is struck the "Silver Tip" quickly burns down to a point and the arc remains in one place with no tendency to wander. This does away with the shadowy effects on the screen, as the crater is kept centered at all times. "Spindling" or "needling" is also eliminated. In order to carry the full amount of current without heating, the "Silver Tip" is plated its full length with a strong metallic coating. The manufacturers claim that as a general rule this carbon will not need adjusting in the course of a 1,000-foot reel.

A New Projection Lamp and Regulator.

In Booth No. 22, the General Electric Company shows the different control devices for the regulation of current to be supplied to both the arc motion picture machine and the incandescent lamp motion picture machine—making it possible for the projectionist, by the use of accurate current measuring instruments, to see the actual saving that can be made by the use of the more efficient current control devices, and also by the use of incandescent lamp projection.

This exhibit also contains a Mazda projection lamp which has a capacity of 900 watts, and is rated 30 volts, 30 amperes. The overall length is 10 inches, the bulb being in straight tubular form 2½ inches in diameter, with a light centre length of 4¾ inches; the lamp designed to operate tip up.

In its own optical system this lamp can be used for throws up to 100 feet on a 12 by 16 foot screen with reflecting surface, where the current consumption of the arc displaced does not exceed 60 amperes alternating current or 30 amperes direct current.

This is a new lamp, announced for the first time at this show, and in connection therewith is shown the new Fort Wayne, Type 1, Model B, Compansarc, and the Lynn Automatic Mazda lamp regulator (both products of the General Electric Company), in conjunction with the Excelite of the Nicholas Power Company.

The 30 ampere constant current Mazda lamp regulator is similar to devices in general practice used for current control, and maintains a constant current at 30 amperes without the necessity of any regulation on the part of the projectionist, covering fluctuation in the line voltage between 105 and 125 volts.

A small folder distributed from this booth enumerates thirteen ways in which

Silver Tip Trims.

the projectionist can assist the motion picture industry in its efforts to co-operate with the United States Fuel Administration.

American Photo Player at Madison Square.

Music for the pictures is recognized as an essential factor in the film industry. Daily the exhibitor is demanding greater perfection in the art. This calls for greater perfection in musical instruments, and especially in the organ.

The American Photo Player Company is especially equipped to give the exhibitor service. The Fotoplayer Organ is one that meets his every requirement and was specially built for filmcraft music. Great attention has been paid to the placing of these organs in order that the proper acoustical effect may prevail throughout the entire theatre. Nothing is more unpleasant to hear than a misplaced instrument. The experts connected with the Fotoplayer test out the acoustic properties of a building before each installation and make sure that the exhibitor will be both pleased and satisfied.

During the film exposition at Madison Square Garden the American Photo Player Company installed one of its best instruments in the Liberty Theatre there. The theatre was continually crowded by admiring musicians and interested exhibitors, while all over the Garden the beautiful tones floated to one's ears and made a favorable impression everywhere.

M. J. Samuels, vice-president of the Photo Player Company, officiated at the theatres, welcoming his many old friends and receiving congratulations from those newly made. The performance of the Fotoplayer was most praiseworthy and in every way conformed to the highest standard required for picture playing.

Tom Moore in "Thirty a Week," a Goldwyn Picture.

INDUSTRY TO AID LABOR DEPARTMENT

Producers to Co-operate With Government in Showing Importance to Fighter of Home Worker

THE motion picture industry is making plans to extend the work for the Department of Labor, both by increased use of trailers and lobby displays of posters and by the production of a number of films showing how important to the fighting man is the work that is being done by war workers in shipyards, munitions plants, mines, etc.

Portrayal of modern warfare in its true perspective is to be the slogan of the big motion-picture producers this winter. No longer will the "movie" patron be allowed to go away with the impression that heroic battle and sudden death in France are the only factors in the defeat of Germany, for recognition on the screen is very soon to be accorded the indispensable fighters of the second line—the civilian war workers without whose efforts the prowess of the men in uniform would be futile.

At the instigation of the Department of Labor, a dozen of the largest motion-picture producers in America are now evolving a new type of patriotic scenario, which will make its initial appearance on the screens within the next few months. In forceful manner these scenarios will bring home to the American public the fact that every man and woman who is working faithfully on a war job is doing work that is vital to the winning of the war.

Hero Will Be a Worker.

The workman will be the hero of these films, and their setting will be the great war industries of America—the shipyards, the munition plants, the mines, and the farms. Moreover, there will be no "fake stuff" in these war pictures. The films will be made right in the war plants, showing them as they actually are in full operation.

All of the industrial war scenarios will be built around a definite plot in order to give them greater interest. In one now in preparation the dependency of the soldier on the war worker will be graphically brought out. The central figures are a group of middle-aged workmen engaged in different forms of war industry and their sons on the battle front. By shifting from scene to scene the film will show just how the product of war workers protects the lives of their sons in the trenches.

Trailers and Posters.

In addition to these scenarios all motion picture producers who have been approached have agreed to run special trailers to their current productions advertising the work of the United States Employment Service and other branches of the Department of Labor. While this phase of the campaign has been in operation for some time, it will be greatly extended within the next few weeks.

Moving picture theatres are further co-operating by placing in their lobbies, side by side with the posters of their current releases, the various "speed-up production" posters of the Department of Labor, and others carrying calls for war workers and giving the location of the nearest branch office of the United States Employment Service.

Boys Reserve Directors Praise Work of Screen

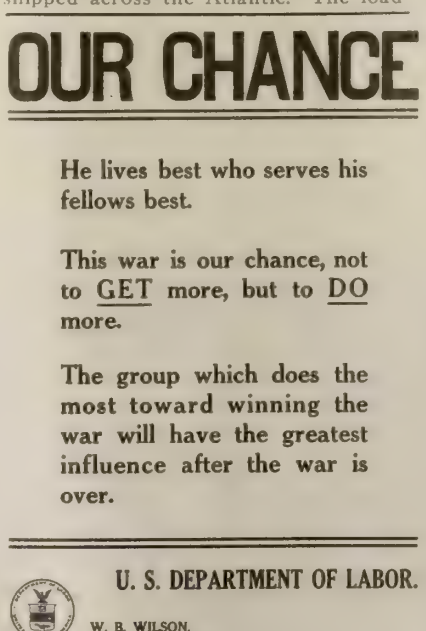
THAT the motion picture industry is truly essential was indicated in Washington on September 20 when the state directors of the United States Boys' Working Reserve gathered for a national conference in the big assembly hall in the new building of the Department of the Interior. The directors were to report how every State in the Union has done its part in training its boys to take the place of the farm and orchard workers who have gone to war. As the climax, there was exhibited a picture made by the Pathe Company from a scenario by the Division of Films, of the Committee on Public Information, called "Solving the Farm Problem of the Nation."

The picture shows how 300,000 city high school boys were rushed through agricultural Plattsburgs and sent into the fields in time to save the harvests. The delegates expressed the opinion that a great nation-wide undertaking has never been more interestingly and successfully presented through the medium of the screen.

"This is one of the most stirring stories of the day," said one of the Government officials, "and this picture gives it to the people in a way that is sure to arouse the deepest enthusiasm and to give us several times three hundred thousand boys for the work to be done next summer."

"Solving the Farm Problem of the Nation," which will be released October 13, is the first of a series of one-reel pictures which Pathe is making under the supervision of the Division of Films. The series is under the general title, "Winning the War." The second release, "Feeding the Fighters," shows where the food for the great army in France is coming from and how it is shipped across the Atlantic. The loading of one of the floating refrigerators that carries more than a million pounds of meat is shown for the first time.

The third of the series, "Making Man Power," gives an insight into some of the most important operations of labor now being carried on, and makes plain some of the problems the Government is called upon to solve.


OUR CHANCE
He lives best who serves his fellows best.
This war is our chance, not to GET more, but to DO more.
The group which does the most toward winning the war will have the greatest influence after the war is over.
U. S. DEPARTMENT OF LABOR.
W. B. WILSON,
Secretary of Labor.

Sample of Labor Department Poster.

Part of Essanay Plant To Do Government Work

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, has turned over a portion of one of the vast Essanay property rooms to Government work. The company is turning out binoculars by the Spoor-Berggren optical laboratory system, a new method of making binoculars just recently patented. The new binocular was submitted to Government officials and approved, and a contract was let for their making at the Essanay plant.

The binocular is so constructed that it is of unusually high power, while at the same time small and compact and easily carried. Under the new process thousands can be turned out daily with but few machines and with little labor.

The making of the binocular in no way interferes with the production of pictures, the three Essanay studios being kept open for this purpose. Beside making special feature productions, Essanay announces it will continue to make its movie marionette pictures and also commercial films.

The latest feature, which now is practically completed, is "Young America," taken from the Cohan & Harris stage success. The release will be announced shortly.

Essanay has just completed its first series of ten movie marionette pictures, which are a distinct novelty, no similar pictures ever having been produced.

Rothapfel Theatres Sell Many Bonds.

That the Rivoli and the Rialto are right behind the Liberty Loan Drive is shown by the fact that the two Rothapfel theatres up to October 4 had already collected over $82,000 in subscriptions. Prominent motion picture stars appear on the screens at both houses every night with original appeals that are particularly effective. On the night of October 3 William S. Hart spoke in person from the stage of the Rialto, and his address resulted in a gratifying brisk sale.

Blackton To Do Specials Only.

According to his recent announcement, J. Stuart Blackton will make no more program feature films to be issued as regular subjects on a routine program of releases. From now on his time will be devoted to longer and more ambitious productions, handled under specially arranged distribution plans. He expects to present four and perhaps six subjects a year.

Frank Smith in First Battle.

Frank Smith, the first son of Hollywood Studio Manager W. S. Smith, to enter Uncle Sam's service, wrote his father last week that he had been in his first battle and had "laughed, sweated, sworn and cried." Private Smith was a member of the 143d artillery and later was transferred to the 19th.

TRAVEL FAR TO "GET" FIFTH AVENUE

Bryant Washburn and Director Donald Crisp of Paramount Make Hurried Hike from West in Search of Correct Atmosphere for "Venus in the East"

By Edward Weitzel

WHEN an author opens his story in Ax Creek, Colorado, and later on sends his hero into a Fifth Avenue jeweler's after a $250,000 string of pearls nothing will satisfy a conscientious director except a trip to New York in order that the exterior scenes shall have the correct local color. That is why Director Donald Crisp, Bryant

Donald Crisp.

Washburn and Margery Wilson stepped off a Limited at the Grand Central Station, one day last week, after a fast trip from Los Angeles, and have been taking scenes in upper Fifth Avenue doorways and on top of lower Fifth Avenue buses whenever it was possible to elude the vigilance of the officer on the beat. Most New Yorkers are still camera shy and object to working as extras in a moving picture, unless they collect union rates. One lynx-eyed member of the police force, who took up his stand at the corner of Tenth Street and struck a pose expressing considerable suspicion and full determination to do his duty if he found that the camera pointing over the windshield of the Crisp-Washburn auto was an infernal machine, will be greatly surprised when his wife comes home from a neighboring picture theatre at some future time and demands to known why he didn't tell her "he'd been actin' in the movies."

Crisp Shoots a Suspicious "Cop."

The cameraman noticed the officer first.

"Do you think that policeman will stop us from shooting a bus?" he asked of Director Crisp. The director studied the officer intently for a moment. "I guess not—but we'll shoot him first—the way he keeps glancing at us fits right into the scene where Mr. Washburn hails the bus. Get him before he moves away." The cameraman obeyed orders.

Wallace Irwin's story, "Venus in the East," had many readers when published in novel form. The adventures of Buddy McNair and Martha Harrison and Mrs. Pat Doubonet and the pearl necklace take Buddy and Martha to a number of the most familiarly known places in New York City. An invitation to accompany the Paramount party on a day's picturemaking was accepted by the writer. The experience proved novel and interesting, as well as a very comfortable method of securing an article.

Crowd Quickly Gathers.

The start was made from the Famous Players studio on Fifty-sixth street. Two autos were used to convey the party, a canary colored Rolls-Royce being utilized for the private car of the wealthy Mr. McNair. The first stop was made at the Plaza Hotel. According to the story, after Buddy discovers supercyanide and comes to New York to spend money, he puts up at the ultra-fashionable hostelry overlooking Central Park at Fifty-ninth Street. Several scenes were made showing young Mr. McNair entering and leaving the hotel by the front entrance, which faces the Pulitzer Fountain. Director Crisp and his assistants worked quietly and quickly, but a curious crowd gathered on each side of the dead line before the first shot was completed.

Unconscious Comedians.

Making moving pictures on Fifth Avenue is sufficiently unusual to attract the passer-by of every type. Most persons show childlike amusement when the actors commence to rehearse the business of a scene. The majority of the onlookers do not seem to understand that it is serious work they are watching, and the expression on their faces indicates that they are wondering how normal human beings can put paint on their cheeks and act so silly in public. To the occupant of a back seat of a limousine drawn up at the curb, they are "as good as a show" themselves, and the number of unconscious comedians to be seen among them is surprisingly large. One of these days a genre painter of the Frost type will take such a scene for a subject, and the men and women who gaze at the actors with smiles that register everything from honest wonderment to supercilious amusement may discover that they are themselves quite amusing—to other people.

Los Angeles Has New Booster.

The next stop was made on one of the side streets up in the Seventies. While the auto was covering the distance, Bryant Washburn was proving that an adopted son of the state of California and a householder in the film city of the West can be as loyal to Los Angeles as the most eloquent of her native born population.

"There is no place like it in the world!" he answered, in reply to a remark about his admiration for the West Coast. "Why, the roses were in bloom when I left. The front porch of my house is covered with them. It didn't take my wife and me but a few weeks to decide that we wanted to make California our home for the rest of our lives. That's the place to bring up children. My boy can play outdoors the year around. I'm homesick already, and I don't care how soon we complete the New York scenes and start back."

"Shall I put what you have just said in my article?"

"Why not?"

"It will be letting the cat out of the bag."

"That I'm married?—I'm more than willing. I have my own convictions on that subject. It will never hurt any screen actor to have it known that he's a family man. I love children and I'm never going to appear in a picture that they will not be permitted to see."

A Portable Dressing Room.

The cross street scenes were taken in the doorway of an English basement house, and among the interested spectators were twin babies in an ivory colored perambulator. Director Crisp stopped to admire them while the cameraman was putting in a fresh film. The director also is a married man.

The English basement house represents the residence of Martha Harrison, and the scenes taken tell of that happy event in Buddy's life when he first walked home with Martha and found

Bryant Washburn.

out where she lived. Buddy's look of admiration as he gazed after the girl who had disappeared through the doorway and his satisfied glance as he turned and started down town were repeated by a sympathetic housemaid who was hanging out of a second-story window across the street.

As soon as Margery Wilson, the

Martha of the cast, was through her part of the scene she took Bryant Washburn's place in the auto which carried the writer.

"Mr. Washburn," she explained, "is using the other machine as a dressing-room. I hope there are no detectives in the crowd around here."

"Why not?"

"If they see him get into the auto, wearing one suit of clothes, and get out again, wearing a different suit, they'll arrest him as a suspicious character. A limousine makes a handy portable dressing-room, but it has its drawbacks."

It must be an odd sensation to be riding down Fifth Avenue and changing one's attire at the same time—even if the curtains are drawn.

Sub-Titles in Screen Drama Give Finish to Subject as Do Draperies to Stage Play

THAT it is important to develop efficiency in an organization created to produce photoplays has long been recognized. It is also true that efficiency methods operate to create a better product at reduced expenses. Still efficiency in the nature of saving money can also be developed to a point where it makes for an output that lacks certain essential characteristic of successful merchandise—successful in the sense that the public see something that unconsciously creates a feeling there is a lack of an indefinable quality, which for a better term we call finish. It is the same feeling one has who is on the verge of purchasing a fine piece of china and, just as we are about to exchange our money for the shopkeeper's merchandise, we detect a rough spot or an almost invisible break in the lacquer.

No effort is made to limit expense, so long as it is in the range of reason, in the making of a picture with a combination of a fine cast and a corking good story. Yet how often have we seen the cheeseparing policy step in when the studio work is finished and utterly destroy the fine work of directors, actors and scenario writers by cheap, ineffective and inartistic decorations used in connection with the titles.

Sub-Titles Part of Stage Decorations.

In the production of a play it is the stage settings that either give distinction to the entertainment or classify it as an indifferent or commonplace presentation. The right sort of furniture, rugs, draperies and bric-a-brac unconsciously please the eye to such an extent that we go away from the theatre feeling that we have seen something that has pleased us, even though the subject matter of the drama was not entirely to our liking. We sum it all up as being in good taste. With screen productions the manner in which the titles and subtitles are shown to us is as much a part of the stage decorations as those actually used in the studio when the story was filmed.

Proper efforts should be expended in not alone working out the decorative effects in the matter of borders and backgrounds for titles, and in addition the lettering should have no little mental energy in creating the atmosphere of good taste.

World Pictures, realizing the tremendous importance of proper titling of pictures has, instead of having this work done on contract by outside artists, created a department consisting of highly talented artists. Instead of waiting until the picture is finished before beginning work on titles and the decorations that go with them, the artists are given the original story from which the scenario is created as well as the continuity, and when the picture is brought over for its first projection after the director has assembled it, they begin to work out the effects and motifs. In this way these artists are as much a part of the production department as the directors, the actors and the continuity writers. Consequently, to this factor World Pictures officials ascribe to their productions that element of good taste so necessary to finished products.

Walter A. Morton Becomes Over-Sea K. of C. Secretary

SOMEWHERE on a well known ocean Walter A. Morton is proceeding to France destined to become a field secretary for the Knights of Columbus, an appointment that will bring gratification to the legion of friends Mr. Morton has made during the years he has spent as an actor and director in motion pictures. His photo-

Walter A. Morton

playing activities have been many and varied during the past ten years, and the record of his skill as a director stands in many well-known productions for prominent producers.

About ten years ago Mr. Morton entered pictures as an actor with the Edison forces, playing heavies. Forecasting his present patriotic activities Mr. Morton appeared in a presentation based on the Boston Tea Party, assuming the role of John Paul Jones. Later on he switched to Horsley's producing forces as leading man in western dramas. Then he became a director for Nestor, going to Universal when the amalgamation of Nestor was accomplished by "Big U."

His next engagement was with Pathe as director of two-reelers, Universal again securing his services as a producer on the West Coast. "The Hazards of Helen" series was then undertaken by Kalem, and Mr. Morton was secured as a member of the company. Then he turned his attention to directing comedies for Keystone, at Los Angeles. Mr. Morton later wrote and directed the serial produced by Frank Tichenor for General Film Company under the title, "Daughter of Uncle Sam."

Incidental to these engagements in moving pictures Mr. Morton has given his attention to numerous stage presentations as director and producer, but for the most part his time, during the past ten years, has been devoted to the screen. His personal integrity and force of character are substantially attested in his appointment as a Knights of Columbus field secretary, a position that carries an important evidence of trust and confidence.

Elinor Shows How to Save Sugar.

While the rest of the stars of filmdom were making Liberty Loan pictures, Elinor Field, who plays in Strand-Mutual comedies, made a picture for Food Administrator Hoover. It is "A Tea Time Tip" and has to do with the waste of sugar in the tea cup. The subject appeals to the American public to stir its tea, to use only what sugar it needs and to get the full benefit of all its uses. The film was considered such an effective bit of food conservation propaganda that it was included in Screen Telegram No. 62 released, by Mutual October 1.

Kane Visits Select Exchanges.

General Manager Arthur S. Kane left Monday, September 30, for a week's trip to nearby exchanges. Tuesday and Wednesday Mr. Kane spent in Buffalo, where he took up routine matters with Branch Manager Sherman S. Webster and extended the glad hand to some of Select's contract holders in that city.

Mr. Kane arrived in Pittsburgh Thursday and spent that day and Friday at the Select exchange, where he was in conference with Branch Manager Leo F. Levison.

This is the first of several trips to nearby branches which Select's general manager proposes to make in the near future. During October and November Mr. Kane expects to be able to visit practically all of the branches in the East and Middle West.

Mountain Scenery in Glaum Story.

Most of the beautiful mountain scenes appearing in "The Goddess of Lost Lake," starring Louise Glaum, and distributed by the W. W. Hodkinson Corporation, were taken 5,500 to 7,000 feet above the sea, and are among the most impressive scenes ever incorporated in a screen play. A company of twenty-six people and eight horses journeyed into the San Bernardino mountains for the scenes. They were conveyed by autos as far as machines could penetrate, an old mountain buckboard carrying them the rest of the distance.

NEWSPAPERS CUT OUT PICTURE NEWS

New Orleans Publishers Order Elimination of Reviews on All but One Day a Week—Exhibitors Protest

FOLLOWING the suggestion from the Government to the newspapers that radical reduction be made in the amount of reading matter used in the interest of the conservation of white paper, the Publishers' Association of New Orleans has ordered the elimination of all reviews and notices of motion pictures, except on Sunday, in all of the papers published in the city. Stage productions fare a little better under advanced rates of advertising, but the reduction has been drastic. The dramatic entertainments get one review each, mid-week, but space is conserved on these. The motion picture exhibitors resent the new rule, and a strong protest is going up against its enforcement.

Both the Times-Picayune and the Item have featured motion picture news for the past two years, and especially on Sunday have elaborate layouts been devoted to the motion picture theatres.

The Sunday "spreads" have also been cut to the lowest requirements of current shows and the situation has developed complications. Close to 50,000 patrons attend the motion picture theatres in New Orleans every day, and on Sunday that number is largely increased. These patrons have been in the habit of looking to the daily newspapers for the local reviews of the shows, and they have taken the newspaper estimates of quality in the selection of their entertainment for the day. Protests were numerous, and the publishers frankly admitted that perhaps a mistake had been made, and methods of modifying the order in such a manner that its drastic features might be mollified were under serious discussion.

The exhibitors made the mistake of attempting to punish the newspapers by reduction or elimination of their advertising, with the result that the publishers suspected an attempt at coercion and were inclined to become correspondingly obdurate. The matter is still a source of contention, but everybody concerned is confident a satisfactory solution will be reached. Meanwhile the publishers are of the opinion that tons of white paper might be saved if the "press matter" which seldom finds its way into the columns of the newspapers were to be curtailed, and the suggestion may be carried to the proper department in Washington.

Hart to Take New York Scenes.

Before the return to California of William S. Hart, who is now touring the principal cities in the three leading Eastern Federal Reserve Districts in the interest of the Fourth Liberty Loan, he will make a number of scenes in New York for his forthcoming Artcraft picture," Branding Broadway." Before leaving Hollywood, Hart had finished all the production work on the new picture except that involving the New York scenes, all the interiors having been completed at the Hart studio.

In the party which accompanied the Artcraft star East are his sister, Miss Mary Hart; E. H. Allen, business manager of the Hart productions; Gerald Duffy, publicity director, and Joe August and Dwight Warren, respectively cameraman and still photographer. Many of the New York scenes will be filmed in the city's most crowded districts, in one instance the westerner asking the policeman at Fifth avenue and Forty-second street to lead him through the traffic at that point.

The star expects to return to Hollywood sometime before November 1.

Tuchman to Institute Economies in Exchanges

AL. TUCHMAN, who holds a record for pinch-hitting in all kinds of important business for the Universal, and who is now head of the supply and purchasing department, has

Al Tuchman.

left on a tour of the exchanges. His present task is to inaugurate efficiency measures calculated to carry out the Government's desire for conservation of supplies.

Mr. Tuchman is equipped with plans to regulate lobby supply service provided by exchanges for their exhibitors. He will be able greatly to increase the efficiency of this service, while at the same time reducing the waste of material.

Universal is anxious to have the exhibitors taken care of with the most complete supply service possible. At the same time it appreciates that there is room for vast improvement in the transmission, intensive distribution and handling of supplies in the direction of economy.

Mr. Tuchman will be absent from the home office about six weeks. His trip will take him to every exchange in the country handling Universal products.

This is one of the first steps to be taken in the film industry to carry out the recent request issued by the Government for conservation. Previously Carl Laemmle, president of the Universal, issued strict general orders to the production departments of the company requiring the immediate reduction of waste. This has been followed by an efficiency system in the coast studios which has cut the amount of labor and raw materials used in film making to an amazing extent. It is expected that the conservation now under way in all departments of the company will bring about the saving of many thousands of dollars.

Washington Exchangemen Get Together for Keeps

THE manager of the local exchange of the World Film Company, R. B. Smeltzer, was unanimously elected to the presidency of the Washington Exchange Managers' Association at a meeting held in the rooms of the Chamber of Commerce on September 30. The election followed a meeting held in the Tea Cup Inn, which proved to be a most enjoyable affair.

The association heretofore has been operating as a temporary organization under the chairmanship of Sidney B. Lust, of Super Films Attractions, Inc. The intention had been, when the organization was formed in this way, to let it run along for some months to see how it would work out. A great deal of enthusiasm has been put into the work; many things for the betterment of the industry have been accomplished, with the result that it was decided to now form a permanent organization.

A summary of what the association had accomplished during its rather brief existence was given by Oscar A. Morgan, manager of the Famous Players-Lasky exchange. No organization can begin to give better service to the industry as a whole, as well as to the individual home offices represented by the managers, than this one.

Smeltzer Is Elected President.

R. E. Wilson, of the Greater Vitagraph; R. B. Smeltzer, of the World, and Abe Dresner, of the Exhibitors' Co-operative Exchange, were appointed a committee to nominate new officers for the association. Good-naturedly their slate was rejected, and Mr. Smeltzer found himself elevated to the presidency; Abe Dresner became vice-president; Oscar Morgan will continue as secretary, and Sam Flax, of Metro, as treasurer.

An executive committee with Sidney B. Lust, chairman; Mr. Rogers, of Fox Film Corporation, and S. E. Kent, of the Triangle Distributing Corporation, as members, was appointed. The duties of this committee are to be many. The president and secretary will be members ex officio. It will be these men who will hold a meeting just prior to the regular meeting of the association and devise a program for the evening that will contemplate saving time. To it also will be submitted all grievances, and it will have power to act for the association in emergencies.

A resolution was adopted thanking the retiring chairman, Mr. Lust, for his splendid work in getting the association into running order.

Edward A. Crane, Washington representative for the W. W. Hodkinson Corporation, and E. R. Champion, manager of the Pathe exchange, were welcomed to membership.

News of Los Angeles and Vicinity

By A. H. GIEBLER

FILM COLONY LAUNCHES LOAN DRIVE

D. W. Griffith Unveils Victory Tank and Mary Pickford Christens It—Many Big Subscriptions

THE members of the film industry of Los Angeles and the West Coast launched their big Liberty Loan drive on Saturday, Sept. 28, with their usual flourish and enthusiasm.

The big tank in Central Park, that will be headquarters for the drive, was unveiled by D. W. Griffith and christened by Mary Pickford, who broke a bottle of water from the Owens River on the side of the tank with the following words:

"I christen thee Victory. May thy name signify the outcome of the drive."

After this Mary Pickford made a remarkably forcible and telling patriotic appeal to the multitude that packed Central Park to the gates, and the drive was on.

Among the first buyers were D. W. Griffith and Lois Weber, each of whom subscribed $30,000. Mary Pickford took $20,000. Frank Keenan started the bidding for the autographed receipt for the highest subscription which is in the shape of a great volume containing the signatures of the President, many Government officials, and the autographed photographs of all the prominent stars of the screen. It is expected that the book will bring in a very large subscription before it is disposed of.

Mary Pickford and D. W. Griffith signed receipts for bond buyers all afternoon, and at night the Motion Picture Directors' Association took charge of the meeting. The directors were introduced to the crowd and then took their places in booths placed here and there in the park, each booth representing one of the countries of the Allies.

The film people will continue their work until the last day of the drive, and in addition to the tank meetings the work will be carried to the theatres and exchanges. All sales made at theatres, studios and exchanges will be turned in at the central office at the tank Victory, where they will be credited to the efforts of the film people.

The following studios will be in charge of the tank meetings in Central Park for each day and night of the drive.

Sept. 30.—Charlie Chaplin studio.

Oct. 1.—Clara Kimball Young.

Oct. 2.—Vitagraph studio, W. S. Smith chairman.

Oct. 3.—Metro-Hampton studios, Joseph Engel chairman.

Oct. 4.—Hart, Christie and Strand Comedies, and Francis Ford Company, Charles Christie chairman.

Oct. 5.—Famous Players-Lasky studios, C. B. De Mille chairman.

Oct. 7.—Brunton studios, Frank Keenan chairman.

Oct. 8.—Sunset studios, George Fawcett chairman.

Oct. 9.—Douglas Fairbanks.

Oct. 10.—Fannie Ward and Pathe players.

Oct. 11.—Ince studio, Thomas H. Ince chairman.

Oct. 12.—2 P. M., Liberty Day, Triangle and American studios. 7:30 P. M., Motion Picture Producers Association, W. J. Reynolds chairman.

Oct. 14.—Universal and L-Ko studios.

Oct. 15.—Sennett studio.

Oct. 16.—Julian Eltinge and Lois Weber studios.

Oct. 17.—William Fox and Lehrman Comedy studios.

Oct. 18.—Theatre and Film Exchange Men, Laboratory and Accessory Men.

Oct. 19.—2 P. M., Roscoe Arbuckle. 7:30 P. M., closing night, Motion Picture War Service Association.

No Discrimination Against Women.

Charges that City Electrician Manahan is discriminating against women seeking licenses as motion picture machine operators were made at a meeting of the Theatre Owners' Association of Southern California last week. A committee, composed of President Frank A. McDonald of the association, Leo Ryan, who has a school for the instruction of women as motion picture machine operators, and Mrs. Estelle Lawton Lindsey, ex-councilwoman, was appointed to wait upon Mr. Manahan and find out why women who have applied have not been given licenses.

Mr. Manahan replied, that when women make good they will be given licenses as readily as men, and stated that out of nine girls who applied for licenses six showed sufficient knowledge in their written examinations to be given an examination at the machine.

"Three of these girls," said Mr. Manahan, "have been examined at the machine, and probably through nervousness did not do very well, but we are willing to give them another examination. During this same period three men applied for licenses and did not pass the written examination. I think the time has come for women to take up men's work, and my office is not discriminating against them."

Neither Mr. Manahan nor Chief Inspector H. N. Beecher are members of the Operators' Union.

A Liberty Bond Rodeo.

The Douglas Fairbanks studio lot has been the training ground for a regular wild west rodeo, which will take place on the Fairbanks estate in Beverly Hills on Oct. 6. Besides the wild west riding and other rodeo stunts there will be boxing matches between Bull Montana, Walter Miller and other local pugilists. The admission fee will be $1 and a written promise to buy a Liberty Bond. The cash taken in at the gate will go to the National War Camp Community Fund, which organization buys all the athletic equipment for the soldiers, both on this side and in France.

Another New Baby Star.

The latest baby star to be announced by an enterprising producer is little Georgia Bess Pembleton, who left Los Angeles with her mother last week for New York, to confer with Eastern capitalists who have promised to finance the new venture. Two stories, written specially for the little star, have already been secured for production. Georgia was formerly connected with the Orpheum vaudeville circuit, and played a part with Helen Keller in her new film production.

Laemmle in Town.

Carl Laemmle arrived in Los Angeles on Sept. 28 and was met at the train by members of the studio force at Universal City. Mr. Laemmle was taken to the plant in Cahuenga Pass, where he began at once on the business in hand, which concerns a number of new productions to be launched, and which will probably keep the producer in the West for several weeks.

De Mille Called to Fort Sill.

Cecil B. De Mille received an urgent request by telegraph from the War Department last week to go to Fort Sill, Okla., in connection with war propaganda work. De Mille was cutting "The Squaw Man" when the message came, and he dropped the work, which will be resumed on his return, to go and attend to the more important war work. The Lasky Home Guards had planned a big picnic and military drill at the newly acquired studio ranch for Sunday, but the event was postponed until the Sunday following Mr. De Mille's return. The nature of the work to be done at Fort Sill has not been divulged by Mr. De Mille.

Motion Pictures for High School.

The Redonda High School at Redonda Beach, California, has instituted a course in educational motion pictures, which will be mainly patriotic in nature, and will depict the part the United States is playing in the present world struggle. Other general war news, travel and industrial films will be used occasionally. The pictures will be shown in the school auditorium every Friday evening.

Chaplin Preview.

"Shoulder Arms," the new Charles Chaplin comedy for the First National Exhibitors, was given two previews last week before it was shipped to New York. The first showing took place at the Iris Theatre in Hollywood and the

second was at the Chaplin Studio projection room. A few invited guests, consisting of newspaper representatives and trade journal correspondents, and the studio employes, formed the audience. This latest comedy has for a theme the great war in Europe, and if there is anything of a humorous nature that could happen in a trench or on the battle field that Chaplin has not put in his new comedy it is because the First National Exhibitors contract with the comedian stipulates that his films shall not exceed three reels in length.

Pallette Plays Atmosphere.

Eugene Pallette, who joined the aviation branch of the war service not long ago, stopped off in Los Angeles on his way to a Texas training camp and visited the various studios in which he had worked during his career as a film actor. At the Metro studio Bert Lytell persuaded Pallette to be "atmosphere" in a scene where his natty aviation suit showed off to special advantage.

Pneumonia Takes Hal August.

Frank T. Hallack, known in the films as Hal August, died of pneumonia at the Great Lakes training school for sailors late in September, and his body was sent to Los Angeles, his home, for burial. Hallack was one of the popular young actors in the film colony of Los Angeles before he enlisted in the Navy several months ago, and both he and his wife have many friends among the West Coast players. He was twenty-eight years old at the time of his death.

Ince Films Soldiers Relatives.

While 30,000 people thronged Balboa Park near San Diego on a recent Sunday afternoon, Thomas H. Ince filmed the first of a series of moving pictures of the relatives of soldier boys in France, which will be shown through the medium of the Y. M. C. A. For nearly two hours a stream of people passed in front of the moving picture camera, while Ince stood beside the camera and exhorted them to smile, wave their handkerchiefs, or hold up the babies so that the young fathers "over there" would recognize their children. The scene was most impressive. And after it was all over it was computed that 11,000 persons had passed before the camera stand.

New Method of Film Tinting.

A new method of tinting pictures has been discovered by the Sanborn Laboratories at Culver City, and one of the first moving picture stars to take advantage of the invention is Julian Eltinge, who will use the process to stint some of the scenes in "Over the Rhine," now being filmed by Fred J. Balshofer.

Stolen Automobile Recovered.

An automobile belonging to Anna Nilsson, which was stolen one day last week, was returned within a few days by Detective John W. Powell, of the theft bureau of the Automobile Club of Southern California, after having been traced to Bakersfield, where the thief had abandoned it.

Bought Bonds Early.

To "Over the Rhine" studio, where Julian Eltinge is finishing his first picture, believes in being forehanded in bond buying. The entire studio force, from President Fred Balshofer down, numbering more than fifty persons, registered their patriotism by buying bonds forty-eight hours before the Liberty Loan drive started.

Eastern Film Man Here.

Sidney Franklyn, of New York and Filmland generally, arrived in Los Angeles last week, accompanied by his wife. Mr. Franklyn says that he is taking a sort of vacation, but is open to proposition of the state rights variety, and wants to get in touch with films suitable for export trade.

Studio Shorts

WALLACE WORSLEY has begun production on the Kitty Gordon picture, "The Nurse's Story," from a novel by Adele Bleneau. Worsley has been directing Louise Glaum.

Enid Bennett's mother, Mrs. L. N. Bennett, was hostess at a luncheon given for the British Ambulance Society on Wednesday.

Jesse L. Lasky and Henry Lehrman have the honor of being the first subscribers to the Fourth Liberty Loan in Hollywood. Lasky subscribed $10,000 and Lehrman $5,000. These purchases were made two days before the drive began.

When Priscilla Dean was detained at the studio and had to cancel an engagement to make a personal appearance at the Symphony Theatre William E. Wing volunteered to fill the gap by making a short talk on scenarios.

Olive Thomas entertained three heroes from France, all aces of the French air service, at the Triangle studios one day last week.

Wedgwood Nowell has been cast in the "heavy" role in Kitty Gordon's first picture for the United Picture Theatres.

Mack Swain, George White and Ethel Teare are the leading players in a Sunshine comedy being directed by Fred Fishback, a new director at the Lehrman studio.

Charles Chaplin took a short vacation at Catalina Island upon completion of "Shoulder Arms."

For two hours at the Pin Ton, September 26, Louise Lovely autographed photographs, which were sold for the benefit of the Stage Women's War Relief.

Frank Keenan shared honors with Mary Pickford and D. W. Griffith on opening day of the Fourth Liberty Loan drive in Central Park. Keenan was chairman of the day, introducing the speakers and was otherwise a leading factor in the activities of the Motion Picture War Service Association.

Taylor Holmes has taken a house in Hollywood for the winter, which his family, consisting of himself, his wife and three children, consider far superior to a hotel for comfort and freedom.

Al Christie has ambitions of directing a drum and bugle corps at the Hollywood Officers' Training School, and now each new applicant is taxed a certain amount of money, which is to be applied to the purchasing of bugles and drums.

Frank Lloyd, with a force of assistants, left September 30 for New York, where he will make a new picture with William Farnum, following which star and director probably will return to California for the winter months.

Billie Rhodes and her company will travel with a circus during the next week or two in order that her director may film a number of scenes with circus atmosphere for a forthcoming feature.

William Faversham, who has contracted to appear in "The Silver King," for the Famous Players-Lasky Company, is expected in Los Angeles some time this fall to film the production at the Lasky plant.

Nina Wilcox Putnam, writer for the Saturday Evening Post and other publications, has arrived in Los Angeles from New York, and will make her home in the West for a time, writing original stories for Triangle stars.

Tom Mix and his famous horse, Blue Devil, made personal appearances at the Kinema Theatre during the run of "Mr. Logan, U. S. A."

Cecil B. De Mille was recently elected one of the directors of the Commercial National Bank in Los Angeles.

D. W. Griffith and his company, including Lillian Gish, Robert Harron and other players, have been making scenes for an Artcraft picture at San Diego.

Herbert Heyes is playing the leading male role in the Helen Keller production.

Charlie Pike, Harry Sherman, William Desmond, Harry Garson and Sidney Cohen, Kitty Gordon's manager, have left in a body for New York. Mr. Cohen will take up his commission in the camera service of the Government, and Bill Desmond will look into a few propositions from film magnates and one from a stage magnate.

Harry Hilliard will share leading man honors with William Stowell in Dorothy Phillips picture, "Destiny." Robert Anderson, the Monsieur Cuckoo of "Hearts of the World," is also cast in an important role.

Robert Ellis, recent leading man of the Morosco Stock Company, is to play opposite May Allison in a coming Metro feature.

Florence Reed is expected to come to Los Angeles in December to produce a series of pictures for the United Picture Theatres at the Brunton studios.

Jack Conway, Triangle actor-director, has acquired a mining claim near Bishop, Cal., where he will spend a few months as per advice of his physician to live in a higher altitude than Los Angeles.

Lillian Walker, Julian Eltinge and Anna Nilsson and other film stars visited Red Cross shops, making addresses and entertaining the guests, during the past week.

John Cossar, formerly of the Essanay Company in Chicago, has been cast in a forthcoming Ruth Clifford Bluebird production.

Mary Anderson is Bert Lytell's leading woman in his new picture for Metro.

Hall Returns to Edit Screen Telegram.

Ray L. Hall, who was loaned to the Government for service in the Division of Films of the Committee on Public Information in July, has returned to the Screen Telegram to resume his duties as news editor. While in the service of the Government Mr. Hall organized the department under him as manager of production, and handled the issuance of the Official War Review.

Mr. Hall began his work on the Screen Telegram at the headquarters of the reel at the New York Mutual offices last week. It is said that his successor in the Division of Films will be officially announced later.

Trinity Church-Yard in Metro Picture.

Trinity Church will be one of the many unusual scenes in "Five Thousand an Hour," the Metro play starring Hale Hamilton. The scene in which the church and church-yard are shown was taken from offices situated on the opposite side of Broadway. Permission was given to Director Ralph W. Ince to set up his camera in the broad windows of the offices, from where a wonderful view of the church and the passing thousands on the street below was photographed.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Mixes Pathos with Humor in Story of Visit to a Hospital Location

By Giebler

ONE of the reasons that this installment of Rubbernecking is not dished up in the usual style is that Gladys Brockwell said: "I don't see how you can write anything funny about a hospital."

Another reason is that Director Edward J. Le Saint, who believes in realism and wants his movies all gummed up with actual atmosphere, insisted on shooting the scenes in Miss Brockwell's new play in front of a real hospital instead of having the property men build up a fake one on the lot.

When Miss Brockwell doubted my ability to write anything funny about a hospital, her remarks carried the flattering implication that there might have been something funny about previous Rubbernecking, and I got all fussed up with false pride and said I could write funny things about a crutch if I wanted to, and accepted her invitation to go out on location with the Le Saint company with the resolve to dope out something especially hilarious—real rib-tickling stuff.

It looked like a big week for Rubbernecking, too, before that trip; a week especially rich in happenings and ripe in incident, but when I got to stirring it all together, it just wouldn't jell in the usual manner. The shadow of that hospital was over everything.

Shadow Fades a Little Bit Here.

There was the incident of the stage-struck society lady of Hollywood who knew perfectly well that she would make a hit in the movies if she had a chance; and of Casting Director Haskins, of the Julian Eltinge studio, giving her the chance; and of her bringing an onion along in her make-up box in case there might be something of an emotional nature in her bit, and of her getting angry and shedding more tears than the biggest bermuda that ever grew would have produced because some of "them hateful movie people" laughed at her.

And then there was the private showing of Charlie Chaplin's new film that was held at the Iris Theatre in Hollywood at 5 o'clock in the afternoon, and a large number of prominent film people attending, including Douglas Fairbanks, John Fairbanks and Mrs. John, Kenneth McGaffey and his wife, Rob Wagner, the writer, and Mildred Harris, Loie Weber and Phillips Smalley, and Billy Keefe, T. L. Tally, Mabel Condon and Bessie Love, John and Mrs. John Jasper, and Edward and Mrs. Edward Biby (Ed is Charlie's new press agent), and everybody pleased to the utmost and saying fine things about the film.

Exclamation Furniture Sounds Recent.

And there was Clara Kimball Young's new dressing room out at the Sunset studio, very fine and filled with Italian period furniture, although I can't understand why, if they want to call that kind of furniture after any of the punctuation marks, they don't call it exclamation furniture, because folks always exclaim "How beautiful!" "How exquisite!" and things like that when they see it.

All of this stuff would have made good copy under ordinary circumstances, and with a little slap-stick business here and there might have got a laugh or so, if it hadn't been for the hospital.

It was not the scenes Le Saint and his company made at the hospital. There was nothing sad in them, just some action with Gladys Brockwell, made up as a nurse, and William Scott as a young medical interne, and Little Francis Carpenter and Virginia Lee Corbin and the clever Messenger kids.

It wasn't the action, it was the location.

Movie stuff doesn't move me to any great extent, anyway. I've watched some of the most heartrending scenes ever made and never turned a hair. I've seen some of the most celebrated heavy guys of the films at their worst. I have heard Frank Campeau hiss his cruel sentences into the shell-like ear of the persecuted heroine; I've seen Harry Northrup's best and most cruel sneer hitting on all cylinders at once; I've seen aged couples turned out of the old homestead by the heartless holders of movie mortgages by the dozen; I've stood right behind the camera when the helpless heroines sank down on the rich man's doorstep while the snowflakes (real snow, sometimes) drifted down like a pitiless white pall on their peroxided curls.

It was not the action being staged in front of the hospital. It was the hospital itself.

Patients May Have Thought Show Funny.

It was a whale of a place, that hospital. One building must have had a hundred windows, and at every window a sick man, or a sick woman, or a sick kid looking out at the movie people full of life and health and happiness, making pictures there on the lawn.

And on a long bridge that connected this house of a hundred sad windows with still another house just like it were wheel chairs filled with the broken, the maimed, the lame and the halt.

And Gladys Brockwell looked up at them and said:

"The poor things. It is the only show many of them have had for months, and the last show many of them will ever have."

How could a chap write slapstick stuff with her making a remark like that?

That sob stuff simply got into everything.

There was the incident of Doug Fairbanks going down to the beach to fill a bottle from the wild waves because a little kid in Vermont wrote him a letter saying that he had never seen an ocean, but as he had some water from the Atlantic would Doug please send him a bottle of ocean water from the Pacific, so he could see if the two oceans looked alike.

That might have been made funny, but it didn't sound funny when I came to think about it. Poor little tyke, there are lots of kids whose parents can't take them to the seashore, and who in the world should a little kid in Vermont ask to do him a favor like that if not good old Doug, everybody's friend?

There was something that happened there at the hospital that would have

Gladys Brockwell as Just a Plain Cross Nurse. A Thrilling Moment in Mumble Peg.

been funny anywhere else. Le Saint's scenario called for all the kids he had along on the trip to represent patients in a hospital.

One child had an arm in a sling; another was bandaged as to leg, and one of the little Messenger girls had the pleasure of sitting in a lovely wheelchair all the time.

Children Compete for Crutches.

That was awfully hard on the other kids, of course, but they were good little actors and understood that everybody coudn't have a nice part like that. There was only one pair of crutches in the outfit, and of course, sharp competition for them.

Little Francis Carpenter tried for an hour to get possession of them, and finally, when it came his turn, he raised his hands to heaven and exclaimed in a fine dramatic voice, "At last!" Then he grabbed the crutches and placed them under his arms and hobbled away over the lawn, a perfect simulation of a little cripple.

Nurse Alone Is Gay.

Now there was something that might have been funny about a crutch, but it didn't get over with any of us because just at that moment some one —I think it was Mrs. Le Saint, who had come along to watch her husband work—called attention to the fact that the breezes that blew over the beds of poppies and scarlet sage carried the scent of medicine and disinfectant instead of the sweet breath of flowers on its wings.

It was a sad party, and when Miss Brockwell, Billy Scott, Walter de Coucy, Roy Irwin and a hospital nurse—who came out to see why it was that the movie players didn't all wear yellow clothes like she had been led to believe—tried to liven things up by staging a game of mumble peg, it didn't do any good, and everybody, but the nurse, who was used to hospitals, looked as solemn as owls, and I came away from there.

NEW YORK EXHIBITORS MEET.

Thirty members of the Manhattan Local Exhibitors' League met at Wurlitzer Hall, New York City, on Friday, October 4, at 2 p. m. The main topic of discussion was the delivery of films by the Prudential Delivery Company. Heretofore the Prudential has charged the exhibitors $6 a week for its service, but has increased its charges to $7 weekly, with the understanding that the three leagues of the boroughs of New York City guarantee 75 per cent. of their members in the contract. The Prudential has bonded itself for $1,000 for the safe delivery and collection of films. Unless the 75 per cent. of the membership is guaranteed it will cancel the bond. The matter was considered by the meeting, and it was decided that action by the three leagues be deferred to a larger meeting, to be held later this month at the new rooms of the Manhattan local, 729 Seventh avenue, at which time there would be a luncheon and house-warming.

The influenza epidemic which threatens to close the theatres of New York brought forth the expression of much apprehension. It was decided to use every precaution to prevent its spread and to warn the people against any violation of the ordinances suggested by the Board of Health. It was pointed out that already the theatres in other localities had been closed.

World Engages Texas Guinan

WORLD PICTURES announces the engagement of Texas Guinan, the well-known stage and screen actress, for an important role in "The Love Defender," which Tefft Johnson will direct. Others in the cast are June Elvidge, Frank Mayo and Madge Evans.

Miss Guinan, pronounced Guynan, was born in the Lone Star state, and her name was not obtained by theatrical inheritance, but given to her at the altar when she was baptized at the little frame church on the banks of the picturesque Brazos river.

Miss Guinan was born on her father's ranch of 8,000 acres, just outside of

Texas Guinan.

Waco, Texas, and at an early age the cowboys on her father's place taught her how to throw a lariat and ride an unruly broncho, just as small children are shown in the East how to play "London Bridge" or "Hares and Hounds."

Her father sent her to a girl's seminary in Denver, and here dates the turning point in her life. At an amateur performance given by the students she showed such marked talent that Peter McCourt, manager of the Broadway Theatre, Denver, who was present at the amateur show, obtained for her a professional engagement. New York saw her for several seasons in a number of successes, and stardom came to her with John P. Slocum's and John Cort's production of "The Kissing Girl." The next season she was identified with the New York Winter Garden, and from then on was sought after by every prominent manager. Miss Guinan created the character of a female gun woman with the Triangle Corporation.

Conecticut's Reel Fellows Meet.

The Reel Fellows Club, of Connecticut, held its regular monthly meeting at its headquarters in New Haven on October 1, at which almost every exhibitor was allowed the open privilege of the club for the occasion. The chief speaker of the evening was the Democratic candidate for Governor of Connecticut, who gave those present an insight into the Sunday opening situation surrounding Connecticut.

In the course of Mr. Spellacy's speech he disclosed the fact that he was for Sunday motion pictures in Connecticut, and said that were he elected he would not only sanction the law for them, but would recommend them in his message. The Reel Fellows Club pledged itself as a whole to see that Mr. Spellacy would be elected.

Among those new members added to the list were Mr. Marks, Metro; Mr. Farber, American; Mr. Laighton, Triangle; Mr. Whalan, Eastern; Mr. Kaplan, Paramount. William Weisfeld, Pathe, presided.

October 6 Attractions At the New York Theatres

RIALTO.—Lila Lee in her second Paramount picture, "Such a Little Pirate," was the screen star at the Rialto the week of October 6. The story is one of buried treasure, and written by James Oliver Curwood. Theodore Roberts is in the cast. Mack Sennett's comedy, "Beware of Boarders"; the Animated Magazine and Topical Tid-Bits of Travel were also shown. The soloists were Annie Rosner and Martin Brefel.

RIVOLI.—Norma Talmadge in a story by George Scarborough, "The Forbidden City," headed the screen program at the Rivoli. The star's role is a dual one. Thomas Meighan and Reed Hamilton are members of the support. "An Indian Village in Mexico," the Animated Pictorial and a comedy completed the pictures. The Rialto Male Quartette furnished the vocal numbers.

STRAND—For the feature picture the Strand presented "The Kingdom of Youth," with Madge Kennedy as the star. This Goldwyn feature was written by Charles A. Logue. A James Montgomery Flagg comedy, "Romance and Brass Tacks," was on the program, also specially selected war, topical and scenic numbers. Alys Michot and the Strand Ladies' Quartette furnished the vocal features.

EIGHTY-FIRST STREET.—First half, "Italy's Flaming Front." Latter half, Dorothy Dalton in "Vive la France."

KNICKERBOCKER.—Griffith's masterpiece, "Hearts of the World," after a seven-months' run at the Forty-fourth Street Theatre, has been transferred to the Knickerbocker and commenced its eighth month in New York, Sunday, October 6.

FORTY-FOURTH STREET.—Theda Bara in "Salome."

BROADWAY.—Violet Mersereau in "Together."

Goldberg Makes an Explanation.

Lee Goldberg, secretary and treasurer of the Big Feature Rights Corporation, believes that in twenty years from now a young man named Goldberg will be interested in exhibiting pictures under the titles of "Where the Americans Settled the Kaiser" and "What Is Left of Germany," according to a story published recently in the Louisville Post.

Mr. Goldberg, who is the franchised representative of the First National Exhibitors' Circuit in that territory, declares that what he tried to tell the reporter from the Post was that Mrs. Goldberg had presented him with a son, but that in view of the war-time angle on everything he was willing to give the newspaperman credit for doing his best.

Chicago News Letter

by Jas. S. McQuade

THE CHICAGO CENSORSHIP COMMISSION

Composed of Fifteen Lay Persons and Four Aldermen Begins Work on New Ordinance

IN our Chicago letter, in the issue of August 3, it was announced that the judiciary committee of the City Council had passed a resolution authorizing its chairman, Alderman Otto Kerner, to name a commission of fifteen laymen and as many aldermen as might be deemed necessary, to meet during the summer vacation and recommend back to that committee such suggestions as might be deemed determinative of the censorship problem. The commission, it was expressly stated in the resolution, was to be fully representative of the city of Chicago, so that the vexed question of censorship might be thoroughly met.

It was not until Tuesday, September 24, that Alderman Kerner named the members of the commission. They are Chief Justice O. N. Carter, Adolph Kraus, Miss Harriet Vittum, the Rev. F. G. Dinneen, Anthony Matre, Mrs. Guy Blanchard, Mrs. Albert H. Schweizer, Judge Harry M. Fisher, Anton J. Cermak, Mrs. Hannah Solomon, the Rev. W. S. Fleming, the Rev. James B. Haslam, Martin Quigley, Mrs. Irvin McDowell and Aldermen George Maypole, A. A. McCormick, Frank J. Link and U. S. Schwartz.

Timothy D. Hurley, formerly chief probation officer of Cook county, was appointed chairman of the commission.

The first meeting of the commission was called by Chairman Hurley for Saturday, September 28, in the council committee rooms, and a permanent organization was formed, the Rev. W. S. Fleming being appointed vice-chairman and Martin Quigley secretary.

A committee to formulate rules for the commission was also appointed, the members being Judge Harry Fisher, the Rev. F. G. Dinneen and Mrs. Guy Blanchard. This committee will select committees on films, advertising, posters, moral conditions, health, ventilation, etc.

During the meeting Chairman Hurley read a report made by a similar commission in London, which showed that that body, after an investigation of six months, had recommended laws which were accepted by the moving picture industry and by the advocates of censorship.

The chairman announced that every well-known producer will be invited to appear before the commission to state his grievances, if any, and to make recommendations. William A. Brady was the first to receive an invitation.

Civic, religious, juvenile, reform, negro and other organizations will also be invited to come before the commission.

"We propose to make an exhaustive study with the view of submitting the best ordinance possible," Chairman Hurley stated during his remarks. "We begin our work unbiased, and are ready for opinions and advice."

Chief Justice O. N. Carter, of the State Supreme Court, announced to the commission that he preferred to abstain from participating in the drafting of the laws, as he might be called later to pass on them. He agreed, however, to attend the meetings of the commission in an advisory capacity.

The Riviera Is Opened Under Favorable Auspices

THE Riviera, Broadway and Lawrence avenue, this city, was opened Wednesday evening, October 2, under the most favorable auspices. The weather, the great throngs in attendance, the program, the beautiful light effects, the handsomely decorated interior, the inspiring music, the well-trained ushers under whose skilful guidance the great crowds melted into the 2,500 seats of the big theatre, the attractive banks of floral pieces that marked the good will of the many friends of Messrs. Balaban & Katz, directors of the new venture in Chicago's amusement field, all combined to make the event pleasing and memorable.

Those of us who have visited the Rialto and the Rivoli in New York could see at a glance that the Riviera management has been influenced largely by the Rothapfel plan and art of presenting moving pictures, and of creating pleasing light effects. And no better exponent of the art of making moving picture entertainment interesting, delightful and dignified can be found than Samuel L. Rothapfel, so that Directors Balaban & Katz are to be heartily congratulated.

The music is one of the great features of the Riviera entertainment, and great care must be taken in the selection of the moving picture program so that the music shall be the handmaiden of the pictures and not the mistress. In this instance the feature was Lina Cavaliera in "The Woman of Impulse" (Paramount), and this was supported by a Strand comedy, the Riviera War News (assembled by the management from official Government films), the Riviera Screen Magazine (weekly news edited by the management), and a Pathe scenic, "Along the Riviera." Four operatic singers were also assigned places on the program, and, by the way these singing numbers should always be good —not mediocre. One of the numbers under consideration was really good.

Two presentations of the program were given—from 7 to 9 and 9 to 11 p. m., and every seat was occupied. Among the large assemblies could be seen well-known men from every department of the industry. Never before on North Broadway was there seen at one time such an assemblage of autos as was parked in the vicinity of the Riviera the night of the opening. Some competent judges of such matters say that 2,000 machines at least were there.

Regarding the number of people in the house at one of the presentations, a good joke has been fastened on Bill Hershberg, owner of the Shakespeare Theatre, Forty-third street. Bill was out in the lobby talking to a friend.

"Why there must be 1,500 people in the lobby alone," said the friend to Bill.

"Are you crazy?" replied Bill. "Why, man, there must be over a thousand."

Well, here's to Balaban & Katz! May they have many such thousands in attendance at the Riviera, and may the thousands grow still larger.

Washburn Talks Briefly About His Present Work

BRYANT WASHBURN stopped over in the city a few hours Friday, October 4, on the trip from New York to the Coast. He was entertained at luncheon in the Hotel Sherman, Max Goldstein, district manager in the Middle West for the Famous Players-Lasky Corporation, acting as host. The daily papers were represented for the occasion and quite a number of Mr. Washburn's Chicago friends were also present.

Mr. Washburn informed me that he had been accompanied to New York by Director Donald Crisp and Marjorie Wilson, to take certain exteriors in the production of "Venus in the East," in which he plays the part of Buddy McNair. In order to present these on the screen faithfully, the journey to New York was made, although they occupy only 250 feet of film. The interiors of "Venus" will be immediately engaged in as soon as the party arrives in Los Angeles. Anna Q. Nielsen, as well as Marjorie Wilson, is in Mr. Washburn's support and plays a strong role.

Following "Venus," Mr. Washburn will begin work on "Mr. Man," a serious comedy, based on the story of that title by Frank R. Adams. "The Poor Boob" will be next. It has been adapted from the story by Margaret Mayo.

Mr. Washburn mentioned, by the way, that his leading woman, under his present management, is usually changed for each picture, but that Donald Crisp will be his director all the time. He also made it a point to say that in no case does the length of any picture in which he appears run over five reels. "It takes a mighty good story, too, to fill that length satisfactorily," he added.

"The Way of a Man with a Maid," finished by him about three weeks ago, is

considered by Mr. Washburn as being fully equal to "Skinner's Dress Suit," of which he is still proud. It will be released in the near future.

Mr. Washburn has finished three productions within the last three months. His yearly contract only calls for eight, so that he will have ample time to bestow on the remaining five.

Herbert Washburn, a brother of Bryant, is now assisting Mr. Hill, who has charge of the publicity department in the Artcraft-Paramount Chicago office.

Director Crisp and Miss Wilson arrived in Chicago from New York on the afternoon train and left with Mr. Washburn by the Santa Fe, for Los Angeles, Friday evening.

Chicago Industry Backs Liberty Loan Strongly

PETER J. SCHAEFER, Chairman of Chicago's Liberty Loan Committee for the Department of Amusements, expresses himself as being much pleased with the progress made during the opening five days of the campaign in this city. The quota fixed for amusements is $1,250,000, and on Friday, October 4, fully 30 per cent. of that amount had been raised, Mr. Schaefer informed me. He was specially pleased with the showing from moving picture sources.

Joseph L. Friedman, president of the Celebrated Players Company, was next seen. He has been alloted the task of soliciting the purchase of Liberty Loan bonds from producers, distributors and supply houses in Chicago, also of keeping a record of all Liberty Loan films and trailers in the Central States. Mr. Friedman was much encouraged over the purchases of Liberty bonds from these sources.

"Everybody is coming across splendidly," said Mr. Friedman. "For the first three days over $58,000 was received from producers and exchange men alone." Mr. Friedman also spoke enthusiastically of the assistance being rendered by the Liberty Loan films and trailers. He had just received a letter from Ben F. McCutcheon, director of publicity for the Seventh Federal Reserve District, advising him that Liberty Loan trailers and films should be discontinued in cities or communities which had already reached their quotas and sent to others which had not yet done so.

One of the paragraphs in Mr. McCutcheon's letter reads: "The films are of very great assistance in getting the people to back the Government in its financial operations, and I believe they should be used to the best possible advantage at this time, and that means in communities where the 'going' thus far has not been of the whirlwind type."

Duffy and Wallick Dead as Result of Grip Attack

Harold Wallick, whom I have known for eight years past and just in the thirties, was seized by an attack of the grip while at Bluffton, Ind., traveling for Metro's Chicago office. He died Wednesday night, October 2, and his body was brought to the city the following day. Mr. Wallick was well known to the trade in Chicago. He formerly was traveling representative of the World Film Corporation and of Goldwyn, and was an exhibitor in the early days. Many friends mourn his loss.

While writing the above I learned by phone that Eugene Duffy, manager of Mutual's Chicago office for the past year, died Friday night, October 4, from an attack of grip which he has been fighting for nearly a week. Mr. Duffy was held in high esteem as an alert and able man in the distributing department of the industry. Before taking hold of Mutual's Chicago office he filled a similar position with the organization in Montreal. Prior to these connections he had been manager of one of the Triangle Exchanges and held for over a year, during his career, the position of district manager and special representative of the World Film Corporation. Mr. Duffy was widely known and numbered his friends in the business by the hundreds. He had not yet reached his prime, which makes his death still more regrettable.

F. M. Brockell Joins Goldwyn Forces.

F. M. Brockell, manager of the Chicago office of Famous Players-Lasky Corporation, has resigned that position to become manager of Goldwyn's Los Angeles office. Mr. Brockell left for St. Louis Friday morning, September 27, where he will spend about four weeks, whipping into shape the Goldwyn office there. Accompanied by his wife and boy, he will then proceed to Los Angeles.

Mr. Brockell came to Chicago about three years ago to take charge of the Famous Players office. He resigned that position in the fall of 1916 to become associate manager of the Central Film Company, this city, with Harry Weiss. In September, 1917, he opened Goldwyn's Chicago office, and early in the present year he took hold of the position just resigned.

W. R. Scates to Famous Players-Lasky.

W. R. Scates, one of the oldest and best known exchange managers in the country, has succeeded F. M. Brockell as Artcraft-Paramount's Chicago manager. Mr. Scates has been one of the most prominent exchange managers of the General Film Company, having had charge of the Chicago office for many years and also of the Boston office for a shorter period. His many friends will be pleased to learn of his recent preferment. He took charge of his new duties October 1. He resigned the position of Chicago manager of the General Film several months ago to take a well-earned rest.

American Stars Grow in Favor.

Joseph Hopp, American's Chicago representative, tells me that the latest productions of that brand, in which Mary Miles Minter, William Russell and Margarita Fisher are starred, are meeting with markedly increased favor. The work of the last-named in "Money Isn't Everything" is making quite a hit here in Chicago, Mr. Hopp says. Reports from American salesmen, from outside points, regarding Mary Miles Minter's "Rosemary Climbs the Heights," show that liberal bookings are being made; also that William Russell is meeting with marked favor from exhibitors in "Hobbs in a Hurry," his latest picture.

Film Saleswoman Gains Honors.

Rose Tapley, special representative of the Famous Players-Lasky Corporation, has been honored by the Board of Managers of the Women's Association of Commerce, of Chicago, who have elected her chairman of the association's Motion Picture Committee. The work of the committee lies along the line of encouraging and furthering the distribution in Chicago of worthy film production and discouraging the circulation of the unworthy.

John B. Mockler Dies of Influenza.

John B. Mockler, who had charge of the shipping department of Pathe's Chicago office for some time past, died Tuesday night, October 1, from an attack of Spanish influenza, after a few days' illness. Mr. Mockler, who was only thirty-five years of age, leaves a

"Edith's Victory for Democracy." "Lady Frederick." "The Testing of Mildred Vane."

Scenes from Three Metro Productions.

wife and five children to mourn his loss. He owned his home and carried $2,000 insurance, which will provide in a measure for his family. Mr. Mockler was very popular with his co-workers, who expressed their regret by sending a handsome floral piece to the Mockler home. The funeral took place Friday morning and was attended by several friends from the Pathe office.

Italian Red Cross Benefit.

Merle E. Smith, general manager of the George Kleine System, has returned after a week's vacation at Mount Clemens, Mich., where he was accompanied by Mrs. Smith. He spent a few hours in Detroit and visited Manager McGee of the Majestic Theatre. "Behind the Lines in Italy" was run during the week ending Saturday, October 6 at the Majestic to big business. Five thousand tickets were sold in advance through the Italian Red Cross and the organization was given 25 per cent of the week's gross receipts.

GOLDWYN LEASES TRIANGLE'S PLANT

Takes Immediate Possession of Los Angeles Property—Practically All Work To Be Done in West

AS a prelude to the largest and most ambitious production plans of the company's entire career, Goldwyn Pictures Corporation has leased in its entirety the Triangle studios and producing plant in Los Angeles. The negotiations and contracts for this big deal were made by Samuel Goldfish, president of Goldwyn, and Harry Aitken, of the Triangle. Goldwyn acquires immediate possession of what is rated physically as one of the finest motion picture studios anywhere.

Already Tom Moore and his director, Harry Beaumont, are in California completing the third of his star series productions, this one having been begun in Fort Lee.

All future Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore pictures will be made on the coast, as well as the Rex Beach pictures, which means that there will be an almost immediate Goldwyn exodus of celebrities for the land of the sunlight.

"This decision," says Samuel Goldfish in making the announcement, "marks the greatest expansion thus far attained by Goldwyn and indicates, too, that our organization has reached that stage of successful internal operation that I can devote a good deal of my time to production in California.

"I have always intended when Goldwyn's organization had reached a certain point that I could be spared from purely office and executive duties to have the majority of our productions made in California. I began my picture career there, and the advantages of location are immeasurably superior to any other locations. It has temperature and climate in its favor, natural light as against artificial light and much more beautiful scenery.

"Our going to California does not mean we will not make further pictures in the east, for whenever the environment of a story calls for eastern surroundings we will make such pictures here. For instance, Tom Moore's next picture, 'Go West, Young Man,' was begun here, and we obeyed the injunction of the title by taking him to Los Angeles, where the remainder of the picture has been made. Madge Kennedy's next production likewise calls for an eastern beginning and a western finale, so she will be among the next stars to depart westward.

Hawks Goes to Goldwyn.

"The main part of our scenario organization will be on the coast, as I have always believed that director, star and author should be together during all the stages of production. I am glad to announce that J. G. Hawks, long with the Ince forces, now comes to Goldwyn and will be at our coast plant. He has done originals and continuities for many of the most successful productions of the past four years. We shall also have a scenario organization here in New York and our stories will be purchased here.

"Goldwyn, in its operating and mangerial phases, has reached that stage of success where I feel able to have our productions made at a distance of 3,000 miles from the home office and where I shall be able to spend a good deal of my time in California. The Triangle plant we have taken is admittedly the finest studio in the industry and we have the complete and exclusive use and control of it during the tenure of our lease."

"Hearts of the World" Moves to Knickerbocker

THE determination to end the New York City run of David Wark Griffith's "Hearts of the World" was revised after announcement had been made that the super-feature would end its run at the Forty-fourth Street Theatre Saturday evening, October 5. The movement from that theatre was necessitated by William Fox opening the run of "Salome" at the Forty-fourth Street Sunday night, October 6.

When an opening at the Knickerbocker was obtainable through a shift in dramatic attractions, Mr. Griffith immediately availed himself of the opportunity to continue the local run of "Hearts of the World" by moving to the location directly on Broadway Sunday evening, October 6, when the engagement was resumed for an indefinite period. Should the popularity of "Hearts of the World" remain at previous averages, there is every likelihood of all film-run records being broken before Mr. Griffith evacuates the Knickerbocker.

Exchange Men Join Commercial Clubs.

Universal exchanges report having found considerable advantage from joining the Boards of Trade in their towns. This idea was suggested by the Universal several weeks ago. As a result the heads of the various exchanges at once made themselves members of the commercial clubs in their towns. There is always either a board of trade or a chamber of commerce or a commercial club of some sort in every city of importance. Membership in these organizations at once places the exchangeman in touch with all the important business and civic affairs of his community.

Farnum Sells $164,000 in Bonds in Two Nights

WHAT is declared to be a record in Liberty Bond sales in theatres was made by William Farnum at two personal appearances Friday and Saturday nights. The William Fox star sold $120,000 worth of bonds to a widly enthusiastic audience Friday night at the Fox Audubon Theatre, 168th street and Broadway, and Saturday night he swelled his total to $164,000 by writing subscriptions for $44,000 more of bonds at the Academy of Music. At this latter appearance he was assisted by Mr. Fox, who made a personal subscription of $10,000 and then subscribed for $25,000 worth more as president of the Fox Film Corporation. Each of Mr. Fox's two little daughters helped their film idol by buying $500 worth.

The appearance of Mr. Farnum at the Audubon was the occasion for a great outburst of enthusiasm. This enthusiasm reached its greatest height when it was announced that the $100,000 mark had been passed. Hats and caps were tossed into the air and there were prolonged cheering, culminating in the spirited singing of "The Star Spangled Banner." Mr. Farnum occupied the stage for about an hour, and most of the subscriptions he obtained came in small amounts.

Mr. Farnum expects to speak for the Liberty Loan every night for the rest of the campaign, his schedule calling for appearances in most of the principal film theatres of the city.

Universal Loan Theatre Raises $30,000.

Workers from the headquarters of the Universal distinguished themselves the first week of the loan by performing most of the task of promoting the biggest Liberty Loan Theatre in New York. The structure, the stage of which is an exact replica of the White House front, stands at the entrance of Central Park, at Broadway and Fifty-ninth street.

Funds for the enterprise were largely contributed by the Universal in cooperation with the Liberty Loan committee of the twenty-sixth precinct.

Those who directed the project were Captain C. H. Carr, chairman of the district committee; H. M. Berman, sales manager for Jewel; M. Kashin, manager of the Broadway Theatre; George Kann, secretary to Carl Laemmle, and Nat Rothstein, Universal's advertising manager.

A total of $30,000 in subscriptions was taken at the theatre on Saturday, the opening night.

Mrs. H. M. Berman was in charge of the canvassers, most of whom were young women from the Universal. Manny Goldstein led the loan boosters on the stage.

Miss Fried Goes to Universal City.

Miss Eleanor Fried, who has been acting as film editor at Universal headquarters, 1600 Broadway, for the past four years, left Thursday of last week for Universal City. She will establish a finishing department there. Miss Fried is very competent in her line of work, being one of the most skilful film editors in the business. She was formerly connected with the United and Warner's.

FOX'S "SALOME" IS BIG PRODUCTION

New York Opening of Eight-Part Spectacle Fills Playhouse with Deeply Interested Spectators

By Edward Weitzel

THE long-heralded screen production by William Fox of "Salome," as embodied by Theda Bara, reached New York Sunday evening, October 5, and was greeted with a full house at the forty-fourth Street Theatre. The star herself occupied one of the boxes, and Geraldine Farrar and her husband were present. Other persons prominent in the moving picture world attended the premiere, the entire body of spectators following the unfolding of the story with close attention. At the finish of the first part and also at the end of the showing the picture received generous and well deserved applause. The story of the Judean vampire has been told in various forms since her history was set down in the chronicles of Flavius Josephus. Massenet's opera, based on Gustave Flaubert's novel, "Herodias," with "Salome" as the central figure, has been produced at the Manhattan Opera House under the management of Oscar Hammerstein, with Mary Garden as the Lady of the Seven Veils. The American singer also sang the title role when the Richard Strauss "Salome" was given at the Metropolitan Opera House, and the audiences were permitted unobstructed views of the celebrated Mary Garden back.

Oscar Wilde's dramatic version, which contains some of the best examples of his hectic poetry, is familiar to the reading public, and was produced at one of the New York theatres last season.

The Screen Version.

Theda Bara, who has already impersonated the "Serpent of the Nile" and other vampires, with and without reputations, was the logical representative of Salome on the silent stage. The William Fox version, prepared by Adrian Johnson and directed by J. Gordon Edwards, provides the star with a pictorial background that could not help but stimulate all her artistic faculties and spur her on to her best endeavor. To begin with "Salome" is a better production than the "Cleopatra" picture made by the same company. Its story is more compact. Mere bigness of space and numbers is not permitted to obtrude itself on the human interest of the theme, and the action grows steadily in mental force until the climax is reached—the quick and dreadful punishment of the sensual and abhorrent woman.

Such a tale of lust and horror, although having the warrant of history, could have no valid excuse for being if it were dominated by physical action or scenic display. A more unlovely character than Salome never lived. There is no glossing over of her vices of mind and of body. She is drawn in all her hideous imperfection of heart and brain and thrown into sharp contrast with the stern virtue of the Christian prophet. It is this strict adherence to the psychological truth of Salome's nature that is the chief merit of the picture on its ethical side.

Pictorially the story has much in its favor. It reaches its most impressive moment when Herod asks John the Baptist to give him a sign that the God he serves is greater than Jove of the Romans, and the statue of the heathen deity is consumed by fire. The lighting of this scene, the artistic perfection of the grouping in the great audience chamber of the palace, and the power of the incident to seize and hold the imagination of the spectator transcends all the other situations.

There are other fine moments from a dramatic standpoint, and the reproduction of the street scenes and historical structures of the city of Jerusalem has been accomplished on an imposing scale. The Gate of Jaffa, Salome's apartments, the front of the king's palace and its lofty and gorgeous throne room are among the principal settings; and the human beings who people these places and swarm by the thousands in the great square or up the steps of Herod's grim and forbidding abode lend verisimilitude to all the ensemble scenes. Director Edwards has maintained an excellent average in his handling of the mobs. There is no overwhelming effect created at any one time, and some of the flashes seem unnecessarily brief, but on the whole this phase of the production blends into the unfolding of the plot smoothly and in the right proportion.

The Story.

Salome will always hold her place among the arch vampires of history. Her love of evil is shown in the picture very distinctly before John the Baptist appears. Herod Antipas, the ruler of Judea, is under the sway of his kinswoman, the Princess Salome. Knowing that the people of Judea hate Herod because he holds the throne by helping Rome to oppress them, Salome contrives to have Prince David, the queen's brother and direct heir to a rival line of rulers, put out of the way. She then makes Herod believe that the queen has tried to poison him, and does not stop plotting until the king gives orders that his wife be beheaded. Salome now expects to share the throne with Herod. The arrival of the prophet turns her evil mind into a new channel. She goes to hear John preach and conceives an unholy passion for him. He repulses her and is cast into prison.

The night of a feast in honor of Herod's birthday she goes to John's underground cell in the center of a stone courtyard and implores him to kiss her. Again he refuses. The maddened woman returns to the feast, and Herod asks her to dance. The infamous bargain is made. The dance of the Seven Veils follows, and Salome demands the head of the prophet. It is brought to her on a charger. As she is about to kiss the dead lips a great storm strikes the palace. Herod, overcome with fear, orders the Roman soldiers to kill the wanton. Salome's punishment is quick and sure. The storm effect is most realistic. The stark realism of Salome's final act of degeneracy will offend many persons.

The Cast.

Theda Bara as Salome presents a figure that is without glamor of any kind. She seems a creature of evil from her birth, and the only redeeming argument that can be advanced for her is that she appears to typify the world's need of a new religion and the coming of the prophet. The actress reflected this conception of the character from the screen—the only one that a rational mind would accept—with varying degrees of success. Great tragic power is not yet hers, but her work is always interesting, and her tricks of mannerism help to give Salome the stamp of her time and environment. Artistic costuming and an evident desire to meet every requirement of the part counts materially in the star's favor.

G. Raymond Nye as Herod contributes a finely rounded characterization. Albert Roscoe is a striking figure as John the Baptist, and acts with earnestness and feeling, but lacks something of the spiritual nature of the prophet. Bertram Grassby as Prince David, Herbert Heyes as Sejanus, Genevieve Blinn as Queen Marian, Vera Doria as Naomi and Alfred Fremont as Galba deserve praise for their impersonations. The photography by John W. Boyle is another admirable feature of the production.

Risks Life to Get Amboy Blast.

James Goebel, a cameraman of the Universal Current Events staff, was the only photographer to get actual pictures of the explosions last week at the munition plants in South Amboy so far as is known in the offices of Universal.

STATEMENT.

OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of August 24, 1912, of Moving Picture World, published weekly at New York, N. Y., for October 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 516 Fifth avenue, New York; editor, James L. Hoff, 516 Fifth avenue, New York; managing editor, James L. Hoff, 516 Fifth avenue, New York; business managers, John F. Chalmers, J. B. Chalmers, Eliza J. Chalmers, 516 Fifth avenue, New York.

2. That the owners are:

Chalmers Publishing Company, 516 Fifth avenue, New York, the stockholders of which are James P. Chalmers, John F. Chalmers and Eliza J. Chalmers, all at 516 Fifth avenue, New York.

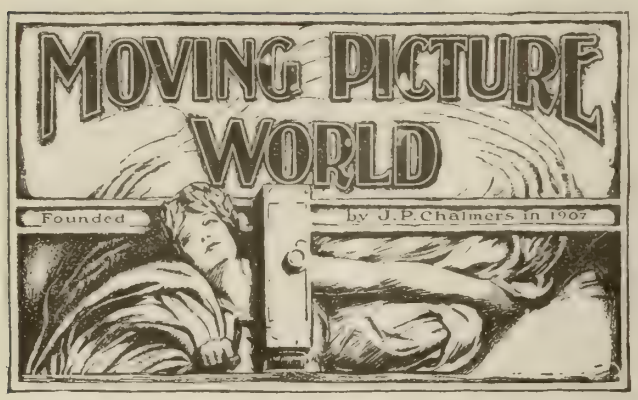
3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statement embracing affiant's full knowledge and belief as to the circumstances and conditions under which the stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 3d day of October, 1918.

(Seal) SADIE H. SASS,
Notary Public, No. 550, New York County; New York Register No. 10439.
(My commission expires March 30th, 1920.)



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E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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Saturday, October 19, 1918

FACTS AND COMMENTS

THE National Motion Picture Exposition is under way as we go to press. The measure of its success will have been determined before this issue reaches our readers. President Brady's speech, introducing Caruso as a dedicating feature of the show, sounded a note of patriotism that rang true and gained enthusiastic response. In its display of war activities the Government is giving lively assurance of its co-operation and gives visible sign of its indorsement of the motion picture industry as an essential to victory on European soil. In every activity that it may possibly enter the industry is co-operating with the Government, forming a combination that may best be illustrated in the pulsations of well ordered and smooth running mechanism.

*

Apart from the general benefits of such an Exposition there will be an interesting sidelight disclosed in the manner the show is "put over." Here is a show promoted by the best brains of the picture industry. These same interests have been telling picture showmen how to get the best results from film-shows in press work, advertising aids, lobby displays and general advertising producers are helping the exhibitor to "put across" the individual film. We should be interested, if we were an exhibitor, in watching how the big showmen "put over" their own "big show."

* * *

THE rapid spread of the so-called Spanish influenza is giving occasion for much concern on the part of exhibitors in many parts of the country. Already a number of municipalities have ordered the shutting down of all places of public amusement. The reports to the army authorities in Washington covering all home camps for October 4 show an aggregate of 12,975 new cases for that day, against 12,004 for the day before. The total number of cases to that date is 127,975. Pneumonia has stricken 10,429. There have been 2,869 deaths, or a number equal to more than 25 per cent. of the total of Americans killed in action since the beginning of the conflict. Exhibitors and film men generally have been commended for the part they have played in all activities looking to the rapid winning of the war. There is every reason to believe they will continue to earn approbation by their ready acquiescence in all decrees aimed at the preservation and protection of the public health, that where the occasion warrants it they will take the lead in the adoption of necessary measures to these most essential ends.

* * *

THE desire has been expressed this past week by the president of the National Association of the Motion Picture Industry that all sums subscribed to the Fourth Liberty Loan through any motion picture agency shall be immediately reported to Chairman Adolph Zukor at the offices of the big organization in the Times Building. It goes without saying that it is to the interest of every one connected with the industry that a complete record be kept of the work of the men and women in the trade. Exhibitors are spending money and giving their valuable time to push the loan—doing it without thought of compenstating credit to themselves. This is fine, and, from the personal viewpoint, is the right thing. There is, however, a larger aspect of the situation.

*

Not yet are all of the antagonists of the screen convinced of the great usefulness of the photodrama and its related topical and educational subjects. Not yet are politicians certain that well-laid plans for the creation of salary drawing censorship boards will come to naught. Not yet is the industry itself sure that in its membership there is no one man or numbers of men whose activities always will be on the side of the best interests of the trade as a whole. The request of Mr. Brady is a natural one. The industry has been asked to raise one-sixth of the loan, to get subscriptions of a billion dollars. That sum may not be reached—a little calculation would indicate that it is a tremendous job—but whatever may be the size of the large amount raised the spokesmen of the industry have a right to know what it is and to be able to quote it when the occasion justifies that course.

THOSE CROWDED HOUSES

By Louis Reeves Harrison.

SUCCESSFUL exhibitors are good showmen, and they may have a lot of artistry in their makeup, but they are primarily business men, and they have to be in order to get good service themselves and give the best possible to their public. The scientific and purely mechanical departments of fine picture presentation are now so perfected that the exhibitor is turning his attention more and more to filling his house and keeping it filled. How to do it is the present-day problem.

One essential point of view of a picture is "Does it pay?"

Let us consider some exhibitor's comments on one play.

"Good picture, but title hurt."

"Catchy title, talk of the town."

"Not generally liked—no punch to ending."

These criticisms are not idly made. They come from men in close touch with audiences and the box-office receipts, yet each comment, though undoubtedly sincere and founded on good information, is a direct contradiction of the other. The easiest explanation is the old one long established that no two audiences think the same of a product.

Let us see if that is true.

In one case all the comments are favorable along these lines.

"Extra big. Return engagement."

"Pleased all, a sure money-getter."

"Repeated back ten days after running a week."

As all the comments agree on audience satisfaction, it can be fairly suspected that the difference is not in audiences, but in the quality of stuff presented for popular approval. There are principles here involved which make for crowded houses and help the industry.

The real stuff pleases all audiences.

Publicity is too often mere camouflage of poor drama.

Poor stories injure the good will of any house.

The exhibitor's viewpoint is deeply interesting as to that most perplexing problem, the "star system," just now in vogue. There is no doubt that the real screen star is an important factor not to be overlooked.

The genuine screen star is an undoubted attraction.

High class interpretation of low class stuff doesn't go.

Success is reached through combining the best elements.

These are well-proved principles in all other arts of expression, and long experience has confirmed that they apply to moving pictures just the same as they do to other artistic products. In evidence are actual comments by exhibitors on one star in one play.

"This star's most interesting offering."

"Star not popular."

"Will help Miss Blank."

"They do not like Miss Blank here."

"Good picture, pleased all patrons."

"Not up to standard, did not please my crowd."

The conviction cannot be resisted that Miss Blank was not much of an asset in her "most interesting offering," "a good picture" "not up to standard" for some reason, most probably because "they do not like Miss Blank here," "the star not popular." There is even cause to affirm that some of the manufactured stars, made prominent through the camouflage of publicity, are a detriment to the pictures, especially when they are miscast or carried astray in dull vehicles.

Those crowded houses come from good stories well told through the right types for each character and strong personality in the leading roles, the whole directed with intelligence and good taste.

Exactly this the Moving Picture World has long advocated.

There is nothing to be gained for anybody in the "splash."

No crowded houses come from fooling the people

No crowded houses come from critics jollying the producer.

An ounce of plain truth is worth a ton of false publicity.

Twinkling stars are beautiful to look at on clear nights, the brighter they are the more appealing, but they can never illumine our way to any great extent except by what they reflect from other sources.

The stars we know best reflect the light of the sun.

The sunlight of truth makes all things grow.

Can we not harmonize and have the light of truth so nourish our development as to crowd every motion picture house in the land?

THE SCREEN IN WARTIME

By Robert C. McElravy.

A GREAT many people no doubt still wonder just why it was that the Government so quickly pronounced moving pictures essential to our conduct of the war. Which only goes to show that the public naturally enough as a whole does not fully grasp the scope of the film industry and how vital a part it has played in the war program up to date.

It is pleasing to note that both producers and exhibitors are beginning to do a little missionary work in behalf of the films. This is a necessary step, for it is only by constantly affirming these truths that they are finally definitely lodged in the public mind; once implanted there it will be something of permanent value to the industry. This of course should not be done in a boastful way, but it should be permissible to state the facts for what they are worth.

We wish the recent address of William A. Brady at the Chicago convention, in which he eloquently pleaded for a closer union of the film interests, were not of so technical a nature. Certain paragraphs of this speech ring with a fervent conviction worthy of the times. He addressed the gathering as a direct representative of the Government of the United States, as one appointed by President Wilson. At one point, alluding to the tremendous work of our film products abroad, he said:

> There is some reason why the American Cinema Commission is rushing millions and millions of feet of film every week into Russia, Siberia and the Balkans. It may be that a projection machine and a few hundred feet of film, scientifically placed on the eastern front, may do a lot more good than guns and soldiers. We may be able to reach those people on the eastern front and back in Russia, Siberia, Serbia, Bulgaria and Turkey by the one thing that speaks the universal language—the screen. And the camera cannot lie, and all German propaganda can be stopped through the eye and not by the head or the ear.

The whole address by Mr. Brady, which was published in the Moving Picture World of September 21, is alive with the spirit which animates the industry today.

About the most comprehensive thing we have seen, demonstrating the war labors of the screen, is a list of twenty items compiled by Samuel Goldfish, head

of the Goldwyn company. The list, which first appeared in the New York Times, is one that exhibitors might do well to display in their lobbies, or if possbile, have reproduced in their local papers. It is as follows:

1. It has properly depicted the United States, its people and American life for the populations of neutral nations as an offset to anti-American propaganda conducted by enemy nations.

2. Revealed the living conditions of American labor and the middle classes in neutral and allied nations; notably in Russia, where German propaganda had minimized the extent of American preparation for full co-operation with the Allies.

3. Made possible the photographic portrayal of all major and minor military operations; the major portion of the important aerial operations; depicted to the fullest extent naval operations and manoeuvres.

4. Been turned into a creator of national patriotism and recruiting stimulant under its privately owned sources, and converted under the Government's own ownership and direction into the Federal exploitation of our armed and allied resources, as evidenced in the Creel Committee's presentation of "Pershing's Crusaders," "America's Awakening" and other similar pictures to come.

5. Been made an active parallel of the daily newspapers through the pictorial portrayal in news reels of the actual operations and the men engaged in them.

6. Been made to introduce to America the rulers, military, political and civil leaders of all allied nations, and to clearly define their activities in coordinating allied co-operation.

7. Used as an industrial stimulant, notably in the support of the shipbuilding program, to drive the workers at one shipyard at a still harder pace by showing the work accomplished by the workers in other yards.

8. Been linked directly with all three of the previous Liberty Loan campaigns and being linked with all future campaigns, both through the use of trailers and special films made and contributed by the picture manufacturers in which pictures appear the popular screen personalities whose identities and reputations have been used in the fullest measures in stimulating bond sales.

9. Been similarly linked with the War Savings and Thrift Stamp campaign.

10. Being used through the medium of trailers and other screen inventions and devices to aid the various governmental agencies in the recruiting of labor of all kinds; the reaching of stenographers, craftsmen and artisans needed for departmental work for the Government.

11. Being actively used by the medical division of the army and the navy for the recording via pictures of surgical progress.

12. Used in all of the earlier campaigns to enlist men in various branches of the service, including many of the more highly specialized branches.

13. Being used at all army camps and at the Liberty theatres for the furnishing of wholesome and healthy amusement for soldiers, sailors and marines. And similarly used at labor camps and at all points where Government labor has been concentrated.

14. Called upon daily not only to awaken and sustain patriotism, but to maintain the home morale, especially among the women of America.

15. Served as a teacher of current history for the school children of America, giving them the most vivid and vital presentation of the personalities and activities of combatant nations.

16. Obtained the conclusive and damning evidence upon which, later, the German Government will be convicted upon charges made provable beyond dispute with the aid of animated photography.

17. Been called upon to drive home the demand for national home and domestic economies, and served as an enlightener to wipe out opposition to the necessary programs, such as the Hoover Food Administration.

18. Motion pictures of all kinds are actively and regularly projected and used on board virtually all of the larger battleships and transports.

19. Pictures are shown in virtually all field hospitals, in the rear of the firing line in France and Belgium; in the base hospitals abroad and in the American hospitals. For the more seriously wounded men ceiling projection has been made use of to show pictures on the top walls of hospital wards for men still confined to their cots.

20. Virtually all Red Cross huts in France and Belgium are equipped for the presentation of pictures.

THE WORLD DO "MOVIE"

By Edward Weitzel.

A COPY of the article, "Democracy and the Movies," in the May Bookman, by Herbert Francis Sherwood, should be mailed to all persons whose mental vision is so defective that they cannot get a proper focus on the status of the moving picture. The article is brief, scholarly and comprehensive, and gives the standing of the screen in all its phases and its importance to humanity, without bias of any kind. After pointing out that "A motion picture comes nearer to being the universal language than any other medium of communication," and that "For the first time in the history of the world, a means of expression, which furnishes large opportunities for artistic development, has been brought to the door of the burdened wage-earner," the article recalls the many forms in which the picture is useful to mankind. Its value in the present war is made clear. One sentence reads: "It is helping to mobilize the various points of view of the Allied countries and marshal them into a single front."

The main point made in the article is the power of screen fiction to educate a class that is able to learn little or nothing from books, either from not knowing the English language or other causes. A paragraph of critical comment on the lack of originality in plots and the difficulty in overcoming this condition is followed by these words of wisdom:

> The pictures, in all their crudity, from the beginning have gone straight to the hearts of the humble classes, who have wept and smiled over the lurid plots and characters and been generous with their tears and laughter. All great art springs near the soil from the emotions of the toiling people, the workers. Reformers of the drama in their efforts to make their work popular, subtle and refined, have forgotten this. Their appeal has been to the dilettantes, the specializers in emotion, the moneyed, the blasé and the hypercritical. These types are the less desirable to whom to make an appeal.

Grading Screen Fiction.

The solution of the problem indicated in the quoted paragraph is proper classification for the product of the screen. No publisher of the novel expects to reach the literate and the illiterate with the same class of books. The stage long ago learned to adapt its output to the different "kinds and conditions of men." The screen will have to follow the example of its sister arts, and the result will be to its advantage. Masterpieces of fiction that have an almost universal appeal are not made every day; but one grade of intelligence may find both entertainment and uplift in the story that a more highly educated mind will reject as dull and uninteresting. To set a single standard for all classes of screen fiction and criticise each class from the lofty peak of a fully developed mentality is to serve only a select number of superior persons. The screen is the most democratic means of educating the people that exists, as Herbert Francis Sherwood contends. A man is not benefited mentally by something he does not comprehend. The schools throughout this country are graded. The moving picture theatre will one day undergo the same treatment.

SOLDIERS PATRONIZE PICTURES MOSTLY

World's Seattle Reporter Finds This To Be the Case with Khaki Clad Lads at Camp Lewis

AT Camp Lewis, Washington, the largest of the National Army cantonments, both in point of acreage and in numbers of men accommodated, motion pictures are keeping up their reputation as the leading amusement, for of all the local establisments for the entertainment of the soldiers the theatres showing motion pictures are the most frequented. This camp is situated eighteen miles from Tacoma and fifty miles from Seattle, and a trip to either means a big slice out of the savings of the soldier who must rely entirely on his own pay for spending money. Thirty dollars a month with all expenses paid sounds big enough to admit of several trips a month into town for amusement, but by the time half has been sent back home to dependents and life insurance policy and Liberty Loan installments are paid there is usually only about $10 or $12 left. So the poor soldier relies for regular amusement on camp establishments.

It is only those who do not know the variety and the excellence of these, however, who call the soldier who must rely on them "poor." They consist of a shooting gallery, two billiard rooms with fifty tables each, the Y. M. C. A. huts, the Liberty Theatre, where road shows and soldier attractions are given; the Hippodrome and the Victory. In Green Park, where all the concessions are, there also will soon be added a $25,000 swimming tank, a carousel, or merry-go-round, and a skating rink, which will also be used for regimental dances.

With a soldier in training who is hard at it all day amusements that necessitate his being on his feet all day are not popular. He likes to get a little rest if possible while being amused. This is one of the reasons why the theatre is his favorite. Another reason is the fact that the show takes his mind entirely off the monotony of his daily training.

One Theatre in Camp Proper.

Of the three theatres at Camp Lewis two show motion pictures, one of these presenting a combined bill of vaudeville and pictures. The Liberty, the only theatre in the camp proper, is one of the string of big Liberty theatres built by the Fosdick commission at all the cantonments. It was the first theatre at the cantonment, and motion pictures were at first shown there, but it is not well constructed for the proper projection and viewing of pictures, and as a photoplay house it was never a success. After the erection of the Liberty Theatre, to whose managers the concession for motion pictures was sold, the screen drama was no longer booked for the Liberty. This house has excellent stage equipment, however; large enough for the biggest road attractions, and its bench seats can accommodate an audience of 2,300.

The Hippodrome, which is owned by Orville Billings and managed by C. W. McKee, former manager of the Tacoma Theatre, plays Hippodrome Circuit vaudeville and a two-reel screen comedy. The music for the show is furnished by an orchestra. The house has a seating capacity of 1,400, and the admission charge is twenty cents, with the war tax added.

The Victory Theatre was opened last winter by the Casady & McKee Amusement Company, Inc., the motion picture concessionaire of Camp Lewis. C. W. McKee, who manages the Hippodrome, is treasurer of this company, and C. M. Thall is vice-president and general manager. H. W. Casady is president. Both this house and the Hippodrome are located in Green Park, across the high road from the soldiers' quarters.

The Victory is built of wood, as are all the buildings on the reservation, at a cost of $65,000. Its architecture is of the Swiss chalet type, made very effective with rough finished boarding stained brown and yellow panels in the doors. It has a seating capacity of 2,000, with a large balcony for the use of the officers. The auditorium is spacious, neither too wide nor too narrow for the best viewing of the pictures, and the seats, which are the regular opera chairs, are placed at a comfortable distance apart. Loge chairs are used in the balcony. The chairs were furnished by the Andrews Chair Company of Chicago.

Camp Houses Well Ventilated.

The rules for ventilation of the buildings at the camp are very strict, and in order to adhere to these the builders of the Victory had the entire ceiling done in lattice. This gives the full benefit of the air vents in the roof and at the same time effectively hides them with a screen that is very attractive.

Safety from fire has also been planned for by providing an unusual number of exits, there being four on each side of the building as well as the entrance doors.

Although the wooden construction suggests a temporary structure the equipment is of the most permanent kind. The projection room is 12 by 12 feet, with the wiring entirely concealed in the zinc lining of the room, and two Simplex machines for projecting the picture. Music is furnished by a Beethoven organ, manufactured by the American Fotoplayer Company.

The service contracted for is as good as any in the finest theatres of the largest cities of the country. The best productions of Artcraft-Paramount, Fox, Metro and Select are shown, with the big state-rights specials added. Four changes are made each week, the admissions being 15 cents and 25 cents. For the last few days in September Mr. Thall has booked "Hearts of the World."

Thall's Name Means Much.

To those long familiar with the amusement business this name preceded by the title of general manager means a well managed theatre. The name of Thall has been known among showmen since the days of the early nineties, when Mark Thall owned and managed the old Alcazar in San Francisco, where David Warfield and so many other now famous actors first made their names in stock. Mark Thall's son, Charlie—or C. M., as we dignify him when writing of him—entered the business at the tender age of three, when he took a non-speaking part on his father's stage, and he has never been out of it since. As a manager he made his debut at another of his father's theatres—the Central, San Francisco—in 1902. Then for several years he managed road shows for such prominent producers as William A. Brady, Harry Doel Parker, Joseph Gates and George H. Singer.

Finally he gave up the amusement business to go on the staff of the Chicago Examiner, where he remained for three years. Then the lure of the picture business called, and he went to Minneapolis as manager of George Kleine's exchange, holding that position also for three years.

When he came to Camp Lewis to manage the Victory Theatre he was welcomed by the managers all along film row, many of whom had known him and worked with him in other cities, and old-timers in the theatrical business in Seattle accepted him as one of themselves. ANDERSON.

Garson Story To Be Syndicated.

"The Unpardonable Sin," in which Blanche Sweet will be starred by Harry Garson, and which is now in the making under Marshall Neilan, will be syndicated as a serial in more than one hundred of the principal newspapers throughout the country by the McClure Newspaper Syndicate, simultaneously with the releasing of the picture. When the story ran as a serial in the Red Book, so great was the demand that every edition was wiped off the newsstands almost as soon as it appeared. Harper & Brothers, who have published the story in book form, report the largest sales in the shortest space of time in their history. It is almost impossible to find a book in the libraries anywhere, so great is the demand.

The picture will be released about October 15.

Victory Theatre, One of the Houses Patronized by Soldiers at Camp Lewis

Advertising for Exhibitors

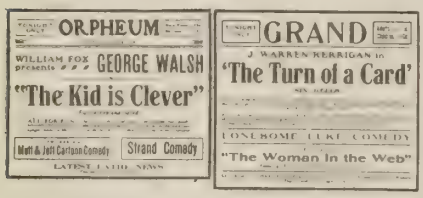
Conducted by EPES WINTHROP SARGENT

Be Comfortable.

YOU cannot do good advertising unless you have your plans laid right. Get a special desk. If your office is small rig up a desk that will drop down when not in use so that you and others cannot pile things on it. Get a smooth piece of lumber; soft pine is good, with enough surface to give you plenty of room. Thumb tack your paper to this and lay out your advertisement, roughly lettering in the big lines with a hard lead pencil and filling them in with ink when you see how it lies, then you can erase the pencil marks with artgum. Keep all your advertising material handy to this desk and you'll be surprised to find out how easy laying out an advertisement becomes. It will help if you have paper ruled to column widths and lightly marked off in inches, but this is not necessary. Perhaps you can get your local paper to run some sheets through the press with only the column rules in. They won't like to do it because it will cut up the rollers, but they may tackle the job just before the rollers are recast. The main point is to have plenty of room in which to work.

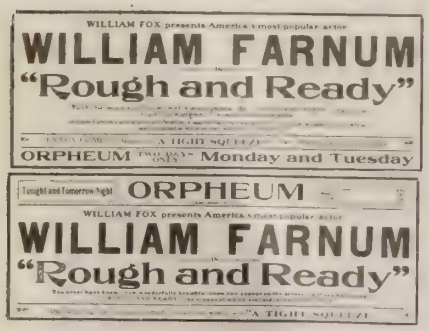
Steve Stunts.

We've shown several of the campaigns used by Steve Farrar at the Casino, Eldorado and the Orpheum, Harrisburg, Ill. Now he gives us a look at his general advertising for the latter house. Steve has Eldorado trained, for he had that house alone until the war took his manager at Harrisburg, and he had to do double duty and become a trolley manager. In Harrisburg he has the Grand for opposition, and



A pair of three sixes for opposition houses in Harrisburg, Ill.

they take plenty of space as these three sixes show. Steve, we think, gets the better lay out, but the advertisements are

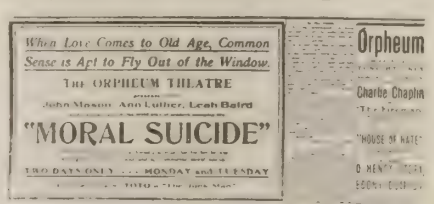


Two cross-page five-inch spaces from Steve Farrar. One is a coming and the other a tonight.

pretty much alike. It will be intelligent for the newspaper to give them different positions. Steve gets in a cooling line under the head (it is a summer advertisement) and gets a better display for star and title at the slight cost of cutting down his small type. He also makes a gain by doubling up his secondary titles, both of which show well without needing so much space. But when Steve has something he wants to make a fight on he runs more to cross-page spaces from three to five inches deep. The second illustration show a pair of five-inch, cross-page spaces, one a "coming" and the other a "tonight." It will be noted that the former carries the greater amount of argument. He starts in then to prepare his patron to buy the picture and uses less selling talk as he goes along. He always changes his copy whether he advertises one or a dozen times. We like the second advertisement better than that at the top. The house signature on a cross page rides better at the top of the space than below. This is not so important on spaces deeper than they are wide, but it is always well to run the signature to the top. But Steve does not always use so much space, especially

Two six-inch spaces, one two and the other three columns wide.

for a tonight or last day. Here are two six-inch spaces, one three and the other two columns wide. He figures that he has already sold the possible patrons and merely wants to remind them to come and get the goods. Even a two sixes cannot be called small, save in comparison, but relatively it is a let down. In a small town the patron does not decide to go some-


When Love Comes to Old Age, Common Sense is Apt to Fly Out of the Window.
THE ORPHEUM THEATRE
"MORAL SUICIDE"
TWO DAYS ONLY . . . MONDAY and TUESDAY
Orpheum
Charlie Chaplin
"HOUSE OF HATE"

A four sixes and a single six to keep the current from the coming attraction.

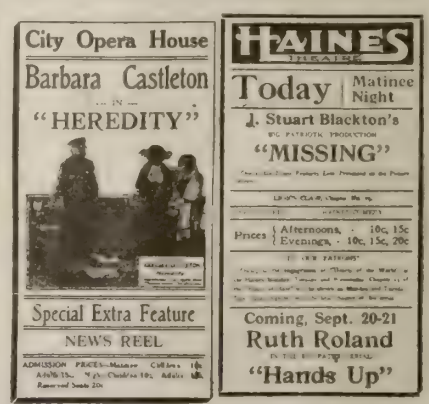
where tonight. He decides in advance that he does or does not want to see a certain feature, and the best time to sell him is before the goods are on display. But Steve knows that he needs to be kept reminded, so he often takes a double display. One example gives four sixes for the coming attraction and a single column of the same length for the current bill. This is a much better arrangement than combining them into a single advertisement. There is less confusion and each announcement stands out by itself. Another arrangement gives a two fours to the coming and two fives to the current offering. Here the current show is The Yellow Ticket, and more effort should be used to sell this since the argument can be kept up. Steve is not one of those managers

Another double advertisement where the two attractions are of more equal value.

who takes a set space for all his announcements. He takes the space he needs for each attraction and realizes that some shows will sell easier than others, and plans his displays accordingly. This is the essence of good management. No fixed space can ever give the same results as space apportioned to the value of the attraction and the nature of the advertisement. Steve takes the space he needs, and if he can get along with a two fives he does not run clear across the column, but if five fives will give better results, he is willing to pay for that, for he knows that the money put into newspaper work, if spent intelligently, is bound to yield an ample return. Newspaper rates are probably low, but the houses are small, and it takes just as much nerve to plunge in the small town as it does where rates are based on line and not inch measurement. He uses everything from liners to half pages, and he doesn't use half pages where liners can be made to do the work.

Maine Advertising.

Waterville, Maine, doesn't seem to be doing much more in the advertising way than it did a year ago when the Haines was still in the contractors' hands. Now more space is taken than before, but no more is said in the additional space. The



Two advertisements from Waterville, Maine, which talk without saying much.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens System Up to Date.

John Griffiths, Ansonia, Connecticut, who is, in my opinion, the best posted man of today on the lens system of the projector when it comes to practical work, sends in the following review of optical data, with the remark that said data stands in need of revision to bring it up to date; also that will be of practical benefit and interest to practical projectionists. The need for revision of data is because many things published in the earlier stage of investigation and experiment are now known to have been in error, as was but natural. Griffiths says, "Inasmuch as this data is designed to benefit and serve men for the most part unfamiliar with optical terms, we will endeavor to present it in such manner that they will be able to grasp the entire argument."

The optical system of the projector is divided into two principal parts—the condenser, or collecting part, and the projection part. Over the latter we have little or no control, except insofar as we may be able to so guide the rays of or from the collective or condenser system that natural laws will be interfered with to the least possible extent, and the recognized limitations of the projection lens taken into account so that we will not be trying to compel that part of the system to perform impossibilities. The greatest problem in connection with the projector optical system is to so combine the two above named optical systems that they will become in effect a single system, and exactly in proportion to our success in so doing will be the economy and the relative perfection of results. (Up to date the theoretical opticians have made relatively little progress in the elimination of waste in the projector optical system, which same is frequently enormous, because they apparently bend their entire effort to the perfecting of a unit which ought to and will produce ideal results when working under a certain condition, whereas the unit seldom does work under that ideal condition. They absolutely refuse to take into account that little item "practice," hence they fall down so hard their teeth rattle.—Ed.)

The primary object of the condenser system is to collect the greatest possible amount of the total illumination supplied by the light source, and to deliver it to the projection lens with a minimum of waste. The chief difficulty encountered in this is the fact that it is necessary to pass the total light through a relatively small aperture situated a considerable and varying distance from the projection lens. It is this condition which makes the projection of motion pictures so different from the projection of lantern slides; also it is largely due to the ignoring of this condition that many able theorists on projection have failed in the attempt to discover the correct solution of the motion picture projection optical system.

Up to date we have had little or no choice in the matter of condenser lens diameter. The 4.5-inch diameter condenser lens is an inheritance from the days of stereopticon projection. Unfortunately we are unable to utilize for motion picture projection the full diameter of the 4.5 condensing lens, though we do get the disadvantage of the full diameter of the front lens of the combination. This is due to the use of two lenses instead of one. It is impossible for the front lens to collect all the rays from the arc lens, because the ray from the arc lens forms a diverging beam, hence there is loss of light as soon as the rays pass the first lens. Incidentally this loss increases as the two lenses of the condenser are further separated. But we nevertheless must not condemn the two-lens combination, for the reason that even with its inherent loss it still has collective power superior to the single lens, because the arc distance (distance from lens) is made shorter than would be possible with a single condenser lens giving the same degree of enlargement of crater image at aperture.

In view of the fact that it is not possible to utilize the full area of the arc condenser lens the idea suggests itself that the rays which pass the arc lens, but which do not reach the front lens, should be prevented from reaching the arc lens at all, since their only effect is to heat the lens and its mount; also to heat the entire condenser mount unnecessarily. This could be accomplished by means of a screen located in the lamphouse, but not connected with the front wall of same, this screen to have a suitable aperture in the shape of a slide carrier if one is used. This aperture should be reduced until it begins to cut light from the aerial image of condenser in front of the projection lens. (Granting that your contention as to the undesirability of the non-useful rays reaching the arc lens is correct, it seems to me the plan for stopping them would be difficult, not to say impossible of application, Brother Griffiths, by reason of the fact that every variation of distance of arc from lens would necessitate a change in size of screen aperture, or else a change of its distance from the arc.—Ed.)

The next problem we are confronted with is the passing of the maximum amount of light from the front condensing lens through the aperture and into the projection lens. This is not an optical problem, but purely a physical one, yet it has an important bearing on the question as to where the beam should be focused. It is apparent that the greatest amount of light will pass through the aperture, with a given spot diameter, when the plane of greatest concentration is at the aperture. To remove the plane of greatest concentration from the aperture plan in either direction will operate to reduce the amount of light passing through the aperture.

The next problem is to cause the projection lens to collect the entire beam and to pass it on to the screen.

The point of greatest concentration of the condenser beam is at or very close to the aperture, hence it follows that beyond that point it begins to diverge. The real problem is, therefore, to see to it that the beam does not diverge beyond the limits of the projection lens diameter. The importance of passing all or nearly all the light coming through the aperture to the screen through the projection lens is apparent from the viewpoint of economy in operation, but where the entire beam or nearly the entire beam is not collected by the projection lens there is not only waste, but also uneven distribution, with which we will deal later on.

There are various methods of reducing the spread of the ray beyond the aperture, among them the following: Increasing distance from the condenser to aperture, which, however, must not be carried to an extent which will unduly enlarge the spot. True the spot may be reduced where this happens by lengthening the focal length of the condenser, but this operates to reduce the light collecting power of the condenser, because it removes the crater further from the lens, and, the arc being an open light source, the intensity of light flux decreases rapidly as the distance from lens to light source is made greater. The law is that it decreases inversely with the square of the distance. This method, therefore, makes for light loss, but has the merit of giving an even illumination of the screen.

Reducing condenser diameter also acts to reduce divergence of the ray beyond the aperture, but this also entails serious light loss.

Advancing the plane of greatest concentration of the condenser ray beyond the aperture also reduces the divergence of the ray at the projection lens, but has the double disad-

vantage of loss of light and tendency to ghost on the screen.

Still another and seeming logical method of solving the difficulty is by the use of a large-diameter projection lens. Here, however, we encounter the problem of the revolving shutter blade. If the lens diameter be increased beyond certain limits it will compel the use of a cutting blade of greater width, with consequent loss of light, and a poorly balanced shutter which will add to any flicker tendency there may be.

We thus see that there are very real problems to be encountered at several points, also that their solution in such way as to produce excellence in result without serious impairment of economy in operation is extremely difficult, calling for careful attention to detail, as well as expert knowledge of the various problems we have named.

With an optical system planned to fit the local conditions under which it will work a projection lens of moderate diameter will be found sufficiently elastic to care for every ordinary condition, and there are special remedies for unusual cases, which need not be dealt with in this article.

Having thus dealt broadly with the general requirements let us consider some of the more important details in a way which will give the practical non-optician projectionist an intelligent idea of what is taking place in the light beam of his own projector.

First, to what extent does spherical aberration affect the performance of the condenser system, insofar as applies to the collection and delivery of the maximum amount of light to the projection lens? Most diagrams drawn to illustrate spherical aberration deal with its effect on the light beam by taking a ray emanating from one point of the light source only. These diagrams merely show the inability of the uncorrected lens to focus all the rays at one plane, or at one distance from the lens, those rays passing through the marginal part of the lens being focused nearer the lens than those passing through its central part. Such diagrams are mostly intended to show to the student the futility of attempting to use an uncorrected lens where sharp definition is desired at all parts of the image. In the case of the projectionist, however, he is more deeply interested in spherical aberration from the viewpoint of its effect on the concentration of the light ray as a whole. Considering each point on the surface of the front condensing lens as a minute lens, which, in effect, it really is, as we recede from the centre of the lens the points of its surface, having more acute angle to the light rays, are stronger lenses than are those closer to the lens centre, and the rays passing through them will be focused closer to the lens. It therefore follows that the point of greatest concentration of the beam, as a whole, will be at the point at or near where the marginal pencils of light meet the pencils of light from the central portions of the lens. This is because of the fact that, from each point of the condenser, comes a diverging pencil of rays. Remember we are ignoring the actual focus of the crater. As a matter of fact there is an image of the entire crater carried by each of these diverging pencils, or cones of light, at any stage of its passage exactly the same as there is through a pinhole, but the image only becomes visible when the rays all meet at one plane. Now it is evident that if the pencils of light from the marginal portions of the lens have focused at the axis, the pencils from the more central portions of the lens have not focused, hence the pencils of rays from the central and intermediate portions form the margin of the spot, they not yet having been reduced to their smallest area. In this way we get a good idea of the composition of the spot at the cooling plate. It is really composed of a multitude of smaller spots, each carrying a complete image of the crater and each spread over an area somewhat greater than the area of the crater itself. (Brother Griffiths last statement is correct, but is in seeming conflict with the former one, which says the margin of the spot is composed of pencils of light from the marginal area of the condenser, with the word "only" added by inference, making it marginal area of the condenser only. The seeming conflict of statements is, however, really not a conflict at all. What he means is that the pencils of light will each make a complete spot, but that those pencils from the centre of the lens will make a slightly smaller one than those at the margin. This, however, is only true, it seems to me, when the spot is at the plane [plane means point of the ray with regard to distance from lens] where the marginal rays are focused. Anyhow the difference in diameter will be, I think, but comparatively little, and if in practice this area be confined within reasonable limits by the use of a reasonable amperage no loss of light will occur through spherical aberration. On the other hand we, by reason of the presence of spherical aberration in the condenser beam, obtain a much more even density of light flux in the beam at the spot than we could have were the rays all focused at one point, which would give us a sharp image of the crater at the aperture. (This is a theory evolved by Brother Griffiths himself. I can see the base of his argument, but am neither, as yet, prepared to deny or accept it as conclusive evidence that a corrected condenser would give us no advantage. That spherical aberration would and does act as he says there can, I think, be no doubt, but whether the same evenness of density of beam could be had with a corrected condenser and the crater image focused somewhat in front of or behind the aperture I do not know.—Ed.)

Let us next consider the light in front of the aperture, first observing the effect of the projection lens of too small diameter. From each point of the film there is a diverging cone or pencil of rays which goes forward. (Um, Brother Griffiths, your meaning is probably correct, but the cone does not, I think, begin at the film, but at the point of focus of the crater image.—Ed.)

(To be continued.)

Brother Hallberg on Fuel Saving.

In another issue of this magazine my good friend J. H. Hallberg submits certain recommendations for the conservation of fuel through proposed current saving, with some items of which this department is compelled to take very serious issue. First and foremost, he proposed the use of greater K. W. for projection where the distance is above 125 feet, without taking the picture size into consideration. Well, this may be allowed to get by, because in ordinary practice the picture is usually of such size that the economical handling of the projector optical system is rather impractical, hence more or less waste is inevitable. But when he recommends less current for projection where the throw is less than 75 feet then when it is between 75 and 125, I would respectfully ask him where he gets his basis for such recommendation. As a matter of fact I would, if I made any difference at all, want more current for a commercial size picture at his minimum distance of 40 feet than I would for a similar size picture at 100 or even 125 feet, unless the picture happened to be unusually small—say ten feet. This because of inevitable lens and revolving shutter trouble where very short focus length lenses are used.

Then, too, Mr. Hallberg sets the maximum allowable picture for class A and B theatres at 22 feet wide. Now see here, Friend Hallberg, why under heaven do you set a maximum allowance for conservation which is too large under any condition even in peace time? There is no valid reason for the projection of anything in excess of a twenty-foot picture in any theatre or airdome that I have ever seen, and in nine cases out of every ten where a twenty-footer is used a very much better result would be had by a reduction of at least from one to two feet. His recommendation with regard to screen is entirely correct. Painted, calcimined or a cloth screen are excellent from the viewpoint of artistic results, but they are all of them consumers of light.

But Mr. Hallberg's recommendation with regard to current consumption under varying conditions of distance are to me entirely un-understandable, even allowing his assumption that distance plays an important part. He says the maximum shall be a certain number of K. W. Umph, rather vague, is it not? All houses want the privilege of equal screen brilliancy, don't they? Well, suppose A to be using 50 amperes D. C. from 110-volt lines through a rheostat. That is 5.5 K. W., is it not? Now A cannot materially reduce the total cost of operation or even very largely reduce his K. W. consumption by means of a motor generator. He must, therefore, reduce his amperage, if he is to meet Hallberg's recommendation for long distance projection, and if he is to meet the condition for short distance (K. W.) he must reduce it to 36 and a fraction amperes. But B, who has A. C. available, and uses an economizer or a motor generator set, may use pretty close to 100 amperes at his arc before reaching Hallberg's limits. Also, if B has his own generating plant, generating D. C. at say 60 volts, he is at liberty to use amperage far in excess of what A can use.

Hallberg's recommendation that theatres purchase economizing machinery (transformers, motor generator sets or mercury arc rectifiers) is good, provided there is A. C. available. But this is modified by the fact that the Government not only wants as little consumption of machinery (iron, steel and copper) as possible; also the obtaining of machinery is at present increasingly difficult.

But the crowning criticism I have to make on this whole matter is the fact that Mr. Hallberg dismisses the tremendous waste in the optical system, which often amounts to more than any saving his recommendations could possibly effect, with the brief statement that lenses should be kept clean and in proper adjustment. Shades of our ancestors!!! Yes, so they should. That much is certainly fact.

Mr. Hallberg recommends that lighting companies modify their rules to the extent that where current of a certain ampere strength is now delivered from one side of a three-wire system for use in a rheostat the same number of amperes will be delivered from one side of the system if a motor generator or current transforming device be installed. Um, why install the device if the same amperage is to be delivered from the lines?

Projection Experience
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Music for the Picture

Conducted by GEORGE W. BEYNON

The Art of Picture Presentation Cannot Afford the Abuse of Silence or Semi-Silence

SINCE we have dwelt extensively upon the subject of the use of silence in picture playing, it seems only right that the abuse of silence receives some consideration.

Frequent silent moments in the changing from one number to the other detracts from the picture and creates a sense of piece-meal artistry that is both distasteful and displeasing to picture patrons. No matter how quietly you may finish a selection, no preceptible delay should occur before proceeding with the next number. A silence at this point will break the smoothness of accompaniment and divert attention from the feature.

Should the music finish in arpeggio style, with closing chords separated by rest signs, it is quite permissible to lengthen the duration of the rests until they become moments of silence. The chords must of necessity be six-fours, dominent sevenths, or repeated tonics, and, as the first two classes need resolution, the ear will hold the tone with expectation for what is to follow. This is done subconsciously and will detract in no way from the scene depicted upon the screen. The repetition of the tonic chords after pause rests must be done with a change of volume, either *crescendo* or *diminuendo* to make the finale effective, and immediately upon the completion of the last chord, the new number should begin.

All good speech makers understand the value of the rhetorical pause which usually signifies expectancy of a denouement or gives time for the auditors to absorb and digest the last emphatic statement. This silence can only be effective when the speaker chooses the proper psychological moment to continue his address. If he delay too long, the entire speech will "fall," and he will lose the attention of his listeners.

Music for the pictures may be emphasized and enhanced materially by the use of a rhetorical pause. The sad music slowly dies away as the scene, showing the unhappy heroine, slowly fades out. Behold! the next scene depicts the vile and violent villain hurriedly groping his way out of the darkness of a tunnel. Barely discernible in the distant and dim light is the sputtering fuse that will blow up the mine, endangering the lives of many toilers deep in a new shaft. The scene opens silently, as far as the music is concerned, while the villain hastily runs away. The sputtering fuse is shown again now, almost reaching the powder cap. Every eye is strained, every heart beats faster, every nerve is tense with expectancy. Bang! the explosion occurs, tearing up the earth, and hurling debris. At the same instant, the music with a crash of cymbal and double forte chord, reinforces the dramatic episode.

This silence might be called the rhetorical pause of expectancy. It promises something big to follow, and makes more emphatic the explosion by its sudden volume, perfectly synchronized with the screen action. To prolong the silence until after the explosion would be suicidal, and would make the dramatic value of the scene farcical. Nevertheless, it has been done and will be done again, so long as musicians refuse to sleep in bed and take their naps in the orchestra pit.

Some orchestras still persist in allowing the opening title and introduction of the principal roles to be screened in silence. Their argument is to the effect that they must begin when the first scene is shown. They think they are fitting scenes, when they should be setting the picture in part and as a whole. The audience believes the leader is unprepared and the accusation is somewhat accurate and well founded.

Manager Robertson Likes Our Efforts.

The Rialto Theatre
Flatbush Ave. & Cortelyou Road
Brooklyn, New York
September 23, 1918.

My Dear Mr. Beynon:

Just a word to say I look for your musical column in the "Moving Picture World," as I do for my breakfast after my bath in the morning.

It is a great help and, believe me, I am benefiting by it.

Yours truly,
R. ROBERTSON, Mgr.

This preliminary silence is not only an abuse of a dramatic factor, but the loss of a great opportunity for truly effective music. This spot should always be utilized to play a number that embodies the dominant emotion of the play, or to firmly establish the atmosphere of what is to follow. If a feature is worthy of a setting, it surely merits ushering in; if fit for presentation, it calls for a proper introduction.

While treating with the abuses of silence, let us note the misuse of what, for a better name, we call semi-silence —those interludes where one instrument plays a few bars alone.

During the running of "The Hypocrites," a few years ago, the orchestra played "Il Guarany" to accompany a scene of riot, where a priest was stoned to death by the mob. Just at the height of the turmoil, when they were about to pounce upon their victim, the clarinet plaintively performed a cadenza. This was too much for the taut nerves of the assembled people and a roar of laughter spoiled the balance of the otherwise good program. It also spoiled the evening for the orchestra and especially for the careless conductor.

Cadenzas must be used sparingly in picture playing for they create a noticeable absence of sound that must be in keeping with the spirit of the scene to be permissible.

Small orchestras in suburban or small-town theatres are usually very painstaking in their musical program to an extent that sometimes gets them into difficulties. Desiring to obviate unpleasant harmonic changes of key, they allow their pianist to throw in a few chords of modulation as a solo between numbers. If a leader could only sit "out front" and hear those modulations every few minutes until his ears ached with the monotony of it, until he found himself listening in dread for the next one, he would never perpetrate such an abuse of semi-silence again. Choose the lesser of two evils if need be, but leave the pianistic thump-thumps out of your setting.

The semi-silence of trumpet calls must be used only after careful thought. A cornet suddenly breaking into brassy exclamation is not the most pleasing sensation at best and, if at every opportunity, the approach of our soldier boys is heralded by a blatting bugle, it becomes tiresome, shoddy, cheap, and good ground for changing one's patronage.

There is another form of semi-silence that, when used occasionally and under the proper conditions, becomes most effective. Recently, while enjoying a bill offered at the Rialto Theatre, New York, the writer was shown a scenic dealing with "Tales from the Tall Timbers." It was educational in its mission and delineated the history of the tree from stump to saw mill. At a point where the log began to slide down the mountain side via a special chute, the orchestra stopped playing. Nothing was heard but a low rumbling of the timpani. This increased in speed and volume as the log rushed faster and faster toward the base of the mountain, and, as it plunged into the lake below, the mighty roaring suddenly ceased with the crash of cymbals, and the swish of sand blocks.

This form of semi-silence can only be used when the element of surprise is needed. Continual recourse to it would naturally bring it down to the level of all clap trap effects and ruin its usefulness as a dramatic factor or unexpected innovation.

CUE SHEETS for CURRENT FILMS

"America's Answer."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—None.

1. AT SCREENING ..... Battle Hymn Republic
   2 min. 45 sec.
2. T. GEN. PERSHING, COMMANDER. Over There
   15 sec. (Chorus only)
3. T. THESE ARE THE SHIPS THAT. Columbia, the Gem of the
   2 min. Ocean
4. T. AND WHILE THE SHIPS ARE.. Shadowland .....Gilbert
   1 min.
5. T. NEARLY THREE MILES OF.... Hands Arcoss the Sea...Sousa
   1 min. 15 sec.
6. T. AND INCIDENTALLY WHEN NOON .....Orchestra Tacet
   45 sec. (Solo Trumpet) Mess Call
7. T. AND MUSIC MOVES THE FEET. The Darkies' Jubilee..Turner
   15 sec.
8. D. WHEN NEGRO SCENE FADES.. Over There
   1 min. 30 sec. (Chorus only)
9. T. THE SECRET SHELL SWEPT... The Venture March...Franko
   30 sec.
10. T. EMBATTLED VETERANS OF... Le Pere de la Victoire..Ganne
    30 sec. (Repeat first four bars)
11. T. AND HERE THEY COME..... Here They Come.....Bergh
    1 min. 15 sec.
12. T. AND THE BLUE JACKETS..... Liberty Lads .....Smith
    2 min.
13. T. THE FOREST OF FRANCE..... Woodland Whispers..Czibulka
    3 min. (Quasi Allegro)
14. T. NEAR THE SWISS FRONTIER.. By the Suwanee River segue
    7 min. 45 sec. to Ole Virginny...Zamecnik
15. T. ONE OF THE REASONS WHY WE ..... Babillage .....Castillo
    1 min. 15 sec. Allegretto Intermezzo.
16. T. FRENCH WOMEN PREPARE... Valse Bleue .....Margis
    1 min. 15 sec. Valse Moderato
17. T. A ROADWAY CAMOUFLAGED.. Miss Liberty .....Leroy
    1 min. 15 sec.
18. T. PREPARING A SITE..... The Wedding of the Rose,
    30 sec. Moderato e Grazioso. Jessel
19. T. "YOU WILL BE GLAD TO NOTE" ..... Sly Boots .....McAll
    2 min. 30 sec.
20. T. "THEY DON'T JUST WASH"... Sleeping Rose .....Borch
    1 min. 45 sec. Valse Moderato
21. T. AND THE GRANDMOTHERS OF. La Marseillaise
    15 sec.
22. T. BACK WITH OUR BOYS AGAIN. The Dixie Volunteers
    1 min. 45 sec.
23. T. THE OCCIDENTAL SLIPS..... My Dreamy China Lady,
    15 sec. Van Alstyne
24. D. JAPS OFF SCREEN..... Orchestra Tacet
    15 sec. (Drums only)
25. T. WHEN THERE IS NOBODY ELSE ..... Light Romantic Theme...Luz
    15 sec. Andante Moderato
26. T. MAN MADE THE WAR BUT GOD ..... Daughters of the American
    1 min. 45 sec. Revolution .....Lampe
27. T. THE SALVATION ARMY.....Thunder and Blazes.....Fucik
    2 min. 45 sec.
28. T. ON THE WAY TO TRENCHES... The Rainbow March..Mauric
    1 min.
29. T. A REMINDER OF HOME SWEET. Home Sweet Home (in G).
    30 sec.
30. T. IN ARMY LANGUAGE A GOU-LASH ..... Chanson Joyeuse.....Tobani
    2 min. 45 sec. Allegro
31. T. AND UP THE ROADS OF WAR.. Over There
    45 sec.
32. T. AND SOMEWHERE IN FRANCE. La Marseillaise
    1 min. 15 sec.
33. T. ANTI-AIRCRAFT GUNS ..... Allegro Agitato No. 1.Kiefert
    3 min.
34. T. A TEMPORARY HOSPITAL..... My Angel of the Flaming
    45 sec. Cross
35. T. OUR AVIATORS IN FRANCE... The World's Progress.Herbert
    1 min. 15 sec.
36. T. MARINES, SOLDIERS OF THE. Galop .....Luz
    2 min. Vivace
37. T. THEY SEARCH THE HEAVENS. National Spirit .....Hager
    1 min. 45 sec.
38. T. THE LATE MAJOR RAOUL..... Muffle Drums and Taps
    30 sec.
39. T. A FRENCH GENERAL DECO-RATES ..... Blue Devils .....Levy
    45 sec.
40. T. MAJOR GENERAL EDWARDS... French National Defile
    1 min. 15 sec. March .....Turlet
41. T. MAJOR ROOSEVELT DECO-RATES ..... The Stars and Stripes For-
    1 min. 15 sec. ever .....Sousa
42. T. MARINES WAITING THE OR-DERS ..... Maestoso .....Lake
    1 min. (Marcato)
43. T. CLOTHES CLEANED WHILE YOU ..... Western Intermezzo.....Luz
    45 sec. Allegretto
44. T. THE BATTLE OF CANTIGNY... Agitato—Langey—Play twice
    4 min. 45 sec. segue to Hurry No. 4. Minot
45. T. BACK OVER THE ROAD THEY. Yankee Doodle
    15 sec.
46. T. YOU HAVE SEEN UPON THIS.. Keep Your Head Down,
    45 sec. Fritzie Boy .....Rice
47. T. AMERICA'S ANSWER ..... Over There
    1 min.

CHARACTER ..... War Drama.
ATMOSPHERE ..... American and French.
MECHANICAL EFFECTS ..... Waves, battle effects.
SPECIAL EFFECTS ..... None.
DIRECT CUES ..... Home, Sweet Home.
REMARKS ..... Liberal use of effects in battle scenes should be carried out.

"Appearance of Evil, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata ..... Moderato .....Crespi

1. AT SCREENING ..... THEME
   2 min. 15 sec.
2. T. DERE'S A FUNNY LADY..... Capricious Annette.....Borch
   3 min. Moderato Caprice
3. T. "GREAT NEWS I'VE GOT"..... THEME
   2 min. 30 sec.
4. T. "AND WE HAVE NEVER GIVEN" ..... Adieu Waltz .....Friml
   3 min. 45 sec. Valse Moderato
5. T. "I GUESS SHE SELECTED THIS" ..... Sweet Jasmine .....Bendix
   3 min. 45 sec. Allegretto
6. T. "YOU ARE DISMISSED, YOU CAN" ..... Serenata .....Cajani
   3 min. 30 sec. Allegretto Mosso
7. T. MR. QUIMBY, ELSIE'S FATHER. Pessepied .....Delibes
   3 min. 30 sec. Allegro Moderato
8. T. "MY ELSIE IS A GOOD GIRL".. Dramatic Recitative.....Levy
   4 min. 15 sec.
9. T. THE PURITY LEAGUE..... Romance .....Mericanto
   3 min. 45 sec. Moderato Con Expressione
10. T. "AND THAT'S WHAT I SAW".. Gavotte .....Mericanto
    2 min. 45 sec.
11. T. "THUS DOES RUMOR LIKE"... Gardenia .....Densmore
    3 min. Anantino Moderato
12. T. "I CAN'T BELIEVE MAIDA".... Intermezzo .....Huerter
    3 min. Moderato
13. D. WHEN LOUISE RETURNS TO... THEME
    2 min. 45 sec.
14. D. WHEN MAIDA LEAVES..... Valse Divine .....Rosey
    3 min. Valse Lento
15. T. "THIS IS UNBEARABLE, I DO". Dramatic Narrative....Pement
    2 min. 30 sec.
16. T. "I—I TOLD THEM THAT I WAS" ..... Dawn of Love.....Bendix
    3 min. 30 sec. Intermezzo Moderato
17. T. "THEY ARE ARRESTING MANY" ..... THEME
    2 min. 15 sec.
18. T. "A LITTLE LATER NEAR THE". Organ Improvising
    1 min.
19. T. "WHY—WHY WE KNEW WE WOULD" ..... Joy of Youth.....Raymond
    1 min. 45 sec. Moderato Intermezzo
20. T. "AT LEAST YOU CAN DEFER". Impish Elves .....Borch
    2 min. 15 sec. Intermezzo
21. T. LATER IN THE WEEK..... The Dansant .....Moquin
    1 min. 45 sec. Moderato
22. T. "I'M SO GLAD TO HAVE YOU". THEME
    2 min. 15 sec.

CHARACTER ..... Society Drama.
ATMOSPHERE ..... Suburban Town and New York City.
MECHANICAL EFFECTS ..... Door bell, telephone bell.
SPECIAL EFFECTS ..... Organ alone for wedding scene.
DIRECT CUES ..... None.
REMARKS ..... None.

"Border Wireless, The."

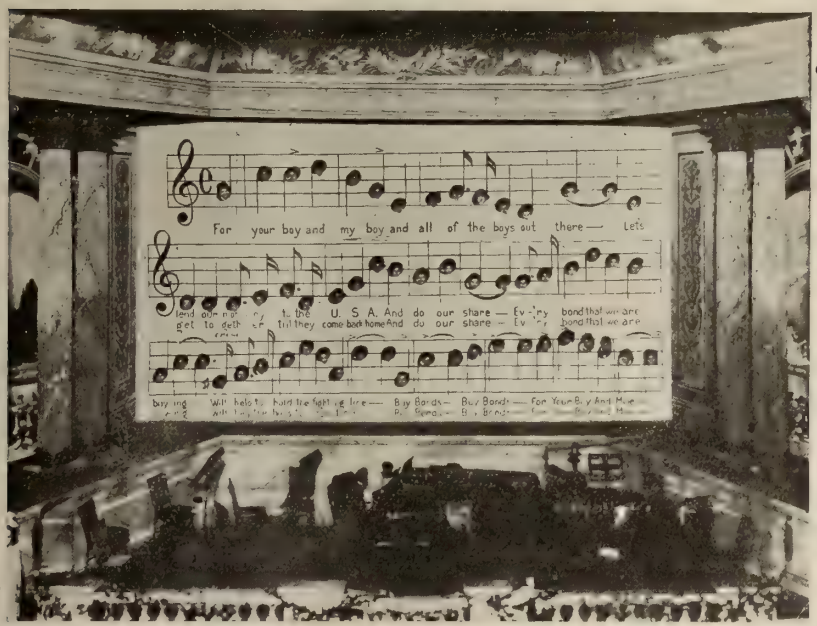
Released by Paramount—Five Reels.

Prepared by Music Film Co.

THEME—"Among the Roses"..... Moderato .....Lake

1. AT SCREENING ..... Hurry No. 2.....Langey
   1 min. 30 sec. Allegretto
2. T. ARIZONA ..... The Vampire .....Leon
   3 min. 15 sec. Moderato
3. D. HART GRABS MEXICAN..... Dramatic Tension No. 9. Berg
   1 min. 45 sec. Andante
4. D. MEXICAN LEAVES ..... THEME
   1 min. 45 sec.
5. T. THE REJUVENATED ..... La Comedienne.....Hosmer
   1 min. 15 sec. Allegretto
6. T. THE BUSINESS OF..... Misterioso No. 3.....Berg
   1 min. Moderato
7. T. THE ANSWER ..... Erlking .....Schubert
   1 min. 45 sec. Allegretto

How an Animated Song Sheet Boosted the Fourth Liberty Loan


For your boy and my boy and all of the boys out there — Lets
U. S. A. And do our share — Ev-'ry bond that we are
get to get 'em till they come back home And do our share — Ev-'ry bond that we are
Buy Bonds — Buy Bonds — For Your Boy And Mine

Animated Song Sheet of Broadway Strand Theatre, Detroit.

There Were Sixty Girl Singers, One for Each Note. The Drop Measured Twenty-four by Thirty-four Feet.

FEW cities in the country are doing as much, none more, than Detroit, Michigan, to show their patriotism in a practical manner.

Detroit has many theatres successfully conducting community singing and was one of the first cities, if not the first, to start a movement of giving free theatre tickets to soldiers and sailors in uniform.

But the week of September 22 marked a radical and charming departure from the usual music program at the picture houses. It was inaugurated at the Broadway-Strand Theatre and was planned to start off the Fourth Liberty Loan selling campaign. It was called an "Animated Song Sheet" and consisted of a drop curtain twenty-four by thirty-four feet in size. On it was printed a reproduction of the chorus from the patriotic song, "For Your Boy and My Boy." Eddie McGrath sang the first verse and chorus. When he came to the second chorus, the drop was exposed. Through the round black part of each note was a girl's head—there were sixty of them—and they joined Mr. McGrath in the chorus. Naturally at each performance, this innovation elicited such tremendous applause that the encores were practically limitless.

The animated song sheet is not exactly a new idea, as it has been presented in vaudeville and with the big shows, but it is probably the first time it has been carried out on such an elaborate scale at any motion picture house.

The total expense, including salaries to the singers, came to nearly twenty-five hundred dollars. But the Broadway-Strand Theatre considers the outlay well spent to boost the Fourth Liberty Loan through its official song.

"There Is No Hyphen in My Heart."

In 1916, a poem, under the above caption and written by Mrs. Josephine M. Fabricant, appeared in the New York Herald and The Globe. It was reprinted in the newspapers all over the country.

The poem took New York by storm and was read before over two thousand teachers during Liberty Week. Mrs. Fabricant recited it for six thousand people at the College of the City of New York, recently.

She has in her possession letters from many prominent people praising the poem. Colonel Roosevelt acknowledged it and wrote "That is the real American doctrine."

It was published in July, 1918, by Lockhardt & Belder, being set to music by Mrs. Adriane Holmes Edwards, composer of the famous "God Bless You, My Dear." This latter song, Guiseppe de Lucca, the Metropolitan baritone, is using on his programs.

"There is No Hyphen in My Heart" has been sung very successfully at the camps by Raymond Ellis, the baritone of the London Opera Company. It is being sung at the patriotic gatherings for the Fourth Liberty Loan.

Audubon Picture Presentation Pleases.

It was Sunday evening at the Audubon Theatre at 165th street and Broadway, New York City. The feature for that last portion of the week was "Why America Will Win," being the life story of General Pershing filmatized. The orchestra consisted of twelve men and an organist, all fair material individually, the ensemble of which was splendid.

After a rather strenuous gastronomical exercise at the trenchant board, we repaired thither for lighter diversion of the mind. Mr. Fox surely knew we were coming and must have guessed our condition, for the soothing atmosphere of the Audubon settled upon us, and lo! we were content.

The feature had just commenced and the organist softly portrayed the picture musically. No clap-trap bells nor tin whistles annoyed us; no pomposity of tone marred the serenity of the occasion. Later, the orchestra took up the work and continued quietly but thoroughly to accompany the swift changing scenes. Beautifully balanced in tonal quality, always subdued, in volume well under the picture, it played music which fitted every foot of the picture as though a part of it. We were pleased.

Here, in a semi-vaudeville theatre, we found the true art of picture presentation flourishing like the green bay tree. Here we found perfect synchrony, perfect suitability, and perfect interpretation. 'Tis well, for this is an abundance of proof that fitting features must receive careful consideration, tedious thought and be well directed, to draw capacity houses in these days of fine filmcraft.

"Maryland" a Challenge for Secession.

When we are becoming intimately acquainted with the patriotic songs of America, we must not neglect the one poem which is of the South, for the South and by the South in a peculiar sense which isolates it from all others and leaves it standing on an eminence quite by itself.

When the great struggle between the North and the South had reached the crisis where the dissatisfied states were declaring their independence and, one by one, had begun to secede from the Union, James Ryder Randall, a native of Baltimore, was a young man twenty-two years old. Being engaged in newspaper work in Louisiana, at the outbreak of the Civil War, he had an opportunity to follow the course of events, and his heart was, naturally, with his mother state. In April, 1861, he read the grim statement that Northern troops had been fired upon while passing through Baltimore.

Mr. Randall had been greatly distressed and chagrined because Maryland did not cast in her fortunes with the new forming confederacy. But now he felt assured of her loyalty to the South and this unexpected act of rebellion seemed indicative of the future stand. The inspiration of this hope fired his imagination. It was midnight, but he responded to his emotions and, at a single sitting, produced what is, next to the "Battle Hymn of the Republic," the finest poem of the Civil War. Mr. Randall made the application more direct by its simple title "Maryland," and the lyrics had an appeal that was irresistible. The poem was published in the New Orleans "Delta" and attracted immediate attention.

It was first introduced as a war-song by Miss Jane Cary, a popular society girl of Baltimore, who sang it as her contribution to the festivities at a serenade given her by a division of Beauregard's army. She also had the honor of selecting the music for it, using the old German folk melody, "O Tannenbaum." This was an original Westphalian Folk Song, which assumed its present form in 1819, being adapted by August Zarnack, to whom we are indebted for the change from 4/4 to 3/4 time. Longfellow made a free translation of the lyrics of the song and called his poem, "O Hemlock Tree."

"Maryland," like many other songs born at the same period, has had its sectional appeal swallowed up in a national appreciation. In our time, there is as much enthusiasm evinced at the playing of "Maryland" before a New York audience as could be possible for one in Baltimore over this song, the "Marseillaise of the Confederacy."

"American Music Optimists" Greet Us.

Musical artists and composers of America, who have grown somewhat pessimistic over the future of their art, will be glad to know that there is a flourishing society in New York City which was organized and lives to further the interests of deserving American musicians.

The society is called "The American Music Optimists." Miss Mana Zucca, of 4 West 130th street, New York City, is the "fairy godmother" of the enterprise, and this gifted young composer ideally acts the part for which she has cast herself. She is an idealist and a firm believer in finding and helping the talented person who cannot just find himself.

With this end in view, compositions, either in manuscript or published form, can be submitted to the judges of the society. They will pass upon them. Those accepted will be presented at the concerts given at stated intervals. It is not necessary to be a member of the society to obtain a hearing, nor is any expense attached to these performances, as far as the composer is concerned.

The society has the indorsement of many people of prominence in the musical world, including Enrico Caruso, Gatti-Casazza, Daniel Frohman and Oscar Saenger.

8. T. ALSO PREPARING ..... THEME
1 min.
9. T. HIS CHIEF TREASURER..... Marching Through Georgia, March Work
1 min.
10. D. HART COMES OUT DOOR..... Sweet Bells .....Gruenwalt
2 min. 45 sec. Allegretto
11. T. HAPPENED TO BE..... THEME
3 min. 45 sec.
12. T. BUT FIRST OF ALL..... My Country 'Tis of Thee, Smith
1 min. 45 sec.
13. D. TELEGRAPH TICKS ..... Silence
30 sec.
14. T. THE OPERATOR AT..... Repeat My Country 'Tis of Thee
2 min. 15 sec.
15. T. I'M GOING OVER..... THEME
45 sec.
16. D. SPY ON HORSE..... Repeat Misterioso No. 30. Berg
2 min. 15 sec. Moderato
17. T. I RECKON YOU..... THEME
1 min.
18. D. HART LEAVES GIRL..... Misterioso No. 30.....Berg
2 min.
19. D. HART GALLOPING FORWARD.. Allegro No. 1.....Langey
2 min.
20. D. SPY IN OFFICE..... Hurry No. 4.....Lake
3 min. 30 sec. Allegretto
21. D. SPY AND GIRL..... Dramatic Andante No. 24. Berg
1 min. 30 sec. Moderato
22. D. GIRL CRYING AT WINDOW.... Thoughts No. 35.....Berg
1 min. 45 sec. Andante
23. T. WHILE AT THE PRUSSIAN.... Erlking .....Schubert
2 min.
24. T. THE UNCONSCIOUS AGENT.... Atonement .....Zamecnik
3 min. Andante
25. T. GENERAL PERSHING ..... Military Galop No. 7.....Berg
4 min. 30 sec. Allegretto
26. T. IN THE GREYING DUSK..... Misterioso No. 30.....Berg
3 min.
27. D. HART CARRYING GIRL..... Allegro Agitato No. 1....Berg
2 min. 45 sec.
28. D. OPERATOR GRABS HART..... Battle Agitato No. 48....Berg
1 min. Allegretto
29. D. BUGLER SOUNDS CALL..... Battle Agitato No. 48....Berg
5 min. 45 sec. Allegretto
30. T. KAMERAD ..... Silence.
1 min. 30 sec.
31. T. AS THE EAGLE..... THEME
45 sec.
32. D. TROOPS MARCHING TOWARD.. I'm Giving You to Uncle
30 sec. Sam .....Schertzinger
March

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Patriotic.
MECHANICAL EFFECTS ..... Telegraph instrument.
SPECIAL EFFECTS ..... Silence when telegraph ticks
DIRECT CUES ..... None.
REMARKS ..... None.

"Captain Kidd, Jr."

Released by Paramount—Five Reels.

Prepared by Film Music Co.

THEME—Comin' Thru the Rye..... Andante.....Scotch Song
1. AT SCREENING..... The Woodland Inn.....Bendix
6 min. Allegro.
2. T. SURELY YOU DON'T..... Vision No. 42.....Berg
1 min. Moderato.
3. T. MEANWHILE IN THE ATTIC... Mysterioso No. 3.....Berg
4 min. Moderato.
4. D. MARY ENTERS JIM'S ROOM.... Bon Vivant.....Zamecnik
1 min. 45 sec. Allegro.
5. T. I UNDERSTAND THAT..... Mysterioso No 3.....Berg
4 min.
6. D. INSERT: "TO MY HEIRS"..... Allegro Agitato No. 1....Berg
4 min. 45 sec.
7. D. WILLIE ENTERS TO MARY..... The Broken Hearted Sparrow,
1 min. 15 sec. Bendix
8. T. THEY GOT AWAY..... Allegro Agitato No. 1....Berg
3 min. 30 sec.
9. T. WHILE THE FORTUNE..... Reuben and Rachel.....Gooch
3 min. 45 sec. Comedy.
10. D. CARRIAGE DRIVES OFF..... Mysterioso No. 3.....Berg
1 min.
11. T. LED TO CAPTAIN KIDD, JR.... Babillage .....Castillo
4 min. Allegro.
12. T. THE TREASURE SEEKERS..... Mysterioso No. 29.....Berg
2 min. 30 sec. Moderato.
13. D. CONSTABLE STEPS OVER RAILING ..... Babillage .....Castillo
45 sec.
14. D. CONSTABLE FALLS DOWN..... Mysterioso No. 29.....Berg
4 min.
15. T. AN OVERSHADOWED EVENING. Withered Flowers No. 41. Berg
2 min. 15 sec. Moderato.
16. D. TACKING CARD ON POST..... Hurry No. 23.....Lake
1 min. Agitato.
17. T. BY THE END OF..... Babillage .....Castillo
1 min. 15 sec.
18. D. CONSTABLE AND FARMER.... Gruesome Misterioso No. 31,
2 min. 15 sec. Berg
19. D. BRENT ENTERS THROUGH GATE ..... Hurry No. 26.....Berg
1 min. 45 sec. Allegro.
20. T. AND THEN DAY AND NIGHT... Silence.
30 sec.
21. D. JIM STRIKES TREASURE BOX. Bell Imitation No. 8.....Berg
2 min. 30 sec. Allegro Agitato.
22. D. JIM OPENS TREASURE BOX.... Silence.
1 min.
23. D. END OF LETTER..... Yesterlove .....Borch
6 min. 45 sec. Light Pathetic.
24. T. I HAVE COME TO SEE..... Silence.
1 min. 30 sec.
25. T. IT'S ROBBERY, BUT..... Eleanor .....Deppen
2 min.
26. T. I LOVE YOU, MARY..... THEME
45 sec. Played softly.

CHARACTER ..... Comedy.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Goddess of Lost Lake, The."

Released by Paralta—Five Reels.

Arranged by George W. Beynon.

THEME—Land of the Sky-Blue Water.. Andante .....Cadman
1. AT SCREENING..... Pastorale .....Thomas
3 min. 30 sec.
2. T. WITHIN THE YEARS..... Indian Intermezzo.....Kiefert
3 min.
3. T. EVERY SPRING THE..... Eastern Romance....Korsahoff
2 min. 30 sec. Moderato.
4. T. BUT DEATH BEFELL..... Gruesome Misterioso.....Borch
2 min.
5. T. THE COUNCIL..... Dagger Dance.....Herbert
2 min. Moderato.
6. T. WITHIN ANOTHER GENERATION ..... Indian Wail.....Dvorak
3 min. Larghette.
7. T. MARY, THE ONLY CHILD..... Indian Lament.....Herbert
2 min. 30 sec. Adagio.
8. T. THE PASSAGE OF TEN YEARS.. Dance of the Debutantes,
2 min. Ballet Caprice. Langey
9. D. APPEARANCE OF THORNE..... Indian Love Song.....Lake
1 min. Andante.
10. T. IN THE HEART OF..... Canzonetta .....Hollaender
2 min. Allegretto.
11. T. AND THEN HOME..... THEME
3 min.
12. T. ANOTHER DAY DAWNING..... Aisha .....Lindson
3 min. Indian Intermezzo.
13. T. HOW? ..... Big Indian and His Maid. Levi
3 min. 30 sec. Indian Intermezzo.
14. T. HAMILTON'S INTEREST..... THEME
2 min.
15. T. WHAT WOULD YOU INDIANS.. Indian Love Theme....Herbert
2 min.
16. T. WITH THE FIRST LIGHT..... Cocheco .....Reeves
2 min. Moderato.
17. T. THE FIRST CAMP..... Idilie .....Lack
2 min. 30 sec. Moderato.
18. D. HAMILTON AT FIRE..... A Vineyard Idyl.....Didier
3 min. 30 sec. Moderato.
19. T. I KNOW JUST HOW..... THEME
2 min.
20. T. YOU COME ..... Dramatic Tension.....Andino
3 min.
21. D. MARTIN ENTERS BEDROOM.... Dramatic Allegro.....O'Hare
1 min. 30 sec.
22. D. INSERT DIPLOMA ..... THEME
1 min.
23. T. SMARTING WITH WOUNDED... Melancolie .....Granier
2 min. 30 sec. Andante Patbetic.
24. T. THE BREATH OF THE MORN... Deer Dance.....Skilton
2 min. 30 sec. Adagio Dramatic.
25. T. BIG KOCK SPRING..... Agitato Misterioso.....Langey
1 min. 30 sec.
26. D. HAMILTON SEES MARY..... THEME
1 min.
27. D. AT SHOT..... Silence.
15 sec.
28. D. MARY HEARS SHOT..... THEME
1 min.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... American Indian.
MECHANICAL EFFECTS..... Hoof beats, shot.

"Kiss or Kill."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Do It for Me..... Moderato .....Hirsch
1. AT SCREENING..... In Old New York.....Herbert
1 min. 30 sec. Tempo di Valse.
2. T. JACK WARNER..... Mrs. Casey.....Hoschna
2 min. Moderato.
3. T. JACK WAS BEGINNING TO..... Sarabande .....Burgmein
1 min. 30 sec. Allegro.
4. T. DAVID MIDDLETON..... A Love Song.....Bartlett
1 min. 30 sec. Allegro.
5. T. A YOUNG MAN..... Butterfly .....Densmore
2 min. 30 sec. Allegro Moderato.
6. T. RUTH ORTON..... THEME
2 min. 15 sec.
7. D. NEPHEW AT DOOR..... Caprice .....Reisenfeld
2 min. Moderato.

STUPENDOUS

INSPIRING

A SINGING SLOGAN

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Come on! Come on! We're going to see it through,
With honor to the Red, White and Blue.

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To thousands they recall

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Every soldier sings it.

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Arranged for

PIANO, 30c. BAND, 45c. ORCHESTRA, 65c.

THRILLING

MELODIOUS

Astoria Publishing Company

505 Fifth Ave., New York

8. T. MARRY ME..... 1 min. 30 sec.	Dodola ..... Tempo di Valse.	Frey
9. T. THE GIRL WAS SUCH A PEACH. 2 min.	Gavotte ..... Moderato.	Arditi
10. T. WHO ARE YOU..... 1 min. 45 sec.	THEME Moderato.	
11. D. JACK LEAVES RUTH..... 2 min.	Air de Ballet..... Allegro non Troppo.	Herbert
12. T. SAY, I THINK I'M GOING?..... 1 min. 30 sec.	Get Together..... Moderato.	McClure
13. T. THE NEXT DAY..... 1 min. 30 sec.	Air de Ballet..... Allegretto.	Herbert
14. T. WHERE DO YOU GET THAT STUFF ..... 2 min. 15 sec.	Valse Gracieuse..... Allegretto.	German
15. T. I ALWAYS KNEW YOU'D PAY.. 2 min.	Mrs. Casey..... Moderato.	Hoschna
16. D. JACK AND RUTH MEET..... 1 min. 30 sec.	THEME	
17. T. ON THE WAY TO DINNER PARTY ..... 1 min. 15 sec.	A Kiss for Cinderella.. Andante Moderato.	Carroll
18. T. IN CRAIG'S HOME..... 2 min. 30 sec.	Beautiful Ohio..... Tempo di Valse.	Kaiser
19. T. WHY ARE YOU SO QUIET..... 2 min. 45 sec.	THEME	
20. T. I BELIEVE YOU..... 1 min. 30 sec.	Coquetterie ..... Tempo di Valse.	Mathews
21. T. SHE CAN'T MARRY TWO MEN.. 2 min. 30 sec.	Dramatic Agitato No. 38. Moderato con Agitazio Ne.	Minot
22. D. JACK ESCAPES..... 1 min. 30 sec.	Hurry No. 1..... Allegro.	Langey
23. T. GO TO MIDDLETON HOUSE.... 3 min. 45 sec.	Athalia ..... Molto Allegro.	Mendelssohn
24. D. JACK ENTERS ROOM..... 1 min. 30 sec.	THEME	
25. D. CRAIG ENTERS ROOM..... 1 min. 30 sec.	La Coquette..... Moderato.	Onivas
26. T. GO HOME BOYS..... 1 min. 30 sec.	THEME	
CHARACTER	Mystery Drama.	
ATMOSPHERE	American.	
MECHANICAL EFFECTS.....	None.	
SPECIAL EFFECTS.....	None.	
DIRECT CUES.....	None.	
REMARKS	None.	

"Law That Divides, The."

Released by Paralta—Five Reels.

Arranged by George W. Beyon.

THEME—Reverie	Andantino	Debussy
1. AT SCREENING..... 3 min. 30 sec.	Prelude King Manfred. Andante Dramatic.	Rienicke
2. T. YOU ARE SAVING..... 2 min. 45 sec.	Romance ..... Andante Pathetic.	Wienansky
3. T. THE END OF A LONG..... 3 min. 30 sec.	Nocturne ..... Andante Pathetic.	Kargonoff
4. T. TEN YEARS LATER..... 2 min. 15 sec.	THEME	
5. T. THE PHILANTHROPIC..... 2 min. 15 sec.	Springtime ..... Valse Intermezzo.	Drumm
6. T. MRS. PRESTON MAKES..... 3 min. 15 sec.	Souvenir ..... Andante.	Geehl
7. T. I WANT TO ADOPT..... 2 min. 45 sec.	Visions ..... Andante.	Tschaikowsky
8. T. KATHLEEN IS INTRODUCED.. 2 min. 15 sec.	THEME	
9. T. JACK PICKS A LIVE ONE..... 1 min. 15 sec.	Agitated Misterioso No. 3,	Langey
10. T. JOHN DOUGLAS..... 2 min.	Send Me a Curl..... Two-Step.	O'Hare
11. T. THE DARK PAST..... 1 min.	THEME	
12. T. JACK BAGGOT RETURNS..... 3 min. 15 sec.	Prelude ..... Andante.	Damrosch
13. T. MRS. PRESTON ISSUES..... 2 min. 15 sec.	Babbillage ..... Allegretto.	Castillo
14. T. MRS. PRESTON IS..... 2 min.	Serenade ..... Andantino.	Strube
15. T. MRS. PRESTON'S WEEK-END.. 2 min. 30 sec.	Nadia ..... Mazurka.	Wachs
16. T. I AM GONNA MAKE..... 1 min. 15 sec.	Dramatic Tension.....	Andino
17. T. THAT NIGHT..... 3 min.	Agitato Dramatique.....	Borch
18. T. THE NEXT MORNING..... 3 min. 15 sec.	Ingrid's Lament..... Andante Pathetic.	Greig
19. T. A WEEK LATER..... 2 min. 15 sec.	Reverie ..... Andante.	Rissland
20. T. KATHLEEN REACHES..... 2 min. 15 sec.	Dramatic Tension No. 36,	Andino
21. D. AT SHOT..... 2 min. 15 sec.	Silence then THEME	
22. T. THE NEXT MORN..... 4 min.	Nocturne ..... Andante Sostenuto.	Kraysanowski
23. T. WHERE IS YOUR MOTHER?.... 2 min. 45 sec.	THEME	
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral American.	
MECHANICAL EFFECTS.....	Pistol Shot.	

"Mirandy Smiles."

Released by Paramount—Five Reels.

Prepared by Film Music Co.

THEME—Serenade	Moderato.	Widor
1. AT SCREENING..... 1 min.	Sparklets. ..... Allegretto.	Miles
2. D. STRUGGLE ON STAGE..... 1 min. 45 sec.	Alyegro Agitato No. 1.... Allegro.	Berg
3. D. MISS MARTIN FALLS..... 15 sec.	Silence.	
4. D. MISS MARTIN AND PIANO..... 1 min. 15 sec.	THEME	
5. D. CLOSE UP OF SCRUBWOMAN.. 45 sec.	Tulips. ..... Andante.	Miles
6. T. THE CHOIR AT ST. MARK'S.... 1 min. 30 sec.	Prelude Manfred..... Andante.	Reinecke
7. T. THE REHEARSAL..... 1 min. 30 sec.	Forget-Me-Not ..... Moderato.	Macbeth
8. D. FLASHBACK TO BOY CHOIR.... 1 min.	Prelude Manfred..... Andante.	Reinecke
9. T. SUNDAY MORNING. ..... 1 min.	The Wooing Hour.... Allegretto.	Zamecnik
10. T. AT ST. MARKS..... 3 min. 45 sec.	Prelude Manfred..... Andante.	Reinecke
11. T. MONDAY SEES THE..... 1 min. 15 sec.	The Woodland Inn..... Allegretto.	Bendix
12. T. AFTER FOUR DAYS OF..... 1 min. 15 sec.	Poppyland No. 13 A..... Moderato.	Berg
13. D. BOYS START SINGING..... 30 sec.	Piano or Organ Improvising.	
14. T. MEANTIME THE YOUNG..... 45 sec.	Melodie. ..... Andante.	Huerter
15. D. FLASHBACK TO SACRED CONCERT. ..... 45 sec.	Piano or Organ Improvising.	
16. D. BOY FINISHES SINGING..... 2 min. 30 sec.	Poppyland No. 13 A..... Moderato.	Berg
17. T. AT ROSE'S DOOR..... 1 min. 15 sec.	Melodie. ..... Andante.	Huerter
18. T. THE NEXT MORNING..... 4 min. 45 sec.	THEME	
19. T. AFTERNOON FINDS THE..... 1 min. 15 sec.	Andante Pathetique No. 23. Andante.	Berg
20. T. AFTER THE SUNDAY..... 1 min.	Melodie.	Huerter
21. T. THE SCRUBBING CIRCLE..... 5 min. 30 sec.	Romance. ..... Andante.	Karganoff
22. T. LATER MIRANDY GOES..... 4 min. 30 sec.	Fads and Fancies... Allegretto.	Gruenwald
23. T. ROSE BACK FROM..... 3 min. 15 sec.	Melodie. ..... Andante.	Huerter
24. D FLASH TO BOY CHOIR..... 30 sec.	Piano or Organ Improvising.	
25. T. HOW ARE WE EVER..... 1 min. 30 sec.	THEME	
26. T. THE YOUNG RECTOR..... 2 min. 30 sec.	Misterioso No. 3..... Andante.	Berg
27. T. THE BOARDER'S WEDDING..... 1 min. 45 sec.	Sweet Bells..... Allegretto.	Gruenwald
28. D. MISS MARTIN DISCOVERS..... 30 sec.	Silence.	
29. T. FOR THE LAND'S SAKES..... 4 min.	Bon Vivant..... Allegro.	Zamecnik
30. T. AND SO PRESENTLY..... 45 sec.	Wedding March from Midsummer Night's. Allegro.	
31. T. AND LATER, THE FEAST..... 1 min. 30 sec.	Kathleen Waltz..... Slow Waltz.	Berg
32. T. WELL, NOW! AIN'T..... 1 min.	Continue Waltz pp.	
33. D. CLOSE UP MISS MARTIN AND.. 1 min.	THEME	
CHARACTER.	Dramatic.	
ATMOSPHERE.	Neutral.	
MECHANICAL EFFECTS.....	None.	
SPECIAL EFFECTS.....	Silence as Miss Martin falls, organ or piano solos.	
DIRECT CUES.....	None.	
REMARKS.	Note particularly organ solos for effects.	

"Out of a Clear Sky."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—May Dreams.....	Moderato Romance.....	Borch
1. AT SCREENING..... 1 min.	Hurry	Minot
2. T. IN THE SAME CAR..... 30 sec.	Continue pp.	
3. T. BOB LAWRENCE..... 2 min. 30 sec.	Heavy Misterioso.....	Levy
4. T. AND BECAUSE SHE SO..... 2 min.	Le Retour..... Allegro.	Bizet
5. D. RAILROAD ON BRIDGE..... 1 min. 15 sec.	Continue to action.	
6. D. YOUNG MAN AND GIRL DISMOUNT ..... 3 min. 15 sec.	THEME	

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There Is No Hyphen In My Heart

Words by JOSEPHINE M. FABRICANT Music by ARIADNE H. EDWARDS

CHORUS

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It can't be cut in two;
O flag of bars and silver stars,
I've given it all to you!

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7. T. LOOK HERE LITTLE GIRL..... Dramatic Narrative....Pement
1 min. 45 sec.
8. T. THEN CAME THE TIME..... Pathetic Andante.....Vely
1 min. 45 sec.
9. T. THEN CAME THE GERMANS.... Bombasto March.....Farrar
30 sec.
10. T. AS IF I WERE A PAWN..... L'Adieu .....Karganoff
1 min.
11. T. MY FATHER WAS KILLED..... Continue to action.
1 min.
12. D. IN TRENCH..... Battle Agitato No. 48.Shepherd
45 sec.
13. D. FLASHBACK TO INTERIOR OF. Broken Melody.....Van Biene
45 sec.
14. T. THEN MISS JANE..... Dramatic Recitative.....Levy
1 min. 30 sec.
15. D. SUNSET AND SUNRISE..... Furioso .....Levy
1 min.
16. T. MORNING ..... Melody .....Huerter
3 min. 15 sec. Moderato.
17. D. YOUNG MAN ON HORSE..... Silence.
15 sec.
18. T. WE JUST GOT OUT..... After Sunset.....Pryor
1 min. 30 sec.
19. D. BOB KNOCKING ON DOOR..... THEME
2 min. 15 sec.
20. T. GRANNY WHITE..... Valse Moderne.....Rosey
3 min. 15 sec. Valse Lento.
21. T. NOW, LITTLE GIRL..... THEME
2 min.
22. T. CONFIDENCES THE NEXT..... Impish Elves.....Borch
1 min. 30 sec.
23. T. YOU MEAN HE NEEDS..... Continue to action.
2 min.
24. T. A BIT OF HER DRESS..... L'Adieu .....Favarger
30 sec.
25. T. AN APT PUPIL..... Continue to action.
4 min. 45 sec.
26. T. IT'S NOT TOO LATE..... Dramatic Tension.....Levy
2 min.
27. T. IN THE DAYS THAT FOLLOWED ..... Babillage .....Castillo
1 min. 45 sec. Allegro.
28. T. IN MY COUNTRY..... THEME
2 min. 15 sec.
29. T. MISS JANE RETURNS..... Golden Youth.....Rosey
3 min. 15 sec. Valse Lente.
30. T. SOME MEN ARE SO STUPID.... THEME
30 sec.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... American.
MECHANICAL EFFECTS..... Railroad, water falls, gun shots, storm effects, explosion, baby crying.
SPECIAL EFFECTS..... Small drum for dog barks, cat meows, railroad bell, man whistles, girl sneezes, marching Germans.
DIRECT CUES..... None.
REMARKS ..... Pay attention to cues for mechanical effects.

"Return of Mary, The."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata ..... Moderato .....Crespi
1. AT SCREENING..... In Summer Fields.....Brahms
3 min. 15 sec. Lento con Espressione.
2. T. FATHER, I HAD FORGOTTEN.. Faithfulness .....Brahms
4 min. Molto Lento.
3. T. A MAN CRUSHED BY SORROW.. The Vain Suit.....Brahms
3 min. 30 sec. Con Anima de Amore.
4. D. WHEN DENBY TALKS TO..... Andante Pathetique No. 23,
2 min. 30 sec. Borch
5. T. BUT WHY WERE YOU SILENT. Cavatina .....Bohm
3 min. Moderato Assai.
6. T. SHE THINKS SHE'S MY OWN.. Sinister Theme.....Vely
2 min. 45 sec.
7. T. YOU MUSTN'T CALL ME DADDY ..... Sweet Ponderings.....Langey
3 min. 45 sec. Andante.
8. T. FIVE HAPPY YEARS FINISHING ..... Babillage .....Castillo
3 min. Allegro Intermezzo.
9. T. MY BOY THIS IS ALL ROT..... Heloise .....Langey
1 min. 45 sec. Andantino Intermezzo.
10. T. SWEET GIRL GRADUATES..... THEME
1 min.
11. T. THE COMMENCEMENT BALL... Kathleen .....Berg
2 min. 30 sec. Valse Lento.
12. D. WHEN GUESTS START DANCING ..... A La Mode.....Rosey
1 min.
13. T. PERMIT ME TO PRESENT OUR. Valse Moderne.....Rosey
1 min. 45 sec. Valse Moderato.
14. T. DON'T BE SELFISH, BOY..... Hunkatin .....Levy
2 min. 15 sec.
15. T. THE HAPPINESS OF HER NEW. Scherzetto .....Berge
2 min.
16. T. OH! ISN'T THERE, I NOTICE.. THEME
2 min. 15 sec.
17. T. THE CLEMENCY OF THE..... Novelletta .....D'Ambrosia
2 min. 45 sec. Moderato con Espressione.
18. T. A GAME OF BRIDGE..... Dramatic Tension.....Levy
3 min. 45 sec.
19. T. JACK, I MUST SEE HIM..... THEME
2 min. 15 sec.
20. D. WHEN MARY LEAVES..... Fifth Nocturne.....Leybach
4 min. 30 sec. Allegretto Moderato.
21. D. AT THE BREAKFAST TABLE... Dramatic Narrative....Pement
2 min.
22. D. WHEN GRAHAM RETURNS..... Andante Dramatico No. 62,
3 min. 30 sec. Borch
23. T. YOU DON'T KNOW THE WRONG. Dramatic Agitato No. 38.Minot
4 min.
24. T. BRING YOUR MOTHER..... Dramatic Finale No. 63..Smith
3 min.
25. T. I KNEW I COULDN'T LOVE.... THEME
3 min.

CHARACTER ..... Emotional drama.
ATMOSPHERE ..... Wealthy, modern home.
MECHANICAL EFFECTS..... China crash, telephone bell.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Velvet Hand, A."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—"Dream Music" ..... Naughty Marietta.....Herbert
1. AT SCREENING..... Tarentella .....Bohm
2 min. 15 sec. Allegro.
2. T. WONDERFUL NEWS ..... Vanity Caprice.....Jackson
2 min. Allegro.
3. D. RUSSO IN GONDOLA..... O Sole Mio.....Italian Song
1 min. 15 sec. Andantino.
4. T. IN MILAN ..... Maria, Maria.....Italian Song
1 min. 30 sec. Andantino.
5. D. FLASH BACK ..... Margarita .....Italian Song
1 min. 15 sec. Allegro.
6. T. PLAY PADRE ..... Tarentella .....Bohm
1 min. 30 sec. Allegro.
7. T. DAY OF FESTIVAL..... Frangesa .....Costa
2 min. 15 sec. Tempo di Marcia.
8. T. I'M GOING BACK..... Antonia .....Italian Song
2 min. 45 sec. Allegro.
9. D. RUSSO CLOSE-UP ..... Andante Dramatico No. 62,
1 min. 30 sec. Andante. Borch
10. D. RUSSO ATTACKS COUNT..... Allegro Agitato No. 1..Keifert
2 min. Allegro.
11. T. I'VE KILLED A MAN..... Twilight .....Cesek
2 min. 15 sec. Lento.
12. T. MONTHS HAD PASSED..... Elegie .....Massenet
1 min. 30 sec. Triste e molto lento.
13. T. A FEW YEARS LATER..... Gondoliera .....Moszkowsky
2 min. 45 sec. Andante con moto.
14. D. CURTAINS OF STAGE OPEN... Gavotte .....Raff
1 min. 15 sec. Allegro.
15. T. AT LAST ..... Chanson Bohemienne....Boldi
1 min. 30 sec. Valse Lente.
16. D. COUNT AND FRIEND MEET.... March of the Bersaglieri,
2 min. Tempo di Marcia. Ellenberg
17. T. NIGHT AFTER NIGHT..... Serenade Napoletana.Sgambati
1 min. 30 sec. Allegretto.
18. D. INTERIOR CAFE ..... THEME.
1 min. 30 sec.
19. T. REMEMBER YOUR OATH..... Intermezzo .....Granados
2 min. Allegro. (Omit introduction)
20. T. DO YOU THINK..... Andante Appassionato No. 57,
1 min. 30 sec. Moderato. Castillo
21. T. I'VE DONE MY BEST..... THEME.
2 min. 30 sec. Moderato.
22. D. COUNTESS AT STEPS..... Il Voto .....Giordano
3 min. Andante.
23. D. COUNT IN BED..... Mattinata .....Leon Cavallo
1min. 30 sec. Allegretto.
24. D. FINDING IN THE..... Battle Agitato No. 48.Shepherd
1 min. 30 sec. Allegro.
25. T. NOTHING MATTERS ..... THEME.
1 min. 15 sec. Moderato.
26. D. ATTACK ON TRENCH..... Furioso No. 60.....Shepherd
1 min. 30 sec. Allegro.
27. T. THEN CAME NEWS..... THEME.
1 min. 30 sec. Moderato.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Italian.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... Much Italian Music.
DIRECT CUES..... None.
REMARKS ..... None.

The Fourth Liberty Loan is on, boys, and the opportunity has arrived to show the patriotism and thrifty enthusiasm of the picture player. Don't let it be said that the musician shirked his duty. Don't let it be said that he made no attempt to aid in the great fight for Democracy. Now is the time to show that we have a real live profession that interests itself in the civic life of the community and the state. Obscurity should not be our portion nor will it be, if the musician playing pictures grasps this opportunity—it really is a privilege—to buy bonds to his utmost and sees that his fellow players do likewise

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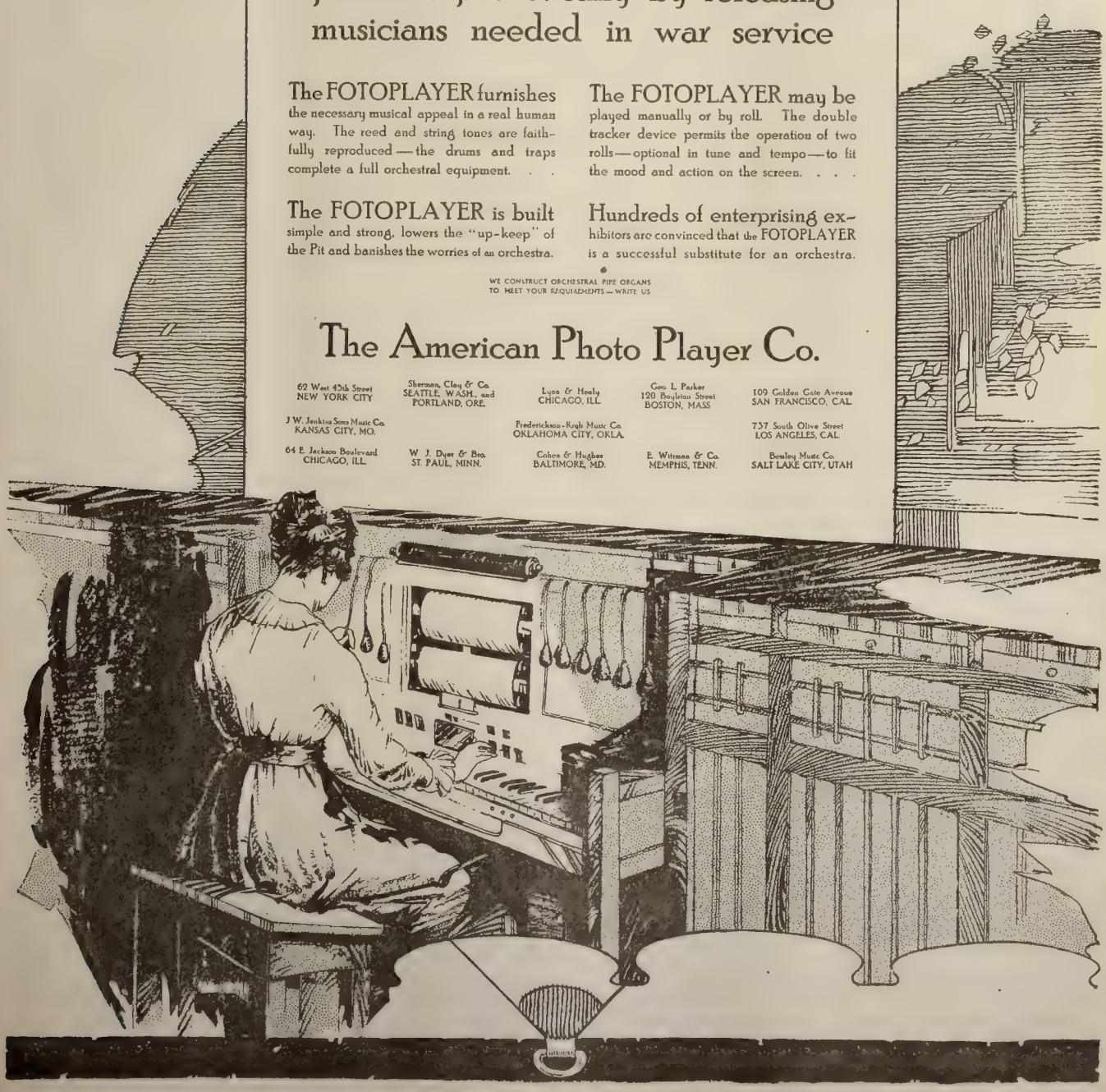
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Q. WILL you kindly tell me through the Leader's Service Bureau the name of the national song of Italy?

A.—The official national air of Italy is the "Marcia Reale," but the "Garbaldi Hymn" is the most popular and universally used song of that country.

* * *

Q.—I am looking for a new supply of music for the piano. Would it be possible for you to notify some of the music publishers to send me catalogues that I may select what I need?

A.—You will find in the advertisements run in the department "Music for the Pictures" of the Moving Picture World, a considerable number of publishers who would be glad to hear from you. We suggest that you write to the Music Service Exchange, 507 Fifth avenue, New York City, as they seem to be especially fitted for supplying a library of all classes of music, from all publishers. Anything we can do to help you, rest assured will be done.

* * *

Q.—Who is the author of the now very popular song, "Keep the Home Fires Burning?" Can you tell me any thing about its origin?

A.—The writer of the lyrics of "Keep the Home Fires Burning," Mrs. Lena Guilbert Ford, was killed in a German aeroplane raid on London in March, 1918. Ivor Novello was the composer of the music for Mrs. Ford's words. He tells the story of the birth of the song in this way: "I do not know what inspired me, but I had in mind the keeping of as many homes as possible happy during the absence of the soldiers. The phrase, 'Keep the home fires burning' kept running in my mind. I called up Mrs. Ford, whom I knew for a good writer of lyrics, and talked with her about it. She came in and wrote the words in ten minutes. I did the music in about the same time and the whole thing was fixed up in about half an hour." That is the history of a song that sells millions of copies.

* * *

Q.—Can you tell me anything about Jan Sibelius. We read that he had perished by order of the Red Guards?

A.—We infer by your question that you mean the Finnish composer, Jan Sibelius. As a matter of fact, he was sentenced to death by the Red Guards a short time ago. But he escaped, and after hiding for days in a cellar, eventually reached Stockholm, where he now is. It seems that to save the life of Sibelius, a friend of his had to appeal to the war minister of Finland. This man was a liberated felon and a one-time cornet player. He knew the Sibelius compositions and favored them, hence his kindly offices were not difficult to get.

"The Legend"—A Grand Opera by Breil.

Who was that musical scoffer who loudly told us we had no musician in the picture industry? Have him paged that he may hear the glad tidings that brings refutation to his calumnies.

Signor Gatti of the Metropolitan Opera Company has announced, among the great operas to be presented during the coming season, one called "The Legend," composed by our old friend, Joseph C. Breil, of the "Birth of the Nation" fame. He also wrote the music for "Intolerance" and a series of exceptional photoplay hurries published by Chappell & Co.

With evident satisfaction, Signor Gatti says: "Mr. Breil's opera is entitled 'The Legend,' book by Jacques Byrne. It is a dramatic episode, the locale of which is a remote district in an imaginary Muscovite country. The author, I understand, has written a number of moving picture scenarios. Mr. Breil is the composer of several successful popular songs and has learned his technique as an operatic composer by writing incidental music for big cinema productions."

We congratulate Mr. Breil and wish him a wonderful success in his new musical field. We shall certainly be on hand to hear the opera and hope that the aforesaid scoffer sits in the adjacent seat.

The American Flag.

By Mayor L. C. Hodgson.

It is no fabric of silk or bunting—no mere beautiful cloth woven by human hands. It is a living thing, pulsing with the throbbing ardors of humanity, glowing with the fervor of immortal hopes, leaping out in ecstacies of love and dream. It is a song—the song of upward looking men. It is an altar fragrant with sacrifice. It is a garden wherefrom a nation grew, watered by the pure blood of heroes. It is a Heaven wherein the sanctified are gathered. It is the home where freemen dwell. It is the battlefield whereon honor strikes its blow for the cause of God. It is a flame springing up to consume injustice and wither the hosts of wrong. It is a voice that speaks with the eloquence of graves where sleep those who died to make it mean purity and righteousness. He who looks upon that flag with ransomed eyes beholds within its fold the valor and the faith of Lexington and Gettysburg—the blazing eyes of the embattled farmers at Concord Bridge—the fierce splendors of the ocean that was the cradle of Paul Jones—the clarion death cry above the ruined Alamo—the prayer of Washington at Valley Forge—the agony of Lincoln as he paced the midnight hours—and, crowning all, the wind swept faces of boys who die today along the thunder smitten hills of France. The flag of the United States is the Glory of God shining in the faces of those who dream of a world made clean enough to be the dwelling place of God. It turns our sorrows into exultation and our sacrifices into melody of service. For such a flag true men will always gladly die—for such a flag good men will always nobly live.—The International Musician.

HONOR ROLL

FELICIA

By

VERNON EVILLE

Published by Boosey & Co.
New York

Perhaps no waltz has sold so well in phonographic records as "Felicia." It is bright in melody, treated in a masterly fashion and should prove a big acquisition to the library of the leader.

Harris Brings Out Several Song Hits.

A manager of one of the best known minstrel companies recently called at the Charles K. Harris offices in search of songs.

For an end number he chose "If You Hear Them Calling Clancey," "He's My Boy," and as a ballad, "Smile When I'm Leaving, Don't Cry When I'm Gone." Several other selections gave equal satisfaction; particularly, "Under the Blue Skies of France," and the new heart ballad, "Why Did You Come Into My Life."

The latest march number, "One, Two, Three, Boys, Over the Top We Go," is counted a big success, as is also the novelty ballad, "Bring Back Those Bygone Days to Me."

In the leading vaudeville houses, "Hello, Girlie," "Liberty Glide," "Sweetness, Honeysuckle of Mine," "At the Allies' Flower Garden Ball", and "Break the News to Mother," are making a decided impression.

Mr. Harris now has a number of manuscripts ready and they give promise of equal popularity with his already published musical successes.

THE WINDJAMMERS.

By Harold Willard Gleason.

They sing the praise of infantry
  Which messes up the Huns,
An' also of artillery
  That works the bloomin' guns;
The engineers an' cavalry
  An' aviators, too,
All get their share of glory—
  An' they earn it, very true—
But there's one branch of the service
  They never think to praise,
Though deservin' it, by Pershing!
  In a hundred different ways:

Chorus.

It's the windjammers, the windjammers,
  The regimental bands!
An' it's many men are thankin' God
  For some bass drummer's hands!
For they help to carry wounded
  When the bearers ain't about;
When you get yours in No Man's Land
  It's "blowhards" pulls you out!

They're a scraggy lookin' outfit
  Of all sizes, sorts and shapes,
An' their mouths are mostly puckered
  Like they're eatin' sour grapes.
But they cheer us to the trenches
  Through the shrapnel, mud an' rain,
An' when our bit is over,
  Sure, they play us back again!

Chorus.

Oh, the windjammers, the windjammers,
  The regimental bands!
You can see the shoulders straighten
  As we pass the "blowhards' stands.
They may not snipe the Fritzies
  An' they may not cross the top,
But when "cheero" stuff is needed
  They keep playin' till they drop!

The International Musician.

Flammer Secures Sidney Homer's Latest.

It is seldom that a composer writes lyrics in every way equal to his music. It is all the more gratifying, then, to discover a song to which the composer has contributed a beautiful poem.

Sidney Homer has just written a song called "Homeland," which, not only his friends, but many musicians, not personally interested, consider the best he has ever done. It has a message for the whole world:

There's a homeland, a true land,
  Across the sea,
Where they watch and wait,
  And trust in me.
I'll go back to that land
  When my task is done;
I'll go back to that land
  When my fight is won,
And say to them that mourn:
  "God's peace is yours forever more."

This song has just been published in two keys by Harold Flammer, Inc.

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Toronto's Strand Theatre Bars Weepers During War

IN so far as the policy of the theatre is concerned the Strand Theatre, one of Toronto's large downtown film palaces, started a new régimé on Monday, September 30. On this date Manager Clarence Robson announced that the Strand would provide "entertainment only" during the forthcoming season and also that all but the brightest, happiest and cleverest photoplays would be barred. Manager Robson declared that he would have "no sex pictures, no propaganda and no weepers" and nothing unpleasant or questionable.

Chintz decorations gave place to velour trimmings, and the house was brightened in several respects. The projection at this theatre, under the capable direction of Charles Dentelbeck, president of the Toronto Moving Picture Operators' Local, was never any better than at present—probably never so good—and other details were also in ship-shape order. In other words, Manager Robson has done a great deal during the past three months or more to elevate the standard of the Strand.

The new season started off with a week's presentation of Geraldine Farrar in "The Turn of the Wheel." Other pictures on the program included the Universal Screen Magazine, Billie Rhodes comedy, "What Will Father Say?"; the current release of the Screen Telegram and the second chapter of the Canadian Government serial, "Re-educating the Returned Soldier." An orchestra overture completed the bill.

For the week of October 7 the programs were changed twice, the attraction during the first half of the week being Mabel Normand's "Peck's Bad Girl," and for the second half Constance Talmadge in "Good Night, Paul." Announcement was made that Geraldine Farrar and Rex Beach features would be shown for a whole week during the season, but otherwise programs would be changed twice weekly.

The Strand also has a printed program now, and names and addresses of patrons are being taken for a mailing list. No change has been made in prices, the top price for evening performances being 25 cents.

Strand Institutes Usherettes.

In keeping with the Government request to release for war work all male employees who can be replaced by women Harold Edel, managing director of the Strand Theatre, New York City, has instituted the usherette at his house. There are eighteen usherettes at the Strand trained with military discipline and in command of a captain and two lieutenants. Their uniforms are designed along the lines of the motor corps uniforms. All have been trained in first aid treatment under the direction of Dr. J. Victor Wilson. In their house duties they have been drilled by Mr. Edel himself.

Cameraman Gaudio Battles With Old Atlantic's Waves

EUGENE GAUDIO, "boss" cameraman of the Nazimova productions, will have reason to remember his work in connection with "'Ception Shoals," the picture version of the H. Austin Adams stage play, which has been produced in seven acts, and will be presented as a super-feature by Richard A. Rowland and Maxwell Karger. Not only has Cameraman Gaudio had unusual feats of photography to perform in connection with the picture, but for two weeks he was drenched to the skin in a chill wind while the sea scenes were being taken off the bleak New England coast. At the end of a human chain he succeeded in obtaining some thrilling "shots" of wreckage and monster waves. Superb health and the best of precautions warded off any ill effects from the experience. On one occasion the camera was washed away by the high waves after a heavy storm, and had to be recaptured by boatmen from the shore.

One of Gaudio's most difficult tasks in connection with "'Ception Shoals" was the reproducing within a Government lighthouse of the effects of the storm outside—the alternate shadows and blinding flashes as the tempest rages. Mme. Nazimova appears in these scenes, her dramatic ability adding to their interest and value. Pictures taken through the fog have also contributed to the difficulty of Cameraman Gaudio's work.

Eugene Gaudio has long been acquainted with danger. "At that," says "Gene" himself, "I don't take the foolish risks now that I did when I first began to handle a motion picture camera. My screen career began in Italy. One of my first jobs was to photograph the blowing up of a castle. In my zeal I got so close to the scene of the explosion that a big piece of the debris hit me and I was unconscious for the rest of the day. Since then I have at least tried to shoot my scenes before they shot me."

Gaudio was the chief photographer of "Twenty Thousand Leagues Under the Sea."

Moss Contracts for Selects.

To take effect immediately, a contract has been drawn up between B. S. Moss and Select, whereby Moss' Hamilton Theatre, 148th street and Broadway, will have prior and exclusive neighborhood rights to first run Select releases.

The Strand Staff of Usherettes.

Southern Theatre Men Combat Rumor Mongers

SEVERAL of the country theatres of Kentucky have undertaken publicity campaigns in their local papers to dispel quiet rumors which have spread through the rural districts to the effect that the Government is opposed to amusements during the war. These sort of rumors, which haven't any foundation or basis whatsoever, and which probably grew out of the attitude of the newspapers toward organized baseball, have threatened at times to throw a monkey wrench into the not over-sensitive machinery of the moving picture industry.

Jack J. Jourdaine, of the Union Theatre, at Central City, Ky., recently came out with the following announcement to the people of his district, most of whom are miners, farmers and mill hands.

"We have people who believe all forms of amusement should be stopped during the war. The Government says we should have plenty of amusement, especially good picture shows, during these trying times.

"A man in Texas was preaching against picture shows telling his people they should not spend their money for such things. This same man was ordered to leave the picture shows alone and talk on something else.

"Some people condemn the picture show and they never enter the theatre. The Union Theatre has received the Victory Screen Pledge from the Government, showing it has enlisted its screen in the service of the United States; also it has agreed to play all Government pictures no matter what the cost may be.

Visit Theatre and See for Yourself.

"Our Government says we should have moving pictures in these terrible times. If you do not believe in the movies be careful of your talk. Our Government backs them strong. If you talk against them you are going against the wishes of your Government.

"Do not remain at home and condemn a picture show. Visit the theatre and know what you are talking about."

A newspaper just over the line at Clarksville, Tenn., has come out with a similar editorial. This concern says: "Some people take the sufferings of war so hard that they feel that all amusements should close up. They regard it as unfeeling to continue dances and theatres while so many families have lost sons and so many are anxiously reading the casualty lists. Some towns are going so far as to close up places of amusement for the war.

"The Government has not, however, recommended any such policy. It recognizes the fact that people must have light diversions or we shall all get overstrained and morbid.

"National efficiency depends upon clean living. We can't have strong striking power and we can't turn out large industrial product unless our young people live decently and honorably in good homes. Any play or picture or theatre that can't make money except by belitting and undermining these principles is not fit to be shown in war time or any other. Let us have every possible diversion for these sad days, but let our diversions not counteract our national purposes."

NAZIMOVA WILL LEAD METRO'S EXODUS

Russian Actress Will Be the First to Start for California—Practically Entire Company To Go

THE exodus of the stars and directors of the Metro Pictures Corporation to the Pacific Coast will begin at once. Richard A. Rowland, Metro's president, recently made a trip to California to study producing conditions, accompanied by Joseph W. Engel, treasurer of the corporation; James D. Rhodes, of Pittsburgh, and Count di Cippico. While in the West he completed arrangements for the removal of the eastern plant to Hollywood, Cal., and the erection of extensive, new studios at the West Coast location. By the end of fall most, if not all, of the Metro and Screen Classics, Inc., organizations will be making pictures in California. Maxwell Karger, at present managing director of the eastern studios, will go to California to supervise the entire Metro output.

Mme. Nazimova will be the first to go, as her production, "The Red Lantern," will be begun in California in a few weeks. The Russian actress will be preceded by her director, Albert Capellani; June Mathis, of Metro's scenario staff; Henri Menessier, art director; E. J. Shulter, technical director, and Eugene Gaudio, cameraman, who will constitute themselves a company of pioneers to get everything in readiness for Nazimova's arrival and the beginning of the Nazimova production. Charles Bryant will go to California to play opposite the Russian star in "The Red Lantern."

Two other stars—Viola Dana and Hale Hamilton—will soon leave for California. Miss Dana will go at the completion of "Diana Ardway." John H. Collins will both adapt and direct it. Miss Dana will be accompanied to the coast by her mother, her director and John Arnold, her cameraman, and perhaps by a few players of her present cast.

Hale Hamilton will next produce one of three important stories which have been purchased for his use by Metro Pictures Corporation. His director and company for the West will not be chosen until he arrives in that location. Introduced to Metro patrons by means of leading roles in two subjects, he is expected to attain favor as a star in his own right in "Five Thousand an Hour," a screen version of the George Randolph Chester novel.

Harold Lockwood will also be an early arrival in California. Mr. Lockwood will move his entire working organization to the Pacific Coast. The journey will be taken as soon as the star completes "The Great Romance."

Emmy Wehlen will leave after she has completed "Sylvia on a Spree," by E. Forst, under the direction of Harry L. Franklin, and after she has finished her work for the fourth Liberty Loan campaign. Miss Wehlen has offered her services to the Government to use in any way the loan officials see fit, and will sing or make speeches, as they deem wise, whether in the East or the West, North or South.

Ethel Barrymore, Emily Stevens and other stars to be announced later will follow these at the conclusion of plans already made.

Mr. Baker, now production manager of the West Coast plant, will remain to work in co-operation with Maxwell Karger. A. S. Le Vino, recently "loaned" to the eastern organization by the western, will return to the Pacific Coast at an early date.

Alice Brady on Stage Has Stirring Evening

TO show their appreciation of Alice Brady as a screen and stage star, 300 members of the F. I. L. M. Club September 30 attended in a body the performance of Miss Brady's new stage success, "Forever After," at the Central Theatre. The party was given in honor of both Miss Brady and Miss Brady's father, William A. Brady. Inasmuch as Miss Brady is still making pictures for Select the F. I. L. M. theatre party was unusually appropriate. Included in the audience were about fifty employes of Select's New York exchange and home office.

William A. Brady was present and spoke from the stage, admitting that Miss Brady's work was noteworthy even if she was his daughter. Miss Brady responded and twitted her well-known parent with the fact that this was the first time he had ever given public approval to any of her stage efforts.

Mr. Brady aroused the big audience to enthusiasm when he announced that his daughter had just informed him that she had pledged herself to buy a thousand dollars' worth of Liberty Bonds every night during the three weeks of the fourth Liberty Loan drive.

Thrill and Pathos Abound In Short Story from Texas

"ANOTHER bit of Yankee Grit" flashed the Universal Weekly film caption, and patrons of the Dallas Hippodrome Theatre saw a sturdy American infantryman receiving the Croix de Guerre from a French general, who ceremoniously kissed him on both cheeks.

Back in the audience an old man stood up and cheered while the people near him glanced around curiously.

"That's my son. That's my boy Bernard," he shouted.

The soldier in the picture was Corporal Bernard B. Gooch. His father, B. P. Gooch, of Olive Branch, Miss., was spending a few hours in Dallas en route to his home.

This happened some weeks ago. When the elder Gooch reached Olive Branch he wrote to the Hippodrome management, telling them he had seen his son's picture on the screen. Since he had no picture of the boy he asked that a print from the Universal Weekly be sent to him.

The letter was turned over to Manager Ned Depinet of the Dallas branch of the Consolidated Film and Supply Company. He cut ten or twelve feet from the reel and sent it to the Mississippian with his compliments.

"I have received the film carrying the likeness of my son, Bernard," B. P. Gooch wrote back. "In the same mail I received notification that the boy had been killed in France. I learn that he was decorated for rescuing his wounded lieutenant under a hail of machine gun bullets. Some while later he was killed while leading a charge against a German machine gun nest."

Manager Ned Depinet has caused an enlargement to be made of the Universal picture and has forwarded it to the soldier's father. FOX.

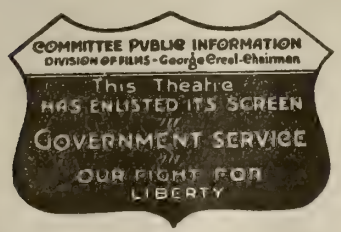
William Farnum in "The Rainbow Trail." Peggy Hyland in "Marriages Are Made."

Stars and Scenes of Two Forthcoming Fox Pictures.

DEDICATE YOUR SCREEN TO THE NATION

A. W. Ballenger Suggests a Practical Design for Houses Using the Government's Service

A. W. BALLENGER, of the Sun Theatre, York, Neb., makes the sound suggestion that houses dedicating their screens to the service of the Government give emphasis to this fact through the use of a special design. As he puts it:



DESIGN SUGGESTED FOR USE IN NEWSPAPER AND SCREEN WORK BY ALL HOUSES WHICH GIVE THEIR SCREENS TO GOVERNMENT SERVICE.

"This design will assist the industry to keep before the people the fact that the theatre is a part of the Government's organization for the quick and successful execution of war aims. The industry needs every bit of help it can get from the people in these times, and the easiest way to secure that help is to show the people that we are with the right side **all the time and all the way.**"

To this end he had a drawing made, which he sent to George Creel, of the Committee on Public Information, with a request for comment. He received in reply this letter from Charles S. Hart, Director of the Division of Films:

"Your letter of August 27 addressed to Mr. Creel has been referred to me for attention, and in reply would say that the sketch which you submitted for advertising purposes meets with our approval in every way, and we hope that you will use it extensively.

"I wish to take this opportunity to thank you for your interest and spirit of co-operation."

Will Accommodate Other Exhibitors.

Mr. Ballenger's idea is a decidedly useful one. Theatres using the weekly release of the Bureau of Information are employing the trade-mark design, but this has a broader meaning and covers all services to the Government. It is simple in design, well worded and covers the ground thoroughly. Mr. Ballenger has had a sample cut made up, and is preparing to have a quantity made. He writes that he can add to his own order for any exhibitor desiring to obtain a cut and who will send his order in at once. The cost is 57 cents, which covers the postage. Mr. Ballenger does not make any profit on the cuts at this price, but is willing to give his time and trouble to help gain fresh recognition for the theatre. The price applies only to quantity lots, so the order should be sent in at once to reach Mr. Ballenger before he sends in his own order.

If the cut is inked before it is run on the press and a clean roller is passed over the surface and then over the glass of a slide the design will transfer sharply if not too much pressure is used.

Hodkinson to Release Initial Sunset Nov. 11

THE W. W. Hodkinson Corporation announces that it will distribute a series of six Frank Powell pictures produced for the Sunset Pictures Corporation of San Antonio. An adaptation of Ridgewell Cullom's book, "The Forfeit," co-starring House Peters and Jane Miller, the initial Powell production, will be released November 11.

Mr. Powell will produce his pictures in San Antonio, as already has been announced in the Moving Picture World, having chosen this section of the country because it is his intention to produce only outdoor stories of American life in the Southwest. Mr. Powell aims to picture the adventure and romance of life as it really happens.

An open-air stage, 80 by 100, provides floor space that permits interior sets to remain up until the picture is completed, permitting interior scenes to be photographed in some semblance of continuity. The Harlandale Sulphur Baths have been leased for a studio site, the buildings being used for dressing rooms and executive offices.

The Frank Powell productions are not a star series. The play, not the star, is to be the thing. House Peters and Jane Miller were chosen for "The Forfeit" because of their suitability for the roles. "Good Indian," the second Powell picture, adapted from B. M. Bower's book, features Jane Miller and Robert Elliott.

These pictures promise something new in the way of a feature series, and Mr. Hodkinson considers them a distinct asset to his program.

Metro Flag Has Gold Star.

A service flag with twenty-five stars —one of them of gold—has taken its place with three other patriotic emblems that are an ornament to the administration building at Metro's West Coast studios in Hollywood. These emblems consist of the national colors, a War Savings Society banner and the triple-barred flag, given to 100 per cent. subscribers to the third Liberty Loan.

The Stars and Stripes fly in front of the studio from a steel staff fixed in a concrete base, which was the personal gift of George D. Baker, manager of productions. On the same halyard, but beneath Old Glory, flies the War Savings insignia. The Metro studios were the first in the country to organize and have a War Savings Society regularly chartered by the Government at Washington.

The service flag just hung out from the studio eaves is for Metroites of east and west who have answered the call of the colors. The Hollywood plant has sent eight.

Theda Bara in New York.

Completely recovered from her recent illness and looking the picture of health, Theda Bara, the William Fox star, arrived in New York last week from Hollywood, in ample time to attend the premiere of her super-production, "Salome," at the Forty-fourth Street Theatre.

Miss Bara was enthusiastic about getting back to New York, and expressed her pleasure at being once more among her friends in the East. She was gratified at the splendid reception which her "Salome" has received wherever it has been shown.

There were ten persons in Miss Bara's party, including her sister, Miss Loro Bara. J. Gordon Edwards, Miss Bara's director, and Mrs. Edwards also made the trip, which was over the southern route.

Anita King in "Whatever the Cost." Scene from "The Forfeit."

Plaza Pictures Distributed by W. W. Hodkinson Corporation.

DEVISES PLAN FOR LOAN INSTALLMENT

Universal's Assistant General Manager Puts Into Operation "Stamp System" for Employes

THE Universal has put into effect a new Liberty Bond plan which abolishes bookkeeping from the records of subscriptions by its employes. The system was invented by C. H. Macgowan, the assistant general manager. The officials of the Liberty Loan Committee have pronounced it better in many details than any process previously devised for the taking of individual bond subscriptions.

By Mr. Macgowan's method the corporation may enlist the subscription of all its employes, no matter how large the number, without the necessity of keeping a single written record. This overcomes the greatest difficulty that has been encountered by big institutions in their subscription efforts.

The task of taking subscriptions of employes on the installment plan has been one fraught with the greatest difficulty in previous loan drives. They were required to keep cash books and ledgers with progressive entries of every payment by every employe. Under the Macgowan plan not a single ledger account or cash book is needed in the entire operation of the subscription payments.

The Macgowan plan rests upon the use of the duplicate cards. The company keeps a file of master cards, each one bearing key number to correspond with the number of a card held by the employe. When the first installment of 10 per cent. is deducted from the employe's wages, he receives his card in lieu of the first payment on his bond. Thereafter one dollar for each fifty dollar bond or two dollars for each one hundred dollar bond is deducted from his pay envelope, and he receives the stamp as his receipt.

The master record held by the company consists of duplicate forms. The upper sheet is in the form of a block of forty-five stamps perforated so that they may be torn off individually. The duplicate form is a card and bears numbered squares, which correspond to the stamps on the other sheet. The two sheets are clipped together, the stamp sheet on top. The numbered square under each stamp shows the total amount that has been paid when the stamp is removed. When an employe receives the stamp he pastes it into its proper place on his own card, which is similar in form to the War Savings Stamp cards.

Plans were undertaken by the Universal last week, immediately after its system was perfected, to place it at the disposal of other corporations. The distribution department of the Liberty Loan Committee reported that many big establishments had been making frantic inquiries for some such system. The committee is equipped with a punch card system, providing for subscriptions on the twenty-three-week basis, and is supplying these cards to all applicants.

The Universal has about two thousand employes who will make their subscription directly through the company on the forty-six-week basis. It is expected that the Macgowan plan will make the installment task so simple and easy that neither the company nor the subscribers can ever make a mistake or lose a penny in the undertaking. Even if the employe should lose his duplicate card he would still be protected by flawless records in the cashier's hands.

The banking system provides easy financing of the plan, even though the Government allows only a ninety-day credit on direct subscriptions. The corporation, through banking accommodations, is able to extend its credit for financing the subscriptions of its workers for four times that period. The credit is extended three times after the expiration of the first ninety days, by the payment of one-half per cent. increased interest on the Loan above the interest allowed by the Government. This extends the installment period to a year, just as was provided for by previous Loans.

One of the chief advantages of the Macgowan plan, aside from extending the installment period and eliminating bookkeeping, is that it requires no special contact between the cashier and the subscriber. With the card system provided by the Liberty Loan Committee the cashier is required to handle every card every time an installment is made. He has to punch the company's card and also the employe's card. The Macgowan plan requires him only to clip out a coupon stamp from the master card and insert it in the pay envelope the same as a dollar or two-dollar bill, as the employe's receipt.

New Orleans Has Its First Woman Booker

NEW ORLEANS Film Row has its first woman booking clerk. The war requirements have made heavy drafts upon the dependable male employes in the exchanges, and the prevalent idea that the motion picture industry has been declared an "essential" industry has made others of the employes well nigh worthless because of their belief that they are under the protecting wing of the American eagle. They sometimes gave evidence of their indifference to the interests of their employers and a change became imperative.

Catherine Carroll.

Manager Harry Peebles, of the Consolidated Film exchange, was the first to try the experiment of intrusting the routing of films to a woman employe of his office. Miss Catherine Carroll was given the position of booking clerk, and she proceeded to demonstrate that she could make good. She has been an employe of the Consolidated for more than two years, and has proved herself efficient in every position to which she has been assigned. She has made good as a booking clerk, and the percentage of miss-outs and complaints has materially decreased since she took the job. She is obliging, alert and is a great favorite with exhibitors.

Edwin Arden, Screen Star, Drops Dead.

At the moment he had called for his wife, to accompany him to their home in Forest Hills, Long Island, Edwin Arden dropped dead at the door of the apartment of Elsie Riser, where Mrs. Arden was visiting while Mr. Arden was in attendance upon the rehearsal of a stage production in which he was engaged to appear. Heart disease was attributed as the cause of the well-known screen star's death.

Mr. Arden was born in St. Louis, February 13, 1864, and attained great popularity as a star upon the stage before he turned to films for his more recent activities. "The Eagle's Nest," "Barred Out," and "Raglan's Way" were plays that will be recalled as popular with theatregoers two decades ago when Mr. Arden was at the height of his stage vogue. Later he appeared as a principal player in numerous stage offerings without being starred. In pictures he achieved increasing success until his last appearance before the camera was marked during the production of "Ruling Passions," an offering lately reaching distribution.

World Buys "We Are Seven."

Eleanor Gates, the celebrated dramatist, has sold to World Pictures the motion picture rights to her successful play, "We Are Seven." Miss Gates is well remembered as the author of "The Poor Little Rich Girl," which marked her successful debut as a dramatic writer. It is the intention of the World Corporation to use this play as a vehicle for Louise Huff.

Four manuscripts of "We Are Seven" were sent out by Miss Gates, and as the quickest offer came from the World Company, who gave it a reading within twenty-four hours, this company was the fortunate one to secure this play, which by reason of its subject matter offers wonderful opportunities for picturization.

Ray Smallwood Going to Coast.

Ray Smallwood, head of the camera and photographic departments of New York's Metro studio, has been notified by Maxwell Karger, director general, to hold himself in readiness to leave at at any moment for California, to install the new photographic equipment at the firm's West Coast studio, where future productions will be made. Mr. Smallwood will have charge of cameramen, cameras, "still" photography equipment, and laboratory work are concerned. He will take a part of his present staff with him to the coast.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Motion Pictures as an Aid to Selling Trade-Marked Goods

THE following interesting address was delivered by Camilla Donworth, president of the Films of Business Corporation, before the Rotary Club of New York, on September 19. Miss Donworth is the first woman who has addressed the Rotary Club, and it must be admitted that she put her subject over in fine style:

America has put her shoulder to the wheel with a "Win the War" slogan or trade-mark. After the war is won we are going to face commercial conditions that will call for the best that is in us, and when people buying goods marked "Made in the U. S. A." read that trade-mark—the father of all American trade-marks—it must mean to them not only goods made in America, but the kind of goods for which they have asked.

Individuality—that most precious asset—became a part of every day business before we realized it. Yet it is amazing how difficult it is to get various businesses to realize that many of the operations used in making their various commodities are enthralling, inspiring, and would be business getters if consumers could see them.

The trade-mark that has become a slogan—and it isn't valuable until it has—is the most prized asset of the manufacturer selling goods under it. And a trade-mark does not have to be registered as a trade-mark to be one. It may be the name of the company, driven home so that when one thinks of something to be purchased the name of the company selling that commodity or service will flash into the mind. The things that we see remain in our memories much more distinctly and recur to our mental vision more frequently than the written or the spoken word. I shall never forget the morning that I was called on deck to see Gibraltar. There we were looking up at that wonderful old rock, but I missed something. Of course you all know what I missed—the name of an Insurance Company. I had so often seen that company advertised with the strength of old Gib, that when the actual physical fort came to view I expected to see the painted letters.

When a manufacturer applies a trade-mark to the article he makes he does so because he believes in his merchandise and wants to guarantee it. Does the consumer need to remember where he bought the trade-marked article? No, because the trade-mark itself is his protection-right through the jobber and the retailer, and he feels that personal contact; subconsciously if you will, but felt nevertheless.

Methods are decided upon, the trade-mark is given and now for making that trade-mark a tangible selling asset. The advertising manager gets busy with copy for newspapers, magazines, trade papers, and makes his plans for billboard and other outdoor display. I want to stop right now and remind you of the many times that you have been at the mercy of a behind-the-counter-salesman. Would this great army of salesmen be so indifferent to their work, so inclined to be ashamed of working in shops, so lackidaisical in their methods of handling customers, if they knew the romance of merchandise? Here is an avenue that the manufacturer has neglected. For these people are interested in life; they want to know that sheep are fleeced, yarn is spun and that articles that they sell over the counter are the finished product. Most of these people have had very little education so far as going to school is concerned; but think how they would boost if the manufacturer would take them into his confidence. No merchant can afford to send his selling organization to school where they would listen to long dry talks. Even if he felt such education would be an investment from his point of view, the salesman would not be willing. On the other hand, if the manufacturer would provide a motion picture actually showing how his commodity is made, giving through the picture enough of the history of that commodity to hold, entertain and instruct, they would not talk over the heads of their audiences, nor would they commit that unpardonable sin of patronizing. After the salesmen had seen how the commodity was made, don't you think goods bearing that particular trade-mark would be what they would offer their customers? I hate the word shop-girl just as much as the girl in the store. These girls would welcome a point of intelligent contact between themselves and their customers, and when they had been privileged to actually see the goods made, they would impart a considerable amount of this knowledge to the customer.

When an advertising manager writes copy, revises it, submits it to the powers higher up for maltreatment, gets it finally O. K.'d, and sees it in cold print, he is all through and ready to start for the next piece of copy. One of the pitfalls of selling the industrial motion picture has been the attempt on the part of the people making these pictures to get the advertising men to see this medium and treat it as they have been in the habit of treating printed copy.

"What is your circulation?" is the first question that the advertising manager wants answered when he is considering copy for a newspaper or periodical. He has become so accustomed to asking that question that he says to the man trying to sell him a motion picture, "What distribution can you guarantee?" This is not the correct mental attitude. Industrial motion pictures are not a by-product of play-pictures. They open up, on the contrary, a hitherto unknown appeal to the imagination. It is not a question of "How many people will see my picture?" but "Where can I show this picture to promote sales?"

The distributing of the industrial motion pictures promiscuously through theatres does not sell merchandise in proportion to the money expended. Apply the same amount of money, time ,energy and intelligence to reaching selected audiences and you create a demand in the minds of consumers of your own commodity for your goods, and where you can show the pictures of how you do things to the people actually, physically selling goods to the consumer you attach to yourself the strongest army of boosters possible to obtain.

The motion picture is really the party frock in the advertising wardrobe, and as such should be worn on state occasions and for the benefit of people actually and vitally interested.

I want to leave just this last thought with you—pictures need no translation. Through the eye we all speak the same language, and our modern American methods are now interesting and often amazing to the foreigner. This point is well worth considering right now when we are getting ready to meet post war conditions. The American manufacturer furnishes all kinds of selling helps to his dealers, whether they be domestic or foreign; and the motion picture is capable of showing the slothful dealer just how the more up-to-date man handling the same goods in a different territory uses the window displays, silent salesmen, posters and various other helps from the factory. The commerce of America must not be unprepared to care for foreign business after the war has been won.

Third of Burlingham Series at Strand.

The third of the Frederick Burlingham travel series being presented by the William L. Sherry Service is entitled "The Pilatus Railway," and was exhibited at the Strand Theatre, New York City, during the week of Sept. 29. The famous cog-wheel railway runs from the shores of beautiful Lake Lucerne to the Alpine peak known as Pilatus, and from the summit of which a wonderful panoramic view of the Bernese Alps can be had. Far below is a feast for the eye where the lake nestles in the valley and mirrors the eternal shows of the mountain tops. The Pilatus railway is the steepest in the world, so we are told; and we are not slow to believe the statement after we have followed its course up the mountain, through tunnelled passages to the summit. The picture is beautiful and cannot fail to please.

SWEET STORY TO BE SYNDICATED.

"The Unpardonable Sin," in which Blanche Sweet will be starred by Harry Garson, and which is now in the making under the direction of Marshall Neilan, will be syndicated as a serial in more than one hundred of the principal newspapers throughout the country by the McClure Newspaper Syndicate, simultaneously with the releasing of the picture. When the story ran as a serial in the Red Book, so great was the demand that every edition was wiped off the newsstands almost as soon as it appeared. Harper & Brothers, who have published the story in book form, report the largest sales in the short space of time in their history. It is almost impossible to find the book in the libraries anywhere, so great is the demand.

In speaking of the story Colonel Roosevelt says: "'The Unpardonable Sin,' is a very, very strong book. It teaches just the lesson our people should learn. I am mighty glad Captain Hughes wrote it, and I hope it will be most widely read."

Captain Hughes, since writing the story, has become a major. The picture will be released about October 15.

Rambles Round Filmtown

With WALTER K. HILL.

Opening New Possibilities for Magnates to Ornament the Screen They Have Served

(Contributed by Vox Populi Cinematographi.)

WHAT'S to happen to the film industry if a horde of imitators follow up Robert C. Bruce's new scheme of making a real, honest-to-goodness "fillum executive" the leading figure of a picture? I allude to Mr. Bruce's newest Educational classic, "'Tis Tough to Be Tender."

Honest, I'm not kidding—but Bruce is. "'Tis Tough to Be Tender" picturizes a Bruce-personally-conducted trip to the Yosemite by Marion H. Kohn, the esteemed head of the Consolidated Film Corporation, of San Francisco.

Mr. Kohn was pretty well "steamed" as well as esteemed before he got back. A few of the titles indicate the "third degree" that Brother Kohn experienced at the hands of Bruce and Mother Nature:

After a few hours in the saddle, the top of a granite boulder was soft in comparison—at least it didn't jiggle.

Oft repeated doses from the "Joys of Journeying on a Jouncing Jackass" strengthened our hero.

He camped by the side of a swift, slithering, slippery stream, and cooked by the sense of smell.

After a week in the woods his reflection made him homesick.

Even a river running backward failed to interest him.

Softan Tender never really mounted his noble steed; he just sorta wished himself on.

The "Call of the Wild" shrank to an extremely weak whisper.

With infinite care he pressed his trousers and packed the mule.

Moral.—It is far easier for a cow to fly than for some men to flirt with Nature.

Now the point I make is: What's to happen to the magnates generally if other producers follow Brother Bruce's example and make **them** the **heroes** of picture stories? A suggested list of such titles might thus star the peerless leaders of our noble art:

Creeling: A romance of government in the film business.

Fuel Conservators: A lay of heatless, lightless workers.

Million-Dollar Stars, by Adoph Zukor.

From Watch Chains to Selects: The life story of a film magnate.

Fillum: Featuring the Eastman Kodak and Jules Brulatour.

Brady, the Harmonizer: A story of the N. A. M. P. I., the M. P. E. L. A. and the A. E. A. in three parts.

Cooking the War Menu: All-star cast, including "To Hell with the Kaiser," Rowland; "Official War Review," Brunet; "Under the Red Triangle," Laemmle; "America's Answer," Hart; "Battle Cry of Victory," Blackton; Liberty Loan, Chief Zukor, and American Red Cross, Captain Fox.

Do you see the possibilities?

Let the lid be clamped down firmly and tightly while there be yet time.

Beware of this strange innovation, for if the dramatized executives should become the popular rage what **would** become of the blonde-haired, blue-eyed lassies and Apollo-like male stars of the scren and their regular jobs?

—lend—

Marine Item.

Jimmy Tynan, who is adding to Julian Eltinge's newspaper fame, has discovered, in San Diego, a cafe called Rudders.

"If you get tanked, from piloting schooners, they steer you out," postals the pressist.

—lend—

"Pedestrians passing the Broadway Theatre in New York found food for a good laugh in the lobby display made to illustrate 'the Geezer of Berlin'," says a piece of Universal publicity.

Kashin In on Free Laughs.

—lend—

"Why I Should Not Marry" (Fox) comes too late "For Husbands Only" (Universal). They are "sperlos versankt."

—lend—

Yonkers Reaches New Fame.

Frank Norcross, well and favorably known as a rich banker, millionaire copper king, federal judge, foreman of the jury, loving father, whole-souled uncle, guardian of youthful innocence, custodian of valuable papers, master of finance, diplomat, leader of the substantial set in high society, and other characters of importance to film dramas, has abandoned the studios along the Palisades.

He jumped across the Hudson, north by east, and arranged to direct a dramatic stock company at the Warberton Theatre, Yonkers. His official title is production director, a position more fixed than he has generally held in films.

—lend—

Perfection in Photoplaying.

Goldwyn announces that Mabel Norman is "A Perfect 36" and instances Madge Kennedy as "A Perfect Lady."

—lend—

Trying to Crab a Good Game.

The Photoplay Editor of the Matrimonial News has returned to the Fox publicity department all press work and stills on "Why I Should Not Marry."

—lend—

Film Finishes Seen and Unseen.

THE low-down on film finishes comes in pictures we present to right and left of this explanation:

Here we have, in one illustration, Barbera Castleton in a touching finish—just the kind you have been waiting for and expecting through five reels of film entertainment. Now you can all go home.

Good night!

Then again there is the finish that Johnny Bowers is mean enough to wish onto the play. Miss Castleton is not so barbarous as the snickery-sneer she wields would make her appear.

Lamp the expression on her fair face. It don't match the sizzling hate that registers on the gun-man's map.

But the public wants Love—and the other finish (purely artificial) is substituted for the real thing.

Exploiting an Essential Industry Located on the Virgin Islands.

PRESIDENT Shallenberger, of the Arrow Film Corporation, walked into his office one day last week at peace with all the world. Meditating silently, he lifted his sterling silver letter opener and proceeded to expose to the glare of his amber-colored desk light, the day's correspondence.

Sufficient to disturb his equanimity for the rest of the day was the following letter from the C. C. Hite Attractions of Cincinnati:

"It is impossible to use the print of 'The Deemster.' No doubt this print was in good condition when you shipped it to Akron, but when Akron shipped it here, they failed to send us the sprocket holes, and as we have no extra sprocket holes on hand, we could not make a new print out of this."

Dr. Shallenberger immediately replied as follows:

"We have instructed our laboratory to send you five thousand feet of sprocket holes at once, as they probably have a large supply of these in the perforating room. We have sent along a sufficient quantity so that you could make up several pictures if you care to.

"You should know that adjustable sprocket holes are hard to procure on account of the marshy lands in the Virgin Islands."

It is expected that the C. C. Hite Attractions will become less sprockety in their future correspondence.

—lend—

Warner Produces "Kaiser" Film.—Trade Paper Headline.

Who hasn't?

—lend—

Ramblettes.

Johnnie Hines has a sprained wrist. Some one wanted to borrow a quarter.

—lend—

Carlyle Blackwell lives two miles from a street car. When he was compelled to go to the studio on gasless Sunday before last he broken seven out of ten commandments.

—lend—

Dan Neal, who claims the championship of the world for appearances in pictures (Dan is a regular super), says:

"It's all wrong, MacAdoo. Longshoremen are striking for one dollar an hour and supers getting one dollar a day—the rest going to the agents."

—lend—

June Elvidge missed her Hudson seal coat and discovered it on the person of her cook. After interviewing an employment agency she concluded to let her cook keep the coat.

—lend—

Evelyn Greeley contracted for twenty-five pounds of ice to be delivered every day. Some days the scales disclosed twenty pounds and others days even less. The ice man, when addressed on the subject, replied "It's all in the weather—when it's colder it's heavier and when warmer it's not so much."

—Lee Kugel.

The Closing Clutch.
Paid for being Johnny-on-the-Spot.

The Happiness of Hate.
For Barbara Castleton and Johnny Bowers.

Investigate Your Old Safes
If You're as Careless as This.

ARTHUR H. JACOBS, general manager for the Norma Talmadge Film Corporation, sent a belated contribution to the Red Cross the other day as the result of a discovery he made while going through an old safe at the studio. He found an envelope marked Red Cross with $134 in currency in it.

Upon investigation it was found that this amount had been collected from studio employes during the Red Cross drive last spring and through some oversight had been left in the old safe instead of being remitted to Red Cross headquarters. Mr. Jacobs sent a check for the amount to the Red Cross and pinned a slip to the check reading:

"From the employes of the Norma Talmadge Film Corporation. Better Late Than Never."

——lend——

Universal Has New Expert Head.—Morning Telegraph Headline.

What a surprise this will be to Carl Laemmle!

—lend—

"If you have passed the story . . . turn back to Page 0000," advises a contemp.

The which we would call nothing to turn to.

—lend—

Such Is Show Business in Nebraska.

MRS. F. E. WILK, of Syracuse, Neb., gives the low-down on show business out her way in a letter Vitagraph has caused to be printed:

"In a town of 840 population, I ran in opposition to the Opera House, where they had a troupe of players and offered as a drawing card a diamond ring to the most popular lady, a pig given away free, also money and cigar prizes. They chalked the walks, had boys out with banners and a bugler—all this again me."

And the lady was making "A Fight for Millions!"

—lend—

From a printed review of "Laughing Bill Hyde" we quote:

"The hero then displays a little knife which he places close to the villain's stomach and tells him he will not stop there next time he speaks disrespectfully of a lady or lays an eye on her. That is real heart interest."

We'd Call It Stomach Complaint.

—lend—

Whoa!

Anna Case Finds Her Voice Useful in Training Horse.—Trade Paper Headline.

Gidd-ap!

—lend—

Putting Sense Into Censoring.

NEITHER Katherine Barrymore in "The House of Mirth" nor Edith Storey in "The Silent Woman" are in any way connected with spy plots or white slave operations despite a hunch which struck one of the brainy censors on the Mexican border line recently. With Pancho Villa roaming at large and with Hun agents peddling propaganda in Chihuahua the Rio Grande censorship on wires and letters still remains strict.

A Dallas distributing agency recently sent this wire to an El Paso exhibitor.

"House of mirth not open for twenty-fourth. Am sending the silent woman."

The mysterious message made the censor's hair curl, and he held up the wire for two whole days. The matter was finally adjusted when authorities were convinced that the message merely dealt with film titles.

—lend—

This Actor Spends His Spare Time Farming.—Trade Paper Headline.

Thereby reversing the order.

We have frequently caught farmers spending their spare time acting.

—lend—

William Pike was Snatched Into Films.—Trade Paper Headline.

The poor fish!

Rambles Round Filmtown

Co-Operating with the Dictionary.

Co.—With; together.

Coo.—A murmuring note.

Coop.—A cask or similar vessel for liquids.

Cooper.—A drink; half stout, half porter.

Cooperate.—Word popular with film publicists.

—lend—

So we felt that an urgent statement of so pressing and inevitable a situation would bring an immediate response.

It did not.

We felt that we had thrown a bomb.

But evidently this industry, in peace or war alike, is bomb proof.—Johnston Picture News.

Evidently It Was a "Dud!"

—lend—

"To Hell with the Kaiser" Converts Many.—Trade Paper Headline.

Rather take the trouble to be good than associate with the Hunzollern?

—lend—

Encouraging the Film Stork.

Part of the story of "Swat the Spy!" has to do with the arrival of a baby brother in the family of the Fox "Baby Grand," and the consequent displeasure of the children at the advent of the stranger into their home.

One of the members of the Liberty Loan Publicity Committee asked Jane and Katherine if they would buy a bond, whereat the children replied:

"We'll trade our baby brother for a bond!"

—lend—

Metro Stars Are Packing Trunks.—Trade Paper Headline.

Thought they were exempt from working or fighting?

—lend—

When "An Ideal Husband" gets into films let there be frankness in changing the title. Make it "Doesn't He Look Natural."

—lend—

Here We Welcome to Our Col.
J. Ray Murray, Esteemed Rival

LET me contrib. Will yer?

The question around the loop at present is:

"When is a fillum salesman not a fillum salesman," and the answer is when he's an exchange manager.

It all happened this a-way:

I. Leserman, manager of the "U" exchange, saw what he thought was a prospective customer gazing with tearful eyes upon an immense poster in the lobby of the 15th floor of the Consumers' Building. He rushed outa his palacial cut-glass office and nailed the p. c.

"Want to book thata picture"?

"Howamuch?" inquired the crafty southside exhib. in perfect so. side Chicago English.

"Only seventy-five," said Leserman.

"Ach, I couldn't run seventy-five reels in my house, they wouldn't stand for it."

Kind hands carried the prostrate Leserman back into his mahogany inlaid office and revived him. —J. R. M.

—lend—

"Three Faces East," "Tea for 3" and "Fiddlers 3" are current speakies.

Against which the movies can only offer "Three Weeks"!

—lend—

Spare an Hour—Help Save a Life.

The Red Cross at Madison avenue and Thirty-eighth street (entrance on Thirty-eighth under the Red Cross flag) needs, and badly needs, men or women to give a hand on an emergency call for bandages and dressings.

Take elevator to fourth floor—10 a. m. to 10 p. m.

No skill is required—helping hands will find plenty to do.

Take along a party of friends.

An Amazing Story Past Belief.

MANAGER LeROY BICKEL, Metro's Dallas branch, has discovered a little Texas town where the high cost of living irks not and the value of small change has not perished from the earth.

Driving down from Oklahoma in his touring car, Bickel arrived at the town of Plano in Collin County, where a wheel flew from his automobile, luckily in front of the village garage. Figuring that the machinists had an hour's hard work he went to the village inn, where he was served with an excellent country dinner for thirty-five cents.

Back at the garage an hour later he found mechanics toiling manfully with his car. The wheel once adjusted, promptly flew off again. After four hours labor the repair men reported the machine in running order. Bickel reached for a "yellow back" to foot the bill.

"How much?" he asked with a sad, expectant smile.

The garage crew consulted among themselves.

"Would twenty-five cents be too much?" hesitated the foreman.

The film man paid a dollar, and escaped rejoicing.

—lend—

"Thirty a Week" (Goldwyn).

"Five Thousand an Hour" (Metro).

The difference in motion picture salaries.

——lend——

World Pictures has purchased from Joseph Franklyn Poland a comedy-drama entitled "Relations." It is the intention of the World Company to use this as a vehicle for Louise Huff. Mr. Poland, in submitting his manuscript, said:

"This story is about a new kind of heroine. She is not an orphan, or poor, or alone and deserted; or left at someone's door step. On the contrary, she has too many relations, and in running away from them she finds her romance and gets herself in several kinds of mix-ups. 'God gave us our relations, but we can choose our own friends,' she decides, and then she finds that it is not an easy thing to get away from relations after all."

N. B.—Is a Husband a Relation?

—lend—

Exhibitor Likes Universal's "Facts Without Adjectives."—Trade Paper Headline.

'Nother result of gas conservation?

—lend—

Enrico Caruso, another of the same race of supremely gifted mortals, has made Dolores Cassinelli the subject of one of his celebrated caricatures. So far, however, she has not permitted the drawing to be reproduced.—Publicity.

Perhaps "There's a Reason."

—lend—

What "wifey" will do to some of the pictures of stars selling Liberty Bonds in World Pictures booth at the exposition may possibly supply the daily papers with news.

—lend—

Almanac Has Opposition.

Bennie Zeidman has become a worshiper at the shrine of H. G. Wells. As a consequence he is indulging in a lot of perfectly unintelligible jokes which cause his friends to look at him askance and wonder what's wrong.

When he told Bull Montana where the jokes originated, Bull shook his head:

"I tell you, Bennie," he said, "better you go back to the Police Gazette."

—lend—

Colonel William N. Selig carried a great burden at the exposition Saturday night. He represented the combined producing forces of Chicago, Ill.

—lend—

"A Ramble in Aphasia" (General Film).

Confessedly we are discovered, and at the same time disclosed.

—lend—

Register, now, the usual relief.

Here's the last line:

Buy Liberty Bonds

THE RAMBLER.

Producers' and Distributors' News

Vitagraph Pushing Its Blue Ribbon Production

ALICE JOYCE, Vitagraph star, soon will be presented in a de luxe production of "The Lion and the Mouse," most famous and successful of the plays written by the late Charles Klein. It will be released as the third Alice Joyce production on the Blue Ribbon feature program during the present season, and it is promised by Vitagraph that the production will be the most important in which the star has been presented since her memorable appearance in "Within the Law." Miss Joyce will be surrounded by a strong cast, and the production will be directed by Tom Terriss under the personal supervision of Albert E. Smith, president of the Vitagraph Company.

Another exceptional production for Miss Joyce to follow on completion of "The Lion and the Mouse" is "The Cambric Mask." This is one of the series of stories bought by Vitagraph from Robert W. Chambers. "The Cambric Mask" will be the fourth Chambers story in which Miss Joyce appears as heroine, and, like the others, will be made under the direction of Tom Terriss.

Earle Williams, who has been on the coast since last Christmas, returned to New York about a week ago to make one production in this section before the cold weather sets in, and upon its completion will return to California for winter work. "A Gentleman of Quality," by Frederic Van Rensaeller Dey, was selected as the picture for him to work on in the East, and he has already started on it. Mr. Williams is being directed by Wilfrid North. He has been provided with a splendid supporting cast, which includes Agnes Ayres, Florence Deshon, both of whom have attained popularity in Vitagraph Blue Ribbon features. "A Gentleman of Quality" will be third in a series of eight productions in which Mr. Williams will be presented on the Blue Ribbon program during the ensuing year.

Harry T. Morey, who will be seen in nine productions during the year, is engaged in naming scenes for a play which bears the working title of "Dan La Roche." Mr. Morey, who has Paul Scardon for his director, has recently completed "Hoarded Assets," which will follow his "The King of Diamonds" on the Blue Ribbon program.

Corinne Griffith is now engaged in making a Blue Ribbon feature written by "Bud" Fisher, which has the working title of "The Green Gullabaloo." In this picture she will be under the direction of Kenneth Webb. The play is a drama, with a keen vein of comedy embedded in it, and it will be the second Corinne Griffith feature on the Blue Ribbon program, being released about six weeks after "Miss Ambition."

Gladys Leslie

Who Plays the Part of Nancy, and the Old Mammy Who Portrays Mammy in Vitagraph's Blue Ribbon, "The Mating."

Gladys Leslie, who has a new director in the person of Joseph Gleason, has started on a new feature, the working title of which is "Betty's House Party." This will be her second picture in the series of nine in which she is to be presented on the Blue Ribbon program, the first, "The Mating," having been released on October 7. In her second picture, Miss Leslie will have as her leading man Huntley Gordon.

Bessie Love, newest of the Vitagraph stars, has completed "The Dawn of Understanding," in which she is to make her debut on the Blue Ribbon program November 4, and she has now started work on her second feature, which will have the title of "The Enchanged Barn." Miss Love has for her director David Smith, and she is to be seen on the Blue Ribbon program in nine productions during the coming year.

Three More Releases in Outing Series.

Three subjects have been added to the series of Outing-Chester adventure pictures released through the exchanges of the Mutual Film Corporation.

"A Jungle Joy Ride," "Unblazed Trails" and "A Tropic Melting Pot" are announced as releases No. 13, 14 and 15 of the series. They were scheduled for September 22, 29 and October 6. The three additional pictures are productions distinctly of the same type as the original twelve releases —unusual camera journeys to strange and out of the way spots.

"A Jungle Joy Ride" portrays the cameraman's trip down the rapids of the River Potaro, British Guiana. It is a sequel to "Kaieteur," one of the earlier releases. "Unblazed Trails" is a trip to the ice field and peaks of the Canadian Rockies, pictures of the unexplored, unknown wilds of the frozen north. It presents a wide range of scenic beauty, and portrays the magnificent beauty of the snow-clad range of Western Canada.

In "A Tropic Melting Pot" there are pictured the many types of humanity who have drifted from the corner of the universe to the South American continent. The gay cities and unknown villages of the Latin-Americans are perhaps the most cosmopolitan settlements in the world.

Wide Contrasts in Clifford Picture.

In "The Law That Divides," Kathleen Clifford's newest Plaza picture for distribution by the W. W. Hodkinson Corporation, this star is first seen as a fourteen-year-old street child whose vocation is selling newspapers and whose avocation is picking pockets. Several years later finds her the adopted daughter of a wealthy society woman and a much sought after debutante.

Scenes from Pathe's "Wolves of Kultur," Featuring Leah Baird.

"The Belle of New York" Is Coming.

Marion Davies and her director, Julius Steger, have taken the first scenes for her Select picture, "The Belle of New York." This is a film adaptation of that famous Broadway musical comedy of years gone by in which Edna May created the part of the Salvation Army lassie. Miss Davies' leading man will be Robert Walker, an actor prominent both on the speaking stage and screen. Other important parts will be played by L. Rogers Lytton and Etienne Girardot. Miss Davies will have the part of the Salvation Army lassie.

The plot of the story is built around a young and fickle spendthrift who meets his fate in this fair member of the Salvation Army after he has been turned out by his parents. The "lassie" takes him in charge, and before she completes the young spendthrift's reformation she herself becomes "the talk of the town."

Exchange Men Rewarded for Hustling.

The Universal last week announced the awarding of prizes to exchanges who make the best showing in handling Universal business. There was a prize to the office showing the best results on special attractions; a prize to the one doing best with Bluebirds and "short stuff," and a third prize to the office making the best collection for the month of August.

After carefully figuring out the showing of the various exchanges the company announced the awards as follows: Prize on special attractions to Des Moines; prize on Bluebirds and "short stuff" to Milwaukee; prize of collections to Portland.

Brabin Grabs Unexpected Background.

A romantic scene will be shown in "Little Miss Moneybags," the Metro play in which Francis X. Bushman and Beverly Bayne will shortly appear as co-stars. This particular effect was gained when the two players, out riding with Director Charles Brabin, dismounted and stood beside a wayside pool where they saw their reflections mirrored in the waters below. The alert director at once caught the unsual beauty of the suggestion and worked it into his picture.

Farnum to Make Picture in East.

After a brief rest, William Farnum, the William Fox star, will begin the production soon of a Standard picture at one of the William Fox studios in Fort Lee.

The picture bears the temporary title, "Freedom," and is based on an original story by E. Lloyd Sheldon, which, it is understood, has to do with the war and profiteering, and details the regeneration of a criminal through the great conflict.

Frank Lloyd will stage the production, being now on his way East from Los Angeles.

"The Road Through the Dark" Is Nearly Finished

WITH the entire cast complete and two weeks' work behind them, Clara Kimball Young is making great progress on "The Road Through the Dark," which will be the first of Miss Young's second Select series.

The leading man will be Jack Holt, who played opposite Miss Young in "The Claw," while the others in the cast are Henry Woodward, Eleanor Fair, Bobby Connolly, John Steppling, Lillian Leighton, Elmo Lincoln, E. M. Kimball and Eugenie Besserer. In this production Miss Young again will be under the direction of Edmund Mortimer. J. M. Voshell is technical director, Nat Deverick is assistant director and Arthur Edeson is the photographer.

"The Road Through the Dark" is a story of the early period of the war. The scenes are laid in American and European cities. Miss Young has the part of a French girl who has been living in this country, that of Gabrielle Jardee. Jack Holt plays His Highness, Duke Karl of Strelitz. The first few months of the big war find Gabrielle a captive. She has become the companion of Duke Karl in order to save her younger sister from the hands of the Prussians. It is the girl's associations with the officer and the events that lead up to America's entry into the struggle that furnish the plot for the story. It is described as a thrilling tale and one in which Miss Young will be seen to good advantage.

Emil Chautard Delivers His Initial Paramount

THE first of the series of Paramount pictures, "A Daughter of the Old South," which Pauline Frederick recently completed under the direction of Emile Chautard, has been scheduled for release October 20. This release is also the first made by the French producer under his present contract with the Famous Players-Lasky Corporation.

The authors of "A Daughter of the Old South" are Alicia Ramsey and Rudolph de Cordova, whose stories have recently gained popularity in magazines and periodicals. They have provided the ground work for many picture successes. In this one they are said to have builded a plot of unusual interest, in which is woven the manners and customs of the Creoles of the old days. Margaret Turnbull adapted the story to the screen.

As Dolores Jardine, a young Creole, Miss Frederick is said to delineate in captivating style the character of a girl reared in the South, who has strong American ideals, and who rebels against being married off without her consent to a man not of her own choosing. Pedro de Cordova, in the role of a wealthy Spaniard, appears as Miss Frederick's leading man, and in the supporting cast are Vera Beresford, Mrs. T. Randolph and Rex MacDougall.

"The Kaiser Bride" Will Be Gail Kane's Next Picture

AFTER several weeks of intensive search for a story for Gail Kane, during which time a large number of scripts and books were read, a script was especially prepared by John Colton.

"The Kaiser Bride" is the title. It touches lightly on the war, but its main theme is centered on conditions as they existed in Berlin previous to the war, and their influence on certain circles in America at the present time. It is a serious study, highly dramatic in its nature, and carries a strong message.

Mr. Colton is a student of sociology and a writer of experience. "The Kaiser Bride" is the first story of a series he will prepare for Miss Kane, which will show the effect of the war on various phases of life. The production might be termed a war picture of a different order from what has been issued up to this time.

Schenck Again Is Crown Prince.

Earl Schenck, who has received scores of flattering comments on his impersonation of the German Crown Prince in Ambassador Gerard's production of "My Four Years in Germany," again plays the part of the Kaiser's recognized son in the new eight-part state rights feature, "The Kaiser's Finish," which was made by S. L. Warner, with his brother, A. Warner, in charge of sales.

In this latest Warner production, Mr. Schenck has a dual role. In the early part of the story he appears in the character of Robert Busch, an American-reared youth, who does not become aware of his actual parentage until he is about to enlist in the American Army.

Later he is seen as the Crown Prince, masquerading as that self-styled dignitary in the midst of German Imperialism. His likeness to the Kaiser's son is said to be equally as effective as it was in the Gerard production.

Dougherty Is with L-KO.

Charles Dougherty, the clever Sunshine comedian, is now at work with the L-KO. His line of humor is decidedly original and different from the usual movie comedian's. The L-KO also has secured Merta Sterling to play opposite. Miss Sterling is well known in the comedy field, having been featured with L-KO before. The title of the first picture has not been decided upon. Vin Moore is the director, with Park Reis at the camera.

Alice Brady in "Her Great Chance." Constance Talmadge in "Mrs. Leffingwell's Boots."

Scenes and Stars of a Pair of Select Pictures.

Picking Strong Cast for "Wilson or the Kaiser?"

EVERY member a star" is the slogan of Director Charles Miller in regard to the big multiple-reel Screen Classics, Inc., patriotic production, "Wilson or the Kaiser?" now in process of production, under the personal supervision of Maxwell Karger, its author. One of the two name-parts has already been chosen, as Henry Kolker will play the Kaiser, and an actor of attainments and ability to play the part of President Wilson is now being sought.

Henry Kolker is one of the well-known actors on the American stage. He has recently been associated with Albert Capellani in the direction of productions starring Mme. Nazimova. The engagement of Creighton Hale as the young Alsatian hero, Conrad Le Brett, has already been announced.

Earl Schenck, who did such a brilliant piece of work as the German Crown Prince in the Screen Classics superfeature, "To Hell With the Kaiser," has been selected to play Lieutenant Ober, the arch villain of "Wilson or the Kaiser?" The part is a difficult one, portraying the worst side of the Prussian nature. Mr. Schenck has made a specialty of Prussian roles, and his skill in achieving the appearance of the Crown Prince is almost uncanny.

Florence Short is one of the important players chosen by Director Miller for "Wilson or the Kaiser?" Miss Short will play Elaine, a Belgian woman, a role of powerful dramatic opportunities.

A player well known to every American theatregoer is Joseph Kilgour. He will play the part of the hated Von Bissing, who will go down to history not as a great general, but as the murderer of Nurse Edith Cavell. Still another celebrated player already engage is E. J. Connelly. Mr. Connelly occupies a distinct position on the American stage, by reason of having scored heavily both in the gayest of musical comedies, in humorous roles and in vitally dramatic parts on the stage and on the screen. Baby Ivy Ward will be seen as a tiny Belgian, the little daughter of Elaine.

Margaret Aston, a grandniece of the original Margaret Aston, who was a nurse associated with Florence Nightingale at the time of the Crimean War, will play Edith Cavell. Miss Aston has been chosen for the part on account of her resemblance to the martyred English nurse, and the sympathetic quality of her treatment of such roles.

Maggie Weston will play Kaiser Wilhelm's mother; Charles Edwards will play Rev. Joseph Wilson, father of the President of the United States. There will be numerous other parts, all of which will be intrusted to playes of known worth. Leander De Cordova and Edward Lawrence are asociated with Charles Miller in the direction.

Lees Will "Tell It to the Marines."

Under the direction of Arvid E. Gillstrom, who recently completed "Swat the Spy!" Jane and Katherine Lee, the diminutive Fox stars, have begun what is described as a new fantastic comedy of today entitled "Tell It to the Marines." The story was written by Mr. Gillstrom. On the conclusion of filming this picture, Mr. Gillstrom will go to the Fox studios at Hollywood as the vanguard of the Fox producing forces' movement to the Pacific Coast this winter.

Duncan Working Fast on His Next Serial.

William Duncan, Vitagraph serial star and director, is now engaged on his next serial, "The Man of Might." It is scheduled for release January 27 next. Duncan began work on this fifteen-episode story, which was written by Albert E. Smith and Cyrus Townsend Brady, around September 1. By October 1, he had completed the first four episodes, and was starting on the fifth. This is producing at the rate of about two reels a week, and if he maintains his pace he will have the entire serial finished about the second week in December. As in "A Fight for Millions," Duncan will be supported in the new serial by an all-star cast, including Edith Johnson and Joe Ryan.

Dorothy Dalton Completes "Quicksand" for Paramount

DOROTHY DALTON has completed "Quicksand," her latest Paramount picture, and is all ready to embark on a new one at the Ince Studio under the same director—Victor Schertzinger. "Quicksand" is the story of a wife's devotion and loyalty in the face of disaster. The new picture will be from a story by John Lynch.

Enid Bennett is on the last lap of "Fuss and Feathers" for Paramount, and will take a brief rest before starting work on her next, wherein she will again be supported by Douglas MacLean and directed by Fred Niblo. Just what the story will be is as yet unannounced.

Charles Ray is to be a blacksmith soon —in a Paramount picture. The young Thomas H. Ince star is putting the finishing touches on a new Paramount film called temporarily "The Dreamy Dub." The next production will show Ray as a stalwart young horseshoer in a country town. Whether there will be a spreading chestnut tree is as yet unknown. Jerome Storm will direct.

Henry B. Walthall has completed "The False Faces" under Irvin Willatt's direction, and has returned to the speaking stage. Thomas H. Ince, very naturally, believes "The False Faces" will be a great picture. As this will probably be Mr. Walthall's last screen appearance for some little time, great interest will presumably attach to the production, which will be released as a Paramount-Artcraft special.

"Caught in the Act" Is Hyland Story.

"Caught in the Act" has been chosen as the title for the production which Peggy Hyland, the William Fox star, has now under way. It is a picturization of a magazine novelette by Fred Jackson, the playwright and magazine writer. Miss Hyland is working under the direction of Harry Millarde. The picture is full of delightful comedy situations of the kind which Miss Hyland has a peculiar talent for enacting. Mr. Jackson has won an enviable reputation for writing fast comedy, and in this story, it is said, he has exceeded all previous efforts.

Scene from "The Road Through the Dark" (C. K. Y.).

Select to Release Three Subjects During October

THREE releases of Select's star series are announced for October. These will be Constance Talmadge, who is presented by Lewis J. Selznick in "Mrs. Leffingwell's Boots"; Alice Brady in "Her Great Chance," and Clara Kimball Young in "The Road Through the Dark." Norma Talmadge, in "The Forbidden City" was released September 30, and therefore virtually becomes an October release also.

"Mrs. Leffingwell's Boots" is one of this star's comedy plus drama stories, this being a description of the plight in which Mrs. Leffingwell discovers herself when Mr. Leffingwell suspects his wife of leading a double existence. The story is by Augustus Thomas. The scenario is by Edith Kennedy. Walter Edwards directed the production.

"Her Great Chance" is a film adaptation by Charles Maigne of Fannie Hurst's novel, "Golden Fleece." Mr. Maigne has combined the offices of scenarioist and director, and reports from Select's projection room are to the effect that the result has more than justified the attempt. Miss Brady plays the part of a young shop girl who is in love with Broadway's "million dollar kid." The "kid" is a wild sort who takes Lola (Miss Brady) on evening joy rides to a famous road house. Often he proposes to her, but Lola refuses. Later she learns that the "kid" has lost his fortune, and then, with her chance come to make the man she loves a real man in the sight of the world, Lola asks him to propose again. The picture is quite different from anything Miss Brady has hitherto done.

"The Road Through the Dark" is based on a magazine story of the same name. The story is that of a French girl who becomes the companion of a Prussian officer in order to save her younger sister from disgrace. This picture will be the first of Clara Kimball Young's second Select Series.

McGowan is Not Superstitious.

Jack McGowan must have been conspicuous by his absence when the gods handed out superstition, for that Universal director who is creating Eddie Polo's new serial of the sawdust ring, "The Lure of the Circus," defied fate on Friday, the thirteenth of September, by starting in on episode thirteen, which bore the official number in the Universal accounting department of 3013. And just to show that he didn't care what happened, he used stage No. 13 and shot thirteen scenes and then stopped.

"A Jungle Joy Ride" (Mutual).

"A Jungle Joy Ride," the next Outing-Chester release through Mutual, was filmed on a twenty-mile trip on the rapids of Potaro River, in British Guiana. The trip starts from the beautiful falls of Kaieteur, which were recently pictured in detail in an Outing-Chester subject, and extends to Georgetown. This release will be followed by pictures of the Canadian Rockies under the title of "Untraveled Trails," showing that primitive country in all its natural beauty.

Jewel to Release "Borrowed Clothes."

Jewel Productions has arranged to circulate a feature picture which was formerly called "Orange Blossoms," in which Mildred Harris is starred. The title has been changed to "Borrowed Clothes." This picture will be released November 4.

Gloria Joy Winning.

Now that all of the current series of Oakdale Productions, six in number, have been released an estimate of these feature dramas containing the juvenile note uppermost is possible from the response notes at General Film exchanges. Branch managers of the company pronounce the exhibition worth of the Oakdales thoroughly established, it being reported that exhibitors showing one of the picture have run all six.

The winning personality of the little girl star, Gloria Joy, is credited by exchangemen as providing the main element of appeal, while the consistent cleverness of the stories provided for her, and the excellence of the adult casts surrounding her, insured the wearing quality of the series. Being comparatively a new star, little Gloria Joy had to win entirely on her merits.

Morey Featured in Drama of Vengeance.

"The King of Diamonds," the Vitagraph Blue Ribbon Feature scheduled for release the week of October 14, presents Harry T. Morey in the first of the nine productions in which he is to appear on the Blue Ribbon program during the coming year. It is a swift-moving drama of love and vengeance which gives him exceptional opportunity for forceful acting. In succession he is seen as a wealthy business man, a castaway and a Diamond King, each change being a link in a chain of amazing situations leading to a powerful and thoroughly logical conclusion.

Mr. Morey is supported by Betty Blythe, whose fine work as Mme. Arnot in "Over the Top" is recalled; by Jean Paige, star in many O. Henry two-reelers, and by George Majeroni. The scenario is by Edward S. Balloux, and the picture was produced at Vitagraph's Brooklyn studio under the direction of Paul Scardon.

Bessie Barriscale, Cowboyette.

Bessie Barriscale's latest production shows the star in a down-to-the-minute Western role, as may be surmised from the title, "Two-Gun Betty." It is so modern that it includes that latest of American war products, the farmerette, and the star appears as something entirely new—the cowboyette.

Disguised as a boy, the heroine applies to her chum's brother for a job as cowpuncher. The ranchers and his riders see through the masquerade at a glance, and proceed to serve for her delectation some of the regular old wild and woolly West, with its shootings, sprees and hangings.

Howard Hickman, Miss Barriscale's director, is the author of the story, which was put into screen version by Jack Cunningham. It is being filmed at the Brunton Studios and will be released through the W. W. Hodkinson Corporation.

Thomas Ince Will Show "Home Folks" to Soldiers

THOMAS H. INCE, producer of Paramount and Artcraft pictures, has conceived a patriotic plan to place on the motion picture screens in American training camps and at Y. M. C. A. huts overseas close-up pictures of the home relatives of the boys at the front. This idea will be carried out by Mr. Ince himself, assisted by a complete motion picture organization from his studio, and will comprise another patriotic "bit" by this well known producer.

The plan was tested at San Diego, Cal., and was found to be a success. At Balboa Park many thousand relatives of boys "over there" formed in line before the camera and presented their best smiles to be shown to their loved ones overseas. Newspapers, military and civic officials gave the project enthusiastic co-operation. Among those who gave their assistance were Rear-Admiral W. F. Fullam, commander of the Reserve Force, Pacific Fleet; Brig.-Gen. Peter W. Davison, temporarily in command of the 16th Division at Camp Kearny, and Capt. W. D. Brotherton, commander of the naval training station.

In addition to taking pictures of the relatives and friends of those in service, Mr. Ince filmed many scenes that will cheer the boys at the front. These will be edited with the close-ups, so that the entire picture will be of great interest to those who view it. C. Gardner Sullivan, chief of the Ince scenario staff, is writing the subtitles, and Bert Lennon is in charge of general arrangements. J. Parker Read, Jr., has charge of distributing the films among camps, theatres and Y. M. C. A. huts behind the lines abroad.

At San Diego, out of a population of 90,000, 30,000 turned out for the camera. The idea will be worked in other cities, including the largest in the country. The scheme has been generally indorsed, and the films will be donated absolutely free, even to expressage to New York and the Y. M. C. A.

After the war Mr. Ince will ask that films be returned so that he can donate them to the cities in which they were taken for preservation, record and showings in years to come.

Dillon Making Initial Walsh Picture.

Having played young patriots, newspaper reporters, live young business men and pretty nearly every other conceivable male role, George Walsh is now going to play the part of a crook—one, however, who has seen the error of his ways and reformed. In a play in which he is working under the direction of Edward Dillon, a new William Fox director, Walsh portrays the role of a high-class cracksman, a sort of super-craftsman who wouldn't stoop to breaking into anything less than the sub-treasury. The story, which has "The Splendid Malefactor" as its working title, was written by George Scarborough.

In making the picture, Mr. Dillon has planned several exceptionally striking sets. Mr. Dillon, who is one of the best known comedy directors in the country, has long been an admirer of George Walsh, and has definite ideas as to the kind of a play for which this actor is best suited. In his opinion the present production is that kind of a play, and Mr. Dillon promises the speediest and best George Walsh picture yet released.

Demand Everywhere for Educationals Reported

DEMANDS for Educationals are increasing both in America and abroad, according to E. W. Hammons, vice-president and general manager of the Educational Films Corporation. Several important foreign deals were put through in the Educational's offices last week.

Through the Windmill Film Corporation, Reginald Warde, managing director, prints of the Bruce "Scenics Beautiful," Ditmars' "Living Book of Nature" and Wright's "Mexico Today" were sold to twelve foreign countries, ally or neutral. Besides Great Britain, for which Mr. Warde's company is the regular channel of Educational sales, the customers included firms in France, Holland, Norway, Sweden, Denmark, Spain, Portugal, Italy, Japan, South Africa, Australia and Brazil.

The most remarkable feature of the domestic situation is the rapidly increasing vogue of the company's product in the Middle West. For example, no less than 150 houses in the Chicago district are using Bruce, Witmars and Wright short-reelers and International cartoon comedies. That record is the record of less than three months since the R. C. Cropper Exchange at 220 South State street, Chicago, was put in charge.

Proportionately encouraging results are being achieved in Detroit, Cleveland, St. Louis and Kansas City.

"It is only a question of speedy organization," says Mr. Hammons, "for Educational subjects to be used in all the better theatres of the United States. The Educational Distributing Corporation, Charles A. Dean, president, is now actively engaged in this work, so that the West and the Southwest will be as strongly represented in our distribution as the East or the Pacific Coast."

Evelyn Nesbit Begins New Picture.

After a week's rest following the completion of "The Woman Who Gave," Evelyn Nesbit, the new Fox star, has begun work on her second production for William Fox.

This picture is entitled "I Want to Forget," and is described as a powerful drama in which a butterfly redeems her soul in the United States Secret Service. James Kirkwood wrote the script, and is directing the picture.

"Such a Little Pirate." "When Do We Eat?" "The Man from Funeral Range."

Scenes from Three Paramount Pictures.

Fourteen Directors Are Now on William Fox Staff

WITH the acquisition of James Kirkwood, Charles J. Brabin, Edward Dillon and Arvid E. Gillstrom, William Fox now has fourteen directors on his staff.

Mr. Kirkwood is engaged on his first Fox production, starring Evelyn Nesbit. It is entitled "I Want to Forget."

George Walsh is the star who will work under the direction of Mr. Dillon. Mr. Dillon and Mr. Walsh have already begun work on "The Splendid Malefactor," written by George Scarborough.

Mr. Gillstrom is at work on his second Fox picture, another Jane and Katherine Lee feature, entitled "Tell it to the Marines," and on the conclusion of that will go to Hollywood as the vanguard of the Fox productions forces' movement to the Pacific Coast this winter.

The veteran for the William Fox directorial forces is J. Gordon Edwards, who, before his return East last week, finished his thirtieth production for Mr. Fox.

R. A. Walsh is another wizard of screencraft on the Fox staff. Director of "The Honor System," "Woman and the Law" and "The Prussian Cur," he is one of the mainstays of the Fox producing organization.

Another newcomer to the Fox forces is Charles J. Brabin, who is engaged on his first Fox subject, an Excel picture starring Virginia Pearson.

Director of "Les Miserables," "Riders of the Purple Sage," "The Rainbow Trail," and other Fox successes, Frank Lloyd is another Fox director who stands in the front rank of the producing profession.

Richard Stanton, who directed "Why America Will Win" and other big Fox pictures, also is a veteran of the profession.

Edward J. Le Saint, who has directed Gladys Brockwell in all of that well-known star's most recent pictures, has established an enviable reputation for turning out pictures that succeed.

Youthful, and possessing originality and a unique ability for injecting speed into a picture, Lynn Reynolds, director of Tom Mix, has come rapidly to the front in the recent years.

Kenean Buel, long the director of Jane and Katherine Lee, is another veteran on the Fox staff.

Edmund Lawrence, who has directed Virginia Pearson in some of her best plays, is one of the pioneer directors of the film industry.

"Bonnie Annie Laurie," with winsome Peggy Hyland as its star, is the work of Harry Millarde, Fox director, and is a criterion of the fine, wholesome and clean-cut which this director does.

A slapstick comedy genius of the films is Henry Lehrman, the creator of the successful Fox-Lehrman Sunshine comedies.

Paramount Lists Its October Short Subjects

THE Famous Players-Lasky Corporation's October list of short subject releases, which includes four two-reel comedies, has each of the three brands issued under the Paramount trademark represented, there being scheduled two Paramount-Mack Sennett comedies, and one Paramount-Arbuckle release.

The release for October 6 is the Paramount-Mack Sennet comedy, "Beware of Boarders," in which Chester Conklin, Ford Sterling and Mary Thurman are featured. The release date of the third Paramount-Flagg satirical comedy, "Tell That to the Marines," in the exploitation of which the U. S. Marine Corps is co-operating with the producers, is set for October 13.

In "Whose Little Wife Are You?" the Paramount-Mack Sennet release for the 20th, one of the biggest casts of Mack Sennet favorites ever to appear in a single comedy will be seen. In the final comedy of the month released the 27th, "Fatty" Arbuckle appears as "The Sheriff" in a burlesque of the usual type of Western movies.

The subjects of the four Burton Holmes Travelogues for the month are as follows: October 6, "Sights of Suva"; 13, "Methodized Cannibals"; 20, "Fifi Does Its Bit"; 27, "Fire Walkers of Bequa."

The Bray Pictograph releases are as follows: October 6, "Big Men Wanted—Perilous Occupations — Cartoon. 'Von Leon's Non-Capturable Balloon';" 13, "Taking the Terrors Out of War—Our New Possession—Cartoon, 'Bobby Bumps' Incubator';" 20, "A Machine That Thinks—A Finley Nature Study—Cartoon, 'The Greased Pole';" 27, "How Movies Move——Scenic—Cartoon, 'Goodrich Dirt'."

Vitagraph's 1918-19 Booking Chart Ready.

The Vitagraph Company this week has available for exhibitors the 1918-19 edition of the Exhibitors' Booking Chart. For several seasons past Vitagraph has provided these film record books for the exhibitors of the country, giving them out at the beginning of each year. This season they have advanced the distribution date to October 1, which marks the inauguration of the company's new Blue Ribbon Booking plan and policy, so that exhibitors may start keeping tabs on their features now and carry them in the one book until next fall.

The chart is a compact book of pocket size, and plenty of space has been provided for the exhibitor to mark in each day's program during the year. The book is printed on a high-grade, ruled paper, and carries spaces for the exhibitor to mark in prices, receipts and weather data on each day's program, so that at the end of the year he can tell at a glance what he did on any given day or with any specific feature.

Vitagraph gives these booking charts away free to all exhibitors who apply for them, and during the coming week large supplies will be on hand for distribution at all Vitagraph exchanges.

Hunt for Young Actors on Coast.

The lack of young actors was never more keenly felt at the Jesse D. Hampton studios, where J. Warren Kerrigan pictures are produced, than when they came to select the cast for "Three-X Gordon." Fully a dozen good looking, well dressed young men with stage or screen experience were needed, and there is hardly this number of young film actors in Southern California that are not wearing khaki or navy blue.

Ernest Warde, who directed the picture, almost exhausted his patience before he corralled a sufficient number to complete the cast. Mr. Warde hopes Kenneth B. Clarke, author of this picture, and any author of future Kerrigan pictures, will build their stories around fewer young men.

Included in the dozen of young fellows in "Three-X Gordon" are Jack Gilbert, Jay Belasco and Stanhope Wheatcroft. Other members of the large cast are Lois Wilson, leading woman; Walter Perry, Charles French, Gordon Sackville and Leatrice Joy. "Three-X Gordon" will be released by the W. W. Hodkinson Corporation on October 28.

May Allison Starts "Thirty Days."

May Allison has started work in her fourth picture to be produced at Metro's West Coast studios in Hollywood. It is called "Thirty Days," and as the title would imply, is a comedy that finds the basis of many merry moments in the imposition of a jail sentence.

"Thirty Days" is a motion picture version of an original story written by Luther A. Reed, now in the Army. It was adapted for the screen by George D. Baker and Tom J. Geraghty. Mischief is the motif and high speed the tempo. The scenes are in a small town. Miss Allison's leading man is to be Robert Ellis, recently of the Morosco Stock Company in Los Angeles. Webster Cullison will direct the production, with William E. Fildew at the camera.

Triangle's "Pretender" Shows Desmond as Cowboy

"The Pretender," Triangle's release for October 13, offers William Desmond in the role of a rollicking cowboy. Mischievous, and with the reputation of a loafer, his future looks anything but promising. For Bill is never able to keep a job. But his friendly attitude and a willingness to help a pal in distress lead him into an adventure where his unusual ability is recognized, and he reaps a rich reward.

Desmond is Bob Baldwin, and he has just been fired from the Diamond K ranch. As he rides away over the plains he meets Percy Longstreet, who has been thrown from his horse, and learns that Percy is the new schoolmaster for Frelos Beanos. His sister, Dolly, is on her way to join him, and they now face starvation, since Percy is unable to proceed with his job. Bob volunteers to run the school for Percy, obtaining his credentials. And when Dolly arrives she is willing to help the pretender until her brother's recovery.

The cowboy's original methods of disciplining the children win the admiration of the town officials, and they are disinclined to beleve the accusation which Otheloe Actwell makes toward Dolly and Bob. Bob severely punishes Otheloe for annoying Dolly. And Bob, who finally wins a place in the world, makes Dolly his wife.

Ethel Flemming, who recently appeared in the lead with Roy Stewart, is Dolly. Gene Burr is Otheloe Actwell. Walter Perkins and Graham Pettie are members of the supporting cast. "The Pretender" was written and scenarioized by Alvin J. Neitz. It was directed by Cliff Smith, with Steve Rounds at the camera.

Scene from "The Pretender" (Triangle).

One Year's Activities in Filming Industry

THE effectiveness of the industrial picture has been brought home to many of the nation's manufacturing enterprises during the past year by the industrial department of the Universal, established just a year ago by Harry Levey. From a small beginning the department grew rapidly until it now occupies considerable space, and has a complete staff of cameramen, scenario writers, traveling representatives and a full office force.

Pictures have been made for the Agricultural Department of the United States Government, American Jersey Cattle Company, American Tobacco Company, Amoskeag Manufacturing Company, Associate Advertising Clubs of the World, Boy Scouts of America, City of New York, Colts Arms and Machine Guns, Curtiss Aeroplane Company, Henry Disston & Sons, Firestone Tire and Rubber Company, Fleischmann Company, B. F. Goodrich Rubber Company, Korry Krome Leather, H. R. Mallinson Company, Mutual Service Corporation, National Cash Register Company, Pyrene Manufacturing Company, Smith Brothers, Typhoon Fan Company, Bernhard Uhlmann Company, United States Red Cross, United States Shipbuilding Board, E. & Z. Van Raalte, Westinghouse Manufacturing Company, Western Electric Company, Warner Brothers and others.

Every feature of human interest in great manufacturing industries, all of the complex processes of many industries, are brought to the screen by films made by this department of the Universal.

Action Aplenty in "The Canyon Holdup."

Plenty of action with a background of mystery and romance is promised in the next release of a Wolfville Tale in the October program of Broadway Star Features. "The Canyon Holdup" again brings favorite characters of Alfred Henry Lewis' books into a clash of motives. Patricia Palmer, who has been heroine in so many of the Wolfville Tales, is one again as the daughter of an old gold prospector, Otto Lederer taking the latter role.

Great interest is being worked up in the Wolfville Tales, which are made at the Western studio of Vitagraph for Broadway Star Features. A happy combination of action, characterization and story is accomplishing the design of making these Western tales worthy of release alternately with O. Henry Stories. General Film Company is meeting success in placing both series of production in the same theatres.

The next subject on this program will be an O. Henry story, "The Ghost of a Chance," a society comedy-drama with Agnes Ayres and Edward Earle.

Binney Working on "Velvet and Rags."

Harold J. Binney is working at full speed on the Vangie Valentine production of "Velvet and Rags," an original scenario written especially for Vangie Valentine by George Edwardes-Hall, who is confident of the merits of this theme and states that in his estimation it is the best ever written by him.

Romance, the eternal question of true love's course, humor and a strong dramatic theme runs through the story. The love interest, which is very strong, and the outcome of which leaves the onlooker in doubt until the final scene, is handled in a very unconventional manner. The scope of the production lends impressiveness to Vangie Valentine's first offering.

The subject is receiving justice in the capable hands of Harold J. Binney, who is personally directing.

The offering is presented by Harold J. Binney Productions, Inc., and will be released through the W. L. Sherry Service in November.

Scene from "The Grouch" (World).

Star Cast Supports Mary MacLaren in "U" Special

MARY MacLAREN'S latest Universal special attraction, "The Vanity Pool," which will be released November 4, is advertised as a six-star photoplay, for, instead of having merely a group of stock actors and actresses in her support, the cast for Miss MacLaren's newest production includes five really prominent players. Franklyn Farnum, formerly a Bluebird star, shares leading male honors with Thomas Holding, who has been featured in productions.

Marin Sais, former Kalem star; Anna Q. Nilsson, former Metro star, and Virginia Chester, former Biograph and Mena star, all have important roles in the support. "The Vanity Pool" was based on the story by Nalbro Bartley, and has been turned into a screen offering by Ida May Park, Universal's woman director.

The photoplot portrays the intrigues of political life, and points out how scrupulously clean a would-be office seeker must keep his public linen. The star is seen as a tenement girl who finds that love is but a hollow mockery, when she discovers the man of her heart has a socially ambitious wife.

The release of "The Vanity Pool" on November 4 represents a rearrangement in the special attraction schedule. This picture was to have been released two weeks earlier. "Kiss or Kill," featuring Priscilla Dean, will be released October 21. November 18 will be the release date for "Danger—Go Slow," featuring Mae Murray. The current special attraction is "Three Mounted Men," featuring Harry Carey.

Y. M. C. A. with "Around the Clock."

The Y. M. C. A. is conducting some unusual activities to put over the "Around the Clock" series. The pictures reveal war service activities. They are distributed by Universal. The first subject was "Around the Clock with a Rookie." The second one just out is entitled "Around the Clock with a Sailor," and the third one entitled "Around the Clock with a Marine" will soon be issued.

Y. M. C. A. secretaries and workers in all cities are co-operating with Universal exchanges in getting the pictures a wide circulation. In several cities the secretaries have arranged with the telephone company to call up every home in the city and notify the residents that the picture in question will be shown at a certain theatre on a certain night.

Goldwyn Star Breaks Her Rule Against Face Powders

MUCH against her wishes, Madge Kennedy has had to go back to paint and powder properly to portray her role in her newest Goldwyn picture, "A Perfect Lady," from the Rose Stahl stage success by Channing Pollock and Rennold Wolf. For the star is Lucille Le Jambon, performer-in-chief of the Merry Models Burlesquers; and everyone knows that powder is as essential to a burlesque queen as it is to an American doughboy fighting the Hun.

Shortly after the completion of "Nearly Married," her second Goldwyn picture, Madge Kennedy, then but a comparative newcomer among motion picture stars, announced that thenceforth the public would see her as she really is—sans paint or powder, stipulating only that there would be a dab of artificiality here and there to keep the camera from making her face look ghastly white. So when Miss Kennedy began work on "Our Little Wife," make-up was conspicuous by its absence. And ever since she has refrained from using the artifices without which other screen notables would be lost.

In "A Perfect Lady," Miss Kennedy is required to use gobs of paint and powder —probably twice as much as is used by any other star in a single production. It isn't the paint and powder, however, that gives Madge Kennedy a strikingly different appearance. A little beauty spot on her cheek is responsible. All of which makes Madge Kennedy as pretty a leading woman as ever graced the boards of a burlesque house.

"When I found I had to go back to the make-up," said Miss Kennedy, "I decided to give myself a real burlesque touch with a bit of plaster on my cheek."

Though "A Perfect Lady" compels her to use rouge and enamel, the Goldwyn star is enthusiastic about the story. She finds the role of a burlesque star even more interesting than her Ruth Betts in her recent Goldwyn success, "The Kingdom of Youth."

Select Expects Much from Dixon's 'The One Woman'

SPECULATION is rife among exhibitors as to the trend of public opinion that will greet Select Pictures' special attraction, "The One Woman," by Thomas Dixon. Although the picture has not been shown, it is generally conceded from advance reports that it will prove an exceptionally strong box office attraction, inasmuch as it adroitly handles the question of free love in connection with the growing socialistic spirit.

Frank Gordon (Lawson Butt) is the pastor of a fashionable church. He becomes imbued with this socialistic spirit to such an extent that the trustees demand his resignation. His wife is heartbroken, but Kate Ransom (played by Clara Williams) urges him forward in his new ideas and furnishes the capital with which Gordon establishes the Temple of Man. In the meantime Gordon and Kate Ransom realize their love for one another. When Gordon's wife demands an explanation and urges him to give up the other woman and remain true to her and his children Gordon asks: "Would you have me live with you, loving another woman?"

"The One Woman" is described as a masterly piece of photographic art which holds the attention to the last inch of film; as a tense, gripping and cleverly directed story, and one that furnishes a direct appeal to every class of patronage. The picture was produced by Mastercraft.

The story has been skillfully handled from every angle by Reginald Barker.

Big Things After the War Are Seen by World Pictures

THE glorious news that is filtering back from "Over There" of the succession of victories to the Allied arms clearly indicates to the officials of World Pictures that any moment the German resistance will crumble. There is no gainsaying that the effect of the Bulgarian surrender is so tremendous that it has affected the morale of our enemies. Cable reports received by way of Amsterdam tell of a speech of the Kaiser wherein he prays his people to have faith in him. He pleads with his subjects to stand by for a little longer. The war is going to be over sooner than any of us in our wildest hopes imagine, and then——

What are we here in this country going to do now and for the next month or so to keep pace with the tremendous demands made of us for supplies of all kinds to refit those countries devastated by four years of rapine, destruction and demolition? Raw products as well as finished necessities for rehabilitating and rebuilding will be asked of the United States. There will be such an avalanche of prosperity here as has never been equaled or will possibly ever occur again. The theatres will be packed and jammed with people anxious for entertainment and to take care of the seething masses clamoring at the box office for admittance, will tax the resources of the exhibitor. Keenly realizing all the future has in store for the motion picture industry, World Pictures is even now preparing to meet this wonderful situation. Raw stock, plays, stories, in fact every essential of the motion picture business is being collected so that nothing will be lacking to answer the call of the theatre owners not alone of the United States, but also of the world.

Victrolas Used to Boost Geraldine Farrar Film

THAT exhibitors of America have waged a persistent and intelligent advertising campaign for Geraldine Farrar in her Goldwyn Star Series triumph, "The Turn of the Wheel," is evidenced by the various novel and effective exploitation plans which have been sent to Goldwyn's service department. Several good ideas have developed.

Manager Joseph Grossman, of the Standard Theatre, Cleveland, employed a Victrola stunt in conjunction with the presentation at his house of "The Turn of the Wheel." The leading Victrola dealer of Cleveland furnished, without charge, a handsome new model Victrola. The instrument was placed on the stage of the Standard, and two of Miss Farrar's records were used. The organist accompanied the Victrola rendition, which multiplied the volume and created the illusion that Miss Farrar, herself, was singing on the stage of the Standard.

Three of the Victrola dealers of Cleveland arranged very artistic window displays, using the 22x28 action picture and a complete set of the 11x14 colored photographs. A neatly lettered card was also displayed, announcing that "The Turn of the Wheel" was playing a week's engagement at the Standard. Mr. Grossman reports the complete success of this unique plan.

Advertising Aids on "Wives of Men."

In order to assist exhibitors in properly exploiting "Wives of Men" the Pioneer Film Corporation has prepared attractive advertising material together with posters, consisting of twenty-four sheets, two styles of six sheets, two styles of three sheets and two styles of one sheets, all in full color and depicting some of the most dramatic scenes in the play. It is claimed to be "paper with a punch." In addition, there are press sheets outlining campaigns of various kinds, heralds, one, two and three column cuts and thumb nail electros; window cards, slides, music cue sheets and several styles of lobby photographs.

Jane Miller

Co-starring with House Peters in "The Forfeit," First Frank Powell Production Distributed by W. W. Hodkinson Corporation.

More Normand Funmakers Coming.

Mabel Normand's announcement that she will be seen only in broad comedy until peace is proclaimed was good news to her admirers, judging from the patronage given her first Goldwyn comedy, "Peck's Bad Girl." Her second broad comedy, "A Perfect 36," by Tex Charwate, also author of "Peck's Bad Girl," is said to be even funnier than that one, which gave her the sparkling role of Minnie Peck.

Miss Normand's request that she be seen only in broad comedy received ready response from Samuel Goldfish, president of Goldwyn. Immediately he communicated with several of the best-known comedy writers, with the result that he has received excellent material for four more productions that are certain to bring out every angle of Mabel Normand's wholesome store of comedy.

Klein Completes Blackton Score.

Manuel Klein, composer and musical director, has completed the musical score for J. Stuart Blackton's "The Common Cause." During its production Mr. Klein has been one of the most interested visitors at the Blackton studios in Brooklyn. He declares he finds his greatest inspiration for the musical arrangement of a photoplay in watching the scenes rehearsed and filmed and meeting the players who, for the time, are the characters in the story. The propaganda theme of "The Common Cause," which is to be distributed by Vitagraph, has an unusual appeal for Mr. Klein, and his musical setting will reflect his enthusiasm.

Scenes from "The One Woman," a Select Special Picture.

Many "Beats" Claimed for Animated Weekly

THE Universal Animated Wekly No. 44 is showing pictures of President Wilson drawing the first draft number in the great lottery which effects the service order of thirteen million registrants for Uncle Sam's armies. This is the first time that President Wilson has personally taken part in the drawing. He consented to do so in view of the fact that Secretary of War Baker is in France with General Pershing. Immediately after the President and other Government officials, including Vice-President Marshall and Champ Clark, Speaker of the House of Representatives, had drawn numbers the Universal cameraman leaped into a waiting automobile and caught a train for New York.

In the same reel are shown pictures of the opening of the Fourth Liberty Loan in New York, Baltimore, Chicago, Milwaukee and other cities. Almost all of these events occurred on the same day, and it was only through the Universal's widespread organization that it was possible to get them into the laboratory in time for current issue. Included in this subject are pictures of President Wilson in New York, Vice-President Marshall dedicating the Altar of Liberty in Fifth avenue, temporarily renamed the Avenue of the Allies; Secretary Daniels in loan activities in Chicago; Milwaukee's remarkable demonstration of loyalty; Colonel Theodore Roosevelt greeting Cardinal Gibbons and delivering a Liberty Loan speech at Baltimore.

One of the features of this issue of the Animated Weekly is a flight over the city of Baltimore by J. C. Brown, Universal staff cameraman. These pictures show the

Airships Photographed from Airship.

city of Baltimore from several thousand feet in the air, and include dozens of other airplanes flying with the machine from which the cameraman worked.

Pro-Germanism Aids Anti-Hun Feature.

When "The Kaiser, the Beast of Berlin," was shown recently at the Star Theatre, LeSueur, Minn., it caused the revelation that the town was pretty well sprinkled with sneaking pro-Germans. These persons tore down posters advertising the picture, and sent letters through the mail denouncing it.

Mrs. Henrietta Starkey, manager of the Star, gave an exhibition of grit by issuing circulars proclaiming the outrages and daring perpetrators to let themselves be known. Her circulars announced that pro-Germans were not wanted at the theatre. The result was a record-breaking attendance for the two-day showing.

Mrs. Starkey wrote a letter of appreciation to the Jewel Exchange. She declared the pro-Germanism has proved the best kind of advertising.

"The Spender" Bert Lytell's Next Metro.

"The Spender," by Frederick Orin Bartlett, will be Bert Lytell's next Metro picture, his sixth starring vehicle under the Parrot brand. "The Spender," a short story, appeared in the Saturday Evening Post several months ago. It has been made into a photoplay scenario by Albert G. Kenyon and George D. Baker, Metro's Western manager of production.

Julia Arthur in "The Woman the Germans Shot" (Plunkett & Carroll).

"The Unpardonable Sin" as a Book Caused Furore

WITH work on "The Unpardonable Sin," Harry I. Garson's second big independent production with Blanche Sweet nearing completion at the Sunset Studios in Los Angeles, moving-picture people are wondering whether the photoplay version of the story will cause the same furore as did the original fiction narrative in the Red Book Magazine and later in book form as published by Harper Brothers.

"The Unpardonable Sin," latest of the Rupert Hughes' novels, written after the author had become a captain in the United States Army, has "got the country by the ears." Protests against its circulation have been made by thousands of volunteer censors of what the American public should read, see, or be told. Officials, supposedly speaking with authority, have said that "it was not the intention to have the book there (in libraries) or to asist in its circulation." And rushing to the support of the publication and to the important principles involved prominent daily newspapers, among them the New York Times, and such international characters as former President Theodore Roosevelt have come out flatfooted in commendation of the story and in equally strong criticism of those who have been opposing its circulation.

Because of this agitation the status of the story in its printed form has already been pretty well established, and "The Unpardonable Sin" is a "best seller." Big libraries everywhere have placed it on their shelves and the public is reading it with avidity. Through one comparatively small branch of the New York Library 500 copies are in circulation—and in such active circulation that requests for the book are being honored only on three weeks' advance application. The moving picture people's great interest is just what is going to happen when the picture story is offered, first to the various censor boards throughout the country and then to the public, is therefore very natural. It would seem that "The Unpardonable Sin," transferred to the screen in a manner which would guarantee it the same support that the book is receiving, bids fair to be a genuine box-office sensation.

The Rupert Hughes' story is one of the strongest pieces of anti-Hun propaganda which has been released since the World War began. An incident based upon facts as disclosed in reports of the Bryce Commission and in reports of the French and Belgian governments and given a fiction dress which makes it a lot more mild and inoffensive than the reports themselves has been taken as the foundation of the story, and on this foundation has been erected a recital of fact-fiction which brands the German militaristic system as the most damnable creation of all times.

Another phase of the story is represented by some bitter denunciations of the pacifists of this country, but supporters of the story think it inconceivable that any objection to this at this particular time would have any weight against the story.

In the screen version Blanche Sweet appears as Dimny Parcot, a young American girl who, impelled by one of the strongest conceivable motives, battles her way through Belgium in search of her mother and sister some time after the Germans had overrun the plucky little country and had begun their horrible campaign of atrocities.

Mr. Garson will handle his film affairs from his office in the Aeolian Building, New York.

Novelty for "A Perfect 36."

The service department of Goldwyn has announced to exhibitors the preparation of an original exploitation campaign for "A Perfect 36," Mabel Normand's second Goldwyn Star Series production, to be released October 28. The title and subject of this play—another broad comedy—offers opportunities for unique exploitation.

An advertising herald in the shape of a corset—a "perfect 36" model—is the stunt conceived for "A Perfect 36."

The herald is printed on white stock, with attractive hand-lettering in black. The circle at the top of the herald—the section that shows the head of Mabel Normand—is cut to permit of hanging the heralds on doorknobs.

The plan for the distribution of the corset heralds is simple. Boys may be engaged to place them on the doorknobs of every home. Several days prior to the showing of the picture ushers or box-office attendants should distribute them as hand-bills. The heralds also may be inclosed in envelopes and used for direct-mail campaign.

"Wolves of Kultur" Serial Begins Week of October 13

THE Pathe program for the week beginning October 13 is headed by the opening episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird, with Sheldon Lewis. It is called "The Torture Trap." The interest of the spectator will be held from the beginning, and the first episode impressively gives a forecast of the stirring quality and intense action to follow.

Harold Lloyd appears in a most laughable creation, "Why Pick on Me"? With Mr. Lloyd appears Miss Bebe Daniels.

The Official War Review, in its variety of scene, its movement of men and operation of guns over a wide area of Europe, gives a most comprehensive idea of the magnitude and tragedy of the great struggle.

The Post Travel Series takes us in an odd and thoroughly interesting trip to Barbadoes, British West Indies.

The Ninth episode of "Hands Up," called "A Leap Through Space," has a big thrill, and ends in a quiet, dark scene full of dramatic suspense, with a grim menace awaiting Echo Delane.

The seventh issue of "The Far Flung Battle Line" released on October 13 is a war story in human colors titled "The Egyptian Contingent Behind the Lines." It shows the descendents of the Pharoahs, thousands of quick-moving workers, in Egypt and in France, on shipboard and land, all doing their bit in helping along the great cause.

World Picture Shows How Uncle Sam Has Made Good

THAT the release of the recent World picture, "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred, means much, not alone to the people of the United States, but also to the citizens of the neutral powers, is appreciated by a number of influential men connected with certain activities of our Government. Isaac Marcosson, writing in a recent issue of the Saturday Evening Post, dwelt on the activities of the German Government in consolidating all of the film companies of that country in order more efficaciously to disseminate propaganda favorable to the Central Powers. Special effort was being made to create favorable comment in Holland.

The principal purpose of "The Road to France" is to show clearly without a possibility of doubt that we will and are doing all that we said we would do in order to win this great war; that we could create a marvelous amount of shipping in a space of time that borders on the miraculous; that not alone could we transport three or more million men to France, but in addition keep them abundantly supplied with food, clothes, and every known implement of warfare in such quantities as to render victory sure. That all of the much vaunted and tremendously advertised efficiency of the German war machine was a pigmy when compared to the Yankee "treat 'em rough" methods.

"The Road to France" will be shown in every allied and neutral county in Europe. It carries Pershing's message in its answer to his call for ships. Speaking the universal language of sight it permits no misgivings on the part of the man, men or countries that Uncle Sam is able to go through to the bitter end to Victory.

Tarzan Publishers Aid in Film Exploitation

THE First National Exhibitors' Circuit and the publishers of the Tarzan books have completed the details of a joint arrangement whereby exhibitors who show "The Romance of Tarzan" will receive maximum local advertising cooperation from the dealers who will take direct advantage of the present publicity accorded to the sequel of "Tarzan of the Apes" as a sales stimulus for the entire library of Tarzan works by Edgar Rice Burroughs.

The sudden revival of public interest in the character of Tarzan, immediately following the release of "Tarzan of the Apes" as a special motion picture production, brought orders to Mr. Burroughs' publishers from scores of book sellers throughout the country who previously had not carried a stock of Tarzan volumes. This intensified the distribution of the books and added a great number of new dealers, making the retail representation throughout the United States nearly 100 per cent. complete.

As a result of the first campaign there is now at least one dealer in practically every city and town in the country who handles the Tarzan books.

With this representation as a basis from which to work, the publishers are sending out this week to every local retailer an announcement of the details of the co-operative arrangement between them and the First National Exhibitors' Circuit. This first notification recommends to the dealers that they prepare immediately for a special window display of Tarzan books to begin simultaneously with the first announcement by the local exhibitors of the presentation dates for "The Romance of Tarzan." It is also suggested to them that they supplement their own window displays and interior store advertising with copy to be run in the local newspapers concurrently with the theatre copy on the Tarzan sequel, thus obtaining a double tie-up between the production and the books.

On the theory that many exhibitors will use window displays of their own, the publishers will suggest to their retailers that they endeavor to effect a co-operative arrangement with the theatre owners to share the outside window space, so that the production and the books can be advertised simultaneously in this way.

The books to be advertised as popular priced editions are "Tarzan of the Apes," "The Return of Tarzan," "The Beasts of Tarzan," "The Son of Tarzan" and "Tarzan and the Jewels of Opar." This latter book is one of the newest Tarzan works by Mr. Burroughs, and will be marketed this month in the higher priced editions only.

"Gypsy Trail" Well Fits Washburn's Native Talents

IN selecting "The Gypsy Trail" for Bryant Washburn's premiere picture on the Paramount list rare judgment was exercised, it is declared, because in it he has a role which fits him like the proverbial glove. The feature has been scheduled for release October 20.

This character, which Washburn is said to clothe with the habiliments of reality, is a youth with splendid traits, but lacking in aggressiveness. He loves devotedly a wealthy girl, but his lack of the ability to win her by forceful means keeps him always a laggard in the race for her hand. A fine cast was selected to support Mr. Washburn, with Wanda Hawley as leading woman. Walter Edwards directed, and the screen version of Robert Housum's play is by Julia Crawford Ivers.

Scenes from "Vanity Pool," a Universal Special Attraction Featuring Mary MacLaren.

Gaumont News Reels Boost Liberty Loan

TO assist in making the Fourth Liberty Loan campaign doubly successful, the Gaumont News and Graphic are featuring news subjects of how the campaign is being conducted all over the United States. Distributors and exhibitors are enthusiastically cooperating, and it is believed that picture-goers will be pleased with what might be called the Liberty Loan issues of these two independent news reels, as no expense has been spared to make these numbers even more attractive than usual.

Gaumont News No. 28 shows the opening of the campaign by President Wilson, who visited New York for that purpose; the dedication of Liberty Altar by Vice-President Marshall and the Belgian Ministers, and a rousing demonstration in Baltimore, where Col. Roosevelt helped raise more than half of that city's quota the first day of the campaign are also pictured.

The Gaumont Company also prepared for this issue of the "News" an attractive Liberty Loan subject. This was posed by well-known beauties of the Ziegfeld Midnight Frolic. The selection of the numbers in the 18 to 45 draft by the President, Vice-President and prominent Government officials is another timely item among the other subjects, which include the first football game of the season, saving rubber for the Red Cross, an outing for marines, etc., etc.

Gaumont Graphic No. 28, released on Friday, October 4, continues the newsreel campaign to stimulate subscriptions to the Fourth Liberty Loan and includes what so far as is known is the largest Liberty Loan poster, made of cement on the side of a mountain, and visible many miles away. Other items include battle scarred Italian soldiers who will tour the United States, a reproduction of the battle of Vimy Ridge, by the Michigan State troops, etc.

From abroad come pictures of a Red Cross colony in Italy, where homeless persons from bombarded towns are clothed and fed; and many views from the front. A crash on the New York subway, where two cars telescoped killing two and wounding thirty others and other timely topics complete the reel.

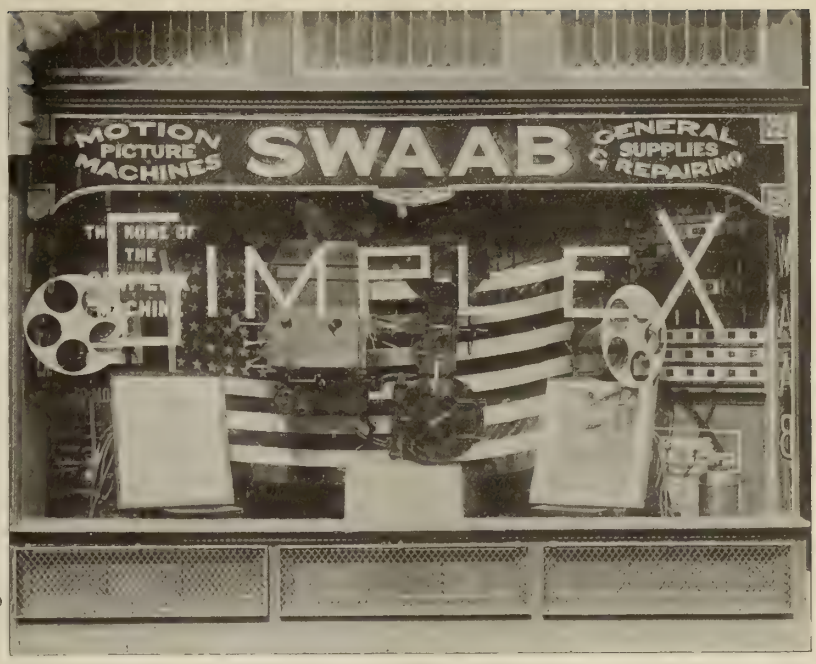
New Arrangement of Bluebird Schedule.

The Bluebird schedule has been rearranged a trifle in order to give Violet Mersereau's latest picture entitled "Together" an earlier release. In this picture Miss Mersereau has a dual role as a beautiful little heiress and as a wandering youth recently freed from Sing Sing. It is the current attraction at the Broadway Theatre, New York.

The rearranged schedule for the Bluebirds is as follows: Ruth Clifford in "The Lure of Luxury," October 7; Violet Mersereau in "Together," 14; Monroe Salisbury in "Hugon, the Mighty," 21; Priscilla Dean in "She Hired a Husband," 28; Edith Roberts in "A Romance for Roma," November 4, and Ruth Clifford in "The Cabaret Girl," 14. It is expected the titles of the two last named pictures will be changed.

"The Zero Hour" Is New Title.

As being more appropriate to the big motivating force of the new June Elvidge World Picture, the title of the production has been changed from "The Love Wraith" to "The Zero Hour." Though not a war picture in any sense of the word, "The Zero Hour" is an apt description of the hour at which the climax of this unusual and fascinating picture occurs. In connection with this change of title it is interesting to know that in "The Zero Hour," Miss Elvidge plays one of the longest dual roles ever seen on the screen.



Swaab's Simplex Window Display.

Unique Window Display Well Worth Reproducing

THE window of Lewis M. Swaab, 1327 Vine street, Philadelphia, the exclusive distributor for Simplex products in Eastern Pennsylvania, Delaware and Southern New Jersy, was recently the point of attraction for the visitors to the film section of that city.

A Simplex, Type "S" lamphouse, occupied the centre of the display against a large American flag as a background. Three framed reproductions of Simplex advertisements which appeared in the trade papers were also shown.

The word "Simplex," in conspicuous letters on the window, consists of imitation film on paper which has been pasted on the glass. Although too small to be seen in this reproduction of the photograph, there appear at short intervals two small black figures, which can be readily distinguished by pedestrians passing the Swaab window. These figures, known as the "Simplex Twins," show the artist's humorous conception of the machines, to which have been given the droll traits of two lively youngsters. On these paper strips are the words, "Let the Simplex Twins do your work," and on the other side, "Simplex makes projection profitable, and the Precision Machine Co., Inc., 317 East 34th street, New York, makes the Simplex." Each strip of paper is one foot long and the exact width of a standard film whose sprocket holes are indicated on the paper by a series of printed dots spaced at regulated intervals.

One hundred thousand of these imitation films—a novel form of advertising never before attempted in the trade—were sent to be used as envelope inserts by all of the distributors and dealers handling the Simplex projectors.

When the package designed for Mr. Swaab reached him, his fertile imagination grasped another advertising method, hence the word "Simplex" displayed on his window in this unique way, as plainly shown in the photograph which is reproduced at the top of this page.

World Buys Second Halsey Story.

Forrest Halsey, the well known novelist, playwright and short story writer witnessed a picturization of his story, "The Grouch," which World Pictures made, with Montagu Love as the star, last week in the projection room of the company at its home office. So favorably impressed was Mr. Halsey by the treatment given his original story by Oscar Apfel, who directed the making the photoplay, that he has given World Pictures first call on all his stories even before their publication in magazines.

Mr. Halsey had come to the city from his home in Virginia to deliver to a prominent magazine a new story which bears the title of "The Mark of the Beast." He sold the picture rights to this story to World Pictures, and it will be used as a vehicle for Montagu Love, and will have its first screen showing contemporary with its publication as a magazine story. Harry O. Hoyt will make the continuity.

Serial Star Has Two Leading Women.

Besides possessing a supply of daredevil stunts, "The Lure of the Circus," Universal's new serial, which will be released November 4, has a distinction in the fact that two leading women take turns as heroines of the production. Molly Malone appears in the first four episodes as the chief feminine player. In the fifth episode Eileen Sedgwick enters.

Eddie Polo, who passed twelve years of his life in the sawdust ring as stunt puller, equestrian performer, bareback rider and general circus adept, is the main star throughout. The picture will be virtually completed before the first of its eighteen episodes is released. J. P. McGowan, who formerly directed Helen Holmes in railroad dramas and serials, is directing Polo's new serial. In the supporting cast are Charles Hill Mailes, Noble Johnson, Fred Montague, Duke Lee and Harry Carter.

Death-Defying Leap in Pathe Serial.

The ninth episode of the Western serial, "Hands Up," featuring Ruth Roland, and released by Pathe, October 13, show two feats performed by actors which outclass any "death-defying daring" of the big circus. It is called "A Leap Through Space," wherein Killman, the bandit, who has stolen the Inca jewels, leaps from a tall cliff to the bank. "Two-Gun," the cowboy protector of Echo Delane, without an instant's hesitation, follows. Then there is some record swimming across the river.

Charlie Chaplin in "Shoulder Arms."

Here's the Story of Chaplin's "Shoulder Arms"

THE second million dollar Chaplin comedy to be released by the First National Exhibitors' Circuit under its contract with the famous comedian for a total of eight productions, "Shoulder Arms," will have a pre-release presentation for one week at the Strand Theatre, New York, starting Sunday, October 20.

The actual release date, throughout the country, to all exhibitors holding first run contracts with First National for the Chaplin productions, will be October 27, one week later.

"Shoulder Arms" was made in an atmosphere entirely new to the Chaplin type of funmaking. The humorous possibilities of life in the trenches, with the thousand and one little events that go to make up the average doughboy's day, have been thoroughly contorted by Chaplin to obtain the maximum in burlesque.

The story of "Shoulder Arms" begins with Charlie's introduction to army life as a rookie. Early morning reveille finds him hours away from any desire to get out of his tent. He goes through the preliminary training, and is sent abroad for immediate duty in the first line trenches.

There his troubles begin. Stories of trenches and dugouts infested with rats suggest to Charlie the practicability of a rat trap. This he wears on his shoulder. An effort to salute his colonel gets his hand caught in the trap. Soundly upbraided, he is sent to inspect his new military home—a neglected dugout. The Germans unkindly select Charlie's supper hour to begin strafing, and appetite takes hasty flight under the constant pounding of the big guns and innumerable explosions of shells near the dugout.

A heavy rainstorm floods the trenches and Charlie's dugout. Bunks are inundated with water. A phonograph horn offers a solution to the problem of sleeping in a bunk below the water line. With the small end between his teeth Charlie sinks from sight, to his first night of rest.

After a series of startling experiences with his Buddies, receiving packages from home, mean tricks on the German sentries and raiding parties, a first-rate meeting with zero hour, exciting reconnoitering expeditions wherein his feet and curiosity get him into countless predicaments, he lands in a tree-top behind the Hun lines, in the capacity of a spy. Charlie has to resort to prompt work to prevent the Germans from cutting down the tree for firewood. In the melee he captures a German ,and trades uniforms. A combination of circumstances enables him to rescue his sergeant—made a prisoner by the Huns—and then go to the headquarters of the Kaiser and Crown Prince.

There, disguised as a German military chauffeur, he proceeds to play havoc with the iron discipline of the Imperial Hun, completely upsetting the staff and outclowning the "Clown Quince" at his own game.

The outcome finds Charlie in possession of the Kaiser and his son, bound for the Allied lines at breakneck speed in a high-powered car, with the comedian at the wheel.

The numerous incidents in the story are humorous angles on the ordinary, daily happenings in military life, treated to bring out the serious side in a manner that does not detract from the dignity of soldiering, but rather embellishes that dignity with a new viewpoint.

Patriotic Goldwyns Sound Appeal for Liberty Loan

AN IMPORTANT factor in the motion picture propaganda which is being conducted during the Fourth Liberty Loan campaign is the exhibition throughout the United States of patriotic plays produced in recent months by various organizations. Many exhibitors are featuring patriotic programs during the period of the drive, in addition to the short Liberty Loan Specials distributed under the auspices of the Liberty Loan Committee of the National Association of the Motion Picture Industry.

Among these appropriate features are four Goldwyn pictures, three of which were produced far in advance of the flood of war dramas selected and especially recommended by the committee for exploitation in connection with the drive. It is not to be wondered that the fourth should have been suggested, for it was produced at the most critical time of the present emergency.

Mae Marsh's "Fields of Honor" was the first production made by Goldwyn with a war background. It was released after "For the Freedom of the World," because it was reckoned that the latter, a straightforward war play, would strike a stronger note and stimulate enlistment.

Mabel Normand's "Joan of Plattsburg," in which the versatile Goldwyn favorite made her first appearance in a serious role, is also underlined by the Liberty Loan Committee. Appearing as a modern reincarnation of the spirit which carried Joan of Arc to victory, Mabel Normand, in "Joan of Plattsburg," carries a definite message to every American woman.

Madge Kennedy's "The Service Star," also on the list of selected productions, was made by Goldwyn precisely for the purpose designated by the committee. With this inspiring contribution to the current literature of the screen, Goldwyn feels that it has given appreciable impetus to the great drive now at its height.

Lucas Reports Installations.

The Lucas Theatre Supply Company, 158 Marietta street, Atlanta, reports many Simplex installations for the month of September. The Lucas Theatre Supply Company acts as the exclusive distributor for the Simplex products in the states of North Carolina, South Carolina, Georgia, Florida, Tennessee, Mississippi, Louisiana, Alabama, and Southern Virginia.

R. H. Cochrane Sponsors Jewel's "Yellow Dog" Film

IT was R. H. Cochrane, vice-president of the Universal, who conceived the idea of filming the story of "The Yellow Dog," written by Henry Irving Dodge for the Saturday Evening Post. This fact came to light when the title editors of Jewel Productions got busy on polishing the print of the picture for its regular release.

These persons found that it was advisable to state in the titles precisely who was its sponsor. They discovered that Mr. Cochrane had promoted the venture, and that he did it in the face of considerable difficulty. There were many advisors on hand when he proposed it who believed such a picture was impracticable.

In the light of results, Mr. Cochrane's idea was an important one. "The Yellow Dog" has not only been filmed, but is declared to have been filmed "big." The picture has passed the test of inspection, and will be released November 4 as one of the Jewel features. This is the second time in Mr. Cochrane's motion picture experience covering twelve years that he has permitted his name to appear as sponsor for a film. The previous occasion was similar in circumstance to that of "The Yellow Dog."

The picture was "The Kaiser, the Beast of Berlin." It is asserted that in proposing that film Mr. Cochrane braved skeptical warnings. He rejected criticism, and persuaded Universal to ride at the project lance down. The result was a crackerjack picture that has won acclaim far and wide.

Mr. Cochrane recognized in the story of "The Yellow Dog" another possibility as big as that of his earlier good judgment. He met again the skeptical opinions of others.

After seeing the finished product the other day he expressed the highest confidence that it would make record for itself. "I know that the picture will go over big," said Mr. Cochrane. "I know that it will prove a tremendous power for good in America. I believe it will be a mighty help in guiding the public against the Huns and real "Yellow Dogs" that lurk about the country."

Gladys Brockwell Begins New Play.

Having completed "The Sneak," described as a powerful story of gypsy life and the open road, Gladys Brockwell, the Fox star, has begun work at Hollywood on a new play under the direction of Edward J. LeSaint. This play has not yet been named, but it is said it gives Miss Brockwell an opportunity to portray a character new to the films. The story was written by Julie Burham, and the scenario by Dennison Clift. Besides Miss Brockwell, principals so far chosen include William Scott, Charles Clary and Nancy Caswell.

State Rights Department

Conducted by C. S. SEWELL

Quick Sales by Warner on "The Kaiser's Finish"

WITH short-time purchase options on "The Kaiser's Finish" for several of the largest state rights territories granted and applications being received for every state, A. L. Warner, sales agent, anticipates that another week will mark the completion of his work of disposing of the American and Canadian franchises.

Hiller and Wilk, in charge of the foreign rights, announce that they have offers from New York resident buyers representing distributing agencies in six foreign countries.

Considering the brief time that has elapsed since the first advertising offering "The Kaiser's Finish" as a state rights production was published, it is said by Warner Brothers to be one of the quickest national sales campaign that has ever characterized the distribution of a special feature. The entire New England territory has been sold to Gordon and Mayor, one of the largest independent exchange organizations in Boston. It is said that their application was made several weeks ago, their interest being prompted by the statements made to Mr. Gordon on a recent trip to New York.

The State of Michigan has been sold to John Kunsky, of Detroit. In closing the agreement of purchase, Mr. Kunsky advised Warner Brothers that he intended to give "The Kaiser's Finish" its premiere in Michigan with an indefinite run at his new million-dollar motion picture palace in Detroit.

"We had sufficient inquiries and ordinarily satisfactory bids for the various territories," said Mr. Warner, "before we made our first trade journal announcements to have sold the country without any campaign, but as we look at the results of the past two weeks of advertising we are glad that we kept our original determination to give every buyer in the country a chance in his territory. Not only have we been offered higher prices for certain territories than we expected to get, but some of the biggest and most reputable of the independent exchange interests have sent special representatives to New York to look at 'The Kaiser's Finish,' with the result that they have bought. All commented especially on the unusual advertising possibilities in the title and the story. The suggestions for unique stunts are coming so thick and fast that our press sheet for the feature contains, as it was originally written, only about a third of those now available.

"It seems that every day there is something in the news from the front that reacts to the benefit of 'The Kaiser's Finish'."

Novel Premiere Planned for "Lafayette, We Come"

IT is said that the plans for the initial presentation by the Affiliated Distributors' Corporation of "Lafayette, We Come," which will be announced in the next few days, will be an innovation, and that they do not embody a Broadway showing, which is considered to be inconsistent with the platform of this organization quoted below:

"1. To insure exhibitor management and control in fact, as well as promise. 2. To in no way disturb existing booking organizations, but rather to encourage them. 3. To keep the capital of each association in its own depository and under its own control. 4. To maintain the benefits of 'open booking,' and at the same time provide a consistent and dependable schedule of releases. 5. To secure not only all the concessions in rental prices which the combined buying power of exhibitors will earn, but the major share of all excess profits. 6. To distribute the cost of each production on a fair and business basis to each booking association or unit, and to every member of each association or unit. 7. To regulate expenditures according to sound business methods, and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices. 8. To arrange on behalf of the booking associations now existing, and such others as shall be formed, for an affiliation with a national or central clearing house upon terms that are just and equitable to all concerned."

"Under the Affiliated plan," says one of the officials, "a more than reasonable amount of bookings is guaranteed by theatre owners before the production is released. In other words, Affiliated is operating with a ready-made market, since each production is first approved and accepted by its members."

New Distribution Method Devised by Shallenberger

WHAT is said to be a new method of state rights selling has been devised by Dr. W. E. Shallenberger, President of the Arrow Film Corporation. As a test, this plan, outlined below, was submitted to two out-of-town buyers, who immediately voiced their approval.

Realizing that the number of productions handled by this company would require a large force if each attraction was separately exploited, Dr. Shallenberger determined to "bunch" all of similar grade and to deal with one exchange on each set of such attractions.

In other words, an exchange, instead of buying one attraction, would purchase all the productions of the same grade, at one time, delivery to be made at stated intervals. This required but one deposit on the entire series of productions and the release dates were sufficiently far apart to permit the exchange to secure advance bookings on the entire series, so that the exchange would be advancing for the first release and the deposits together with the moneys realized when the first production plays, would be sufficient to take up each subsequent production.

This first consolidated purchase was made by the Strand Features for Michigan and the Arrow Film Corporation now announced the second "consolidated" contract with the C. C. Hite Attractions of Cincinnati for the state of Ohio.

This method of distribution not alone cuts the overhead but is said to afford advantages to the exchange since each series or set of productions will number a minimum of six. This plan for the present applies only to the feature attractions of five or six reels.

Showing of First Cinema Song Recital.

Hopp Hadley announces that a trade showing of his initial cinema song recital, "The Vow," will be held at Wurlitzer Hall on October 10, at noon, and that the well known baritone, Raymond Ellis, will sing the songs of "Eliland," with violin obligato by Miss Adi Duam. "The Vow" is a picturization of the "Eliland" song cycle, the screen time being thirty minutes, and the scenes are sung at intervals during the showing of the picture. The words of the singer appearing as subtitles, and the action of the drama suiting the words.

H. B. Segal Here Looking for Features.

Word has been received from H. G. Segal, general manager of the American Feature Film Company, of Boston, that he will be in New York on Thursday, Friday and Saturday, October 10, 11 and 12, and will make his headquarters at the Hotel Astor. Mr. Segal is in the market for state rights productions, and would like to have manufacturers and producers, or their representatives, call on him.

Scene from Lloyd Carleton's Production, "Mother, I Need You."

Woman's Effect on History Is Subject of Film

ALTHOUGH the subject and title have been kept secret until within the last few days, Maurice Tourneur completed his second independent production, "Woman," a short time ago and believes that it will be one of the unique productions of the screen. It will trace the development of woman through the centuries, show her effect upon history and trace the evolution of her foibles.

It is said that this production will not be a mere spectacle but that Mr. Tourneur has endeavored to make a psychological study of womanhood, and the result is claimed to be daring in its realism, and embraces the result of Mr. Tourneur's years of experience in creating noteworthy film productions.

"'Woman' will treat—pro and con—of the various observations of the philosophers, poets and novelists anent femininity," explained Mr. Tourneur. "I am trying to bring out some of the varying phases and subtle gradations of femininity; I hope to make the people think, although I do not hope to solve the problem of women. The two great riddles of the universe are women and death. 'Woman' will attempt to show the influence of woman upon history, and I promise one thing, I have been relentless in presenting woman as I think she is."

An announcement of the first public showing will be made within the next few days, and shortly after it will be released throughout the entire country. This picture is being handled by Hiller & Wilk.

Many Well-Known Names in Plunkett-Carroll Picture

A PICTURE with an array of names is "The Woman the Germans Shot," the spectacular photodrama produced by Joseph L. Plunkett and Frank J. Carroll based on the shooting of Edith Cavell, the English Red Cross Nurse.

The star is Julia Arthur, and much interest has been created in the picture by the fact that this is the motion picture debut of this celebrated dramatic artist who has held a high position on the American stage for many years. Her latest stage appearance was in "The Eternal Magdalene," which ran in New York and later on the road during the past theatrical season.

The author is Anthony Paul Kelly, author of many screen successes, and author also of "Three Faces East," a melodrama, at present showing in New York. Mr. Kelly has built up a stirring and dramatic story on the Cavell case, without departing in even the most minute details from the actual facts. Like all of his stories, "The Woman the Germans Shot" contains a wealth of dramatic intensity, lightened by many human interest touches.

Leading in support is Creighton Hale, who has the role of a young English officer. The director is John G. Adolfi, who is responsible for many of the Fox pictures. His most recent spectacle is "The Queen of the Sea," the new Annette Kellerman feature.

The cast is practically an all-star one, including George Majeroni, Paul Panzer, J. W. Johnson, Joyce Fair, Sarah Alexander and scores of others, besides hundreds who are used in the many spectacular scenes.

The picture has been completed, and will shortly be given a pre-release showing.

State Rights Sales Reported This Week

ARROW FILM CORPORATION announces the sale of ten Warren Kerrigan reissues and four Allison-Lockwood reissues for Northern New Jersey and New York to I. E. Chadwick, 126 West Forty-sixth street, New York, and twelve two-reel Anna Little reissues to Equitable Film Corporation, Kansas City, and to Variety Pictures Corporation, Baltimore.

* * *

C. C. Hite has purchased from Arrow Film Corporation, Ohio rights to the following: "The Web of Intrigue, "Human Shuttles," "The Shadow of Fear," "The Fire of Hope," "The Sunset Princess," "Her Aviator," "The Woman's Law," "The Perfect Model."

* * *

Graphic Film Corporation have disposed of the following rights on "Ashes of Love": New England, to Gordon & Mayer Film Company, 35 Peidmont street, Boston; Eastern Pennsylvania and Southern New Jersey, to Quaker City Film Company, 1325 Vine street, Philadelphia, and Illinois, Indiana and Southern Wisconsin, to Silee Films Exchange, Chicago.

* * *

The following rights have been disposed of by Warner Brothers on "The Kaiser's Finish": To Gordon and Mayer, for New England, and to John Kunsky, for Michigan. See announcement on another article in this issue.

* * *

Jesse J. Goldbury announces the sale of entire foreign rights on "My Husband's Friend," a reissue of "The House of Mirrors," to the Interocean Film Corporation.

"Hand of Vengeance" Breaking Records.

The Gaumont Company announces that reports received from all parts of the country indicate that the drawing power of "The Hand of Vengeance," their twenty-reel ten-episode serial showing the novel stunts of a daring adventurer, has exceeded even their expectations and the forecasts of the state rights buyers who secured various sections of territory. In several sections, buyers report that their booking records are being broken, and additional prints are being ordered. The fact that this serial is only in ten episodes, reducing the length of time necessary to exhibit, is said to be a strong point in its favor.

Several Offers for "Ruling Passions."

It is expected that within the next few days the Schomer Photo-Play Producing Company, of 1440 Broadway, will announce the manner in which "Ruling Passions," its first production, will be handled. Numerous offers for the play are now being considered by the board of directors, all of whom are more than pleased by the splendid propositions that have been submitted by distributing companies.

"Ruling Passions" has been declared to be an unusual and novel play. It is the first of a series of special features to be produced by the Schomer Company. All will be written and directed by Mr. Schomer. Edwin Arden never did finer work on stage or screen than in the part of John Walton in "Ruling Passions." Julia Dean was incomparable in the part of Eveline Roland. Claire Whitney was winsome and tender, while Earl Schenck was upright and manly.

"The Seven Deadly Sins" Reissued as Two-Reelers

McCLURE PRODUCTION INC. announce that the "Seven Deadly Sins" series, issued several years ago in six reel lengths, will soon be re-issued in two reel lengths. The leading figure in the new version will be Shirley Mason, who appears in congenial roles in each of the episodes. Other prominent players in the cast include H. B. Warner, Holbrook Blinn, Nance O'Neil, Ann Murdock and Charlotte Walker.

In deciding upon this innovation, it is said that care has been taken to preserve only the most exciting episodes of the original offerings, and that as a result this series of two-reel subjects will rank high as examples of action, "punch" scenes and entertainment. A staff of cutters has been busy for several weeks going through the entire footage of the original productions and securing desirable portions for use in the condensed versions.

"The Seven Deadly Sins" series was originally successfully distributed through the exchanges of the Triangle Film Corporation, and later re-issued through the General Film Company, and it is claimed that with the second re-issue in two-reel lengths, which will also be distributed through the General Film Company, this establishes a unique record.

An extensive advertising and exploitation campaign has been planned in connection with this series.

Rapf Films Successful in New England.

Herman Rifkin, manager of the Eastern Film Company, Boston, reports big business with the two Harry Rapf productions, "The Struggle Everlasting," starring Florence Reed, and "The Accidental Honeymoon," with Robert Warwick and Elaine Hammerstein. He announces that both of these productions have been booked by the principal circuits throughout New England, and that Florence Reed is a favorite in his territory, while Robert Warwick also has a big following.

Scenes from "The Kaiser's Finish," Warner Brothers' State Rights Production.

Trade News Brevities

SOLVES FILM TRANSPORTATION PROBLEM

Film Transfer Company Formed to Take Pictures from Seattle Exchanges to Trains, Boats or Theatres

By S. J. Anderson, 424 Seaboard Building, Seattle, Wash.

THE problem of film transportation in the city of Seattle, which has been the cause of much trouble among the exchanges of late, has been solved by the establishment of the Film Transfer Company at 2016 Third avenue, which is on film row. Leon Bories, an old time film man of the Pacific Coast, is responsible for the working out of the plan, and will manage the business.

A new Chevrolet express van has been bought for carrying the film from the exchange to the train, boats or theatres, and in cases of emergency the Transfer Company will send the film to nearby towns by auto. This will render the exchanges independent of the consolidated express companies, which have been getting film shipments very much mixed up of late, causing several exhibitors in neighboring towns to miss their shows. Nothing but film will be handled by the new express company.

Mead Boosting Smileage Fund.

The Smileage Fund is reported to be growing rapidly in the State of Washington by W. A. Mead, Seattle Universal manager, who is enlisting the support of the exhibitors of the state. He has a long list of the theatre managers who have agreed to give 10 per cent. of their box receipts one day a month for the fund, and he has promised, when the campaign is a little farther advanced, to turn over this list to the Moving Picture World correspondent for publication in these columns.

Chorus Singing at the Liberty.

The plan of the audience chorus originated by Ralph Ruffner at the Rialto Theatre, Butte, has been adopted by another Jensen & Von Herberg house, i. e., the Liberty in Seattle. These nightly song-fests are proving popular among patrons of the Liberty. They are held at the beginning of each show each evening.

Rosebaum Distributing Loan Films.

H. G. Rosebaum, manager of the Seattle Artcraft-Paramount office, has been appointed chairman of the district board to distribute the Government pictures made for the Fourth Liberty Loan drive. Mr. Rosebaum and his publicity manager, A. J. Kennedy, are working overtime to put these over in the proper way.

The Butte office of Artcraft-Paramount has been closed, and the business taken over by the Seattle office. Manager Rosebaum expects to see a great deal more now of his Montana exhibitors, for they will undoubtedly come to Seattle to close their bookings at least once a season.

Spokane Trade Letter

By S. Clark Patchin, E-1811 Eleventh Avenue, Spokane, Wash.

Clemmer Collects Pits for Army Masks.

MORE than 3,000 children of Spokane contributed 2,500 pounds of peach pits to the Clemmer Theatre for admissions on September 20 as Dr. H. S. Clemmer inaugurated the plan of helping the Government in getting pits to get the necessities for making gas masks. The theatre was taken by storm, and traffic was so blocked that it was necessary to call the police to help maintain order. The pits gathered are sufficient to make carbon for 750 gas masks. It was estimated that 150,000 pits were gathered, and free admissions were given for each pint, or 50 pits. The Clemmer management is reported to be the first in the west to hold a peach matinee. Their expectations were far exceeded by the outpouring of peach pits.

Seven barrels had been placed at the curb in front of the theatre, but they were filled early in the afternoon, and dry goods cases and crates were hurriedly obtained to hold the pits. The vestibule was filled with a large pile of pits before they could be placed. The harvest was seven barrels, four dry goods cases and two crates filled to overflowing.

Some were sent by mail by persons saying they did not know where to send them, and others were received by express by persons who had noticed the announcement in the papers. The pits were sent to the Red Cross headquarters to be disposed of as the Government requires.

BUSINESS PICKING UP IN NEW ORLEANS

Cooler Weather Brings Increased Patronage to Picture Houses—Draft Closes Small Theatres

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

UNPRECEDENTED attendance has marked the advent of the cooler weather at all of the motion picture houses in New Orleans, and reports from the country are that business is showing a marked increase in operating theatres. Of course, there has been a number of smaller theatres which have been compelled to close on account of the diminution in patronage on account of the war and labor drafts upon the younger men in the communities, but those houses that are running whole or part time have no reason to complain of the patronage. Especially on Sundays is the attendance large. In New Orleans managers have found it impossible to handle the immense Sunday crowds, and it is not an uncommon sight for hundreds to stand in line awaiting admission. The elimination of the use of automobiles for pleasure on Sunday has a good deal to do with the increase in attendance.

Boehringer Takes Over the Ivy Theatre.

Ernst Boehringer, general manager of the Liberty Theatre, has purchased the Ivy Theatre in the downtown section of the city from Emile Garnier, and has already taken possession of the property, placing P. E. Blankenship, one of the oldest house managers in the city, in charge. The Ivy is a "neighborhood" theatre, and has an immense patronage. It has seating capacity of about 1,000, and operates only in the evenings. The new owners have made many improvements in the theatre.

Hirsh May Assume Control of the Gem.

It is reported that E. N. Hirsh, who formerly operated the Gem Theatre in Hattiesburg, Miss., and later passed it to the management of A. J. Xydias, will again take charge of the property when the present lease expires on April 1. Manager Hirsh is proprietor of the Magnolia Theatre in Gulfport, and he declares his intention of forming a chain of theatres in Mississippi towns, with Gulfport and Hattiesburg the principal locations.

Plan Distribution of Loan Films.

Exchange managers for the New Orleans territory have perfected what they believe to be adequate arrangements for the distribution of the films to be used for boosting the Fourth Liberty Loan. Several meetings have been held to discuss the most practical manner in which to keep the films working to the full measure of efficiency, and it is believed that the organization of the work is the best that could be attained. Harry Peebles, manager of the Consolidated, will supervise distribution for all of the exchanges, and by this method it is believed that every day will be a working day for the Government film subjects.

Junet Now in Pathe's New York Office.

Raoul Junet, who for more than three years has been the manager of the Pathe Exchange in New Orleans, has been transferred to the New York office of Pathe, and J. B. Dumestre, who has been Manager Junet's chief clerk, has been promoted to the position of branch manager. He already has the organization of his office in good shape, and the business is moving smoothly. He is a young man with a wide circle of friends, and he doubtless will prove a valuable addition to the Pathe official family.

New Orleans News Notes.

A. J. Xydias, manager of the Lomo and the Gem theatres at Hattiesburg, Miss., has just returned from an extended trip to Washington and other Eastern cities in the interest of motion picture affairs in this section.

Miss Marguarite Sullivan, of Cincinnati, has been sent by the Goldwyn Pictures Corporation to this city to take the position of chief clerk to Manager Karl A. Bugbee.

Lewis S. Collier, formerly with the Select Pictures Exchange, has been appointed manager for the American productions for New Orleans territory, and has taken offices with the Pathe Exchange.

Leon H. Grandjean, who for the past several years has been identified with the Boehringer Amusement Company as publicity director, has taken a position with the Saenger Amusement Company in the same capacity, and commenced his duties there on September 23.

Manager J. C. Briant, of the Metro Film Exchange, is still receiving the congratulations upon his winning of the $500 prize offered to the exchange manager who should make the greatest percentage in the booking of "Lest We Forget."

WORLD'S CORRESPONDENT VISITS SYDNEY

Is Personally Conducted Through the Strand and the Casino; Two of the Largest Picture Houses There

By Alice Fairweather, Standard, St. John, N. B.

VISITING in Sydney, Cape Breton, your correspondent had a personally conducted tour of the two largest theatres of that town.

First, the newly opened Strand Theatre was seen. Here I found H. L. Beaman, formerly of Halifax and later assistant manager at the St. John Opera House. The Strand Theatre was built for J. M. Franklin. It is on Charlotte street, the main street of Sydney, and is entered through a seventy-eight-foot long marble-tiled lobby, decorated in crimson and green.

The auditorium, which seats 700 persons, has painted walls in a color scheme of deep rose and cream, the arched beams being cream, dividing the rose into panels. The pretty lights are amber, the large cluster in the centre having seven lamps.

The stage is large enough to take care of any stage production and is equipped with a complete set of scenery. Alex. McDonald, of the Strand Theatre, Halifax, looked after the scenery, stage effects and lighting. Fred Mack, manager of the Strand, Halifax, came to Sydney for the opening of the New Strand. Dressing rooms downstairs look out on the street and are commodious and well lighted.

The seats of the auditorium are upholstered in dark green leather except for the first seven rows, which are wooden. The boxes have three divisions and are to be completed with brass rings and plush curtains. All seats face the centre of the stage.

A seven-piece orchestra plays in the pit, except on Friday and Saturday, when they are on the stage. This orchestra is to have Mr. Bragg as first violin, formerly of the Imperial Theatre, St. John.

The picture program is as follows: Vaudeville is used the first four days of the week, a special picture on Friday and Saturday. Films booked are Superfeatures, World, Goldwyn, Metro, Drew comedies, Pathe, etc. No serial is shown. "My Four Years in Germany" is booked for October.

The business offices are upstairs and are well fitted up. The operating booth has modern improvements and is in charge of Robert McKay, formerly with the Mutual and Famous Players at St. John.

For ushers a patriotic society of girls, called the Business Girls' Club, have been engaged. They give their salary to War Relief funds and are proving satisfactory. They wear white dresses with a badge of Allies' ribbon.

From personal experience I must speak of the excellent ventilation of this new theatre as I went in on a Saturday evening to witness a picture, ("The Eyes of the World"). Crowds were waiting in the lobby for the second performance, and as we entered the auditorium from which 700 persons had filed out by the four exits, the building was splendidly fresh and airy. Mr. Franklin and his manager, Mr. Beaman, are to be congratulated on the fine start they have made with the new enterprise, in which every success is wished for them.

Crossing the street to the Casino, owned by R. J. McAdams, of Halifax, I found E. R. Lynn in his office and was made very welcome. The Casino is at present an upstairs house, but a site for a downstairs theatre has been planned for in a central block nearby.

The decorations of the auditorium are dark green wedgewood, the chairs of the anti-panic style.

"The Eagle's Eye" is just being finished and "Hands Up" (Pathe) is booked. All big specials are also booked in conjunction with the Casino at Halifax. The ushering is done by a club of girls called the "S. O. S." They wear khaki skirts and pongee waists with S. O. S. in black on the sleeves. Their earnings go to patriotic causes.

The Casino has a seven-piece orchestra, and Manager Lynn tells me he expects two additional players from Boston shortly. Music is featured as no vaudeville is booked.

Other houses in the vicinity are Ackers—the Palace it is called. It is managed by Mrs. Gates. Here four acts of vaudeville are given the first three days of the week, with pictures and one act for other performances.

The Russell Theatre, at Glace Bay, is under the management of Mat Nolan. This seats between 500 and 600. John Kattar's Theatre at Whitney Pier, Matthew McPherson's at North Sydney and William Cozner's temporary house at Sydney Mines. A new theatre is being constructed for William Cozner which it is hoped will be completed shortly.

Dayton News Letter

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Three Houses Show Paramount First-Runs

SINCE the opening of the new Dayton Theatre there have been many discussions as to the division of the Paramount-Artcraft service and its distribution among the first-run houses. In the past the Columbia, seating 1,000, and the Strand, seating about 1,800, divided the program. With the signing of new contracts, however, comes the news that the Dayton is to figure on the Paramount-Artcraft productions, for they have signed for Lila Lee, Enrico Caruso, Ethel Clayton, Fred Stone, Pauline Frederick, Mason and Truex, also part of the Paramount-Artcraft specials and some of the D. W. Griffith productions. The Dayton opened with Fred Stone in "The Goat," Sunday, September 29, and to say the public liked this new star in pictures is to put it mildly.

"America's Answer" at Memorial Hall.

The second Government film, "America's Answer," played for a week at the Memorial Hall under Government auspices. Leading manufacturers supported the engagement, and also contributed for the advertising campaign. The different industrial plants all had "nights" for their employees, and Memorial Hall was packed for the entire week.

Work on Auditorium Going Ahead.

Contractors are at work on the Auditorium Theatre, recently destroyed by fire, and Gil Burrowes says that as much progress is being made as could be expected. The Auditorium was at one time one of Dayton's most popular theatres.

Dayton Changes Name of Universal Film.

When a picture is booked for the Dayton Theatre which measures up to the required standards and the name does not seem suitable a name is found that will register with a better appeal than the original. After screening "Bread," a Universal production, Mark Gates, of the Dayton, booked it, but changed the name to "Innocent Eyes." This has been done on numerous occasions, and frequently much better names are found for pictures than are originally given.

TO CREDIT FILM TRADE FOR LOAN WORK

Efforts of Picture Men in the Northwest to Make Drive a Success Will Be Wired to Washington

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

WASHINGTON will be unoffcially notified what the moving picture industry has done and is doing to make the Fourth Liberty Loan campaign a success in the Northwest and full credit will be given for its efforts, A. R. Rogers, chairman of the Central Liberty Loan Committee of the Ninth District, has promised.

When the final results are known they will be wired to Washington, he said. F. D. Fox, of the Lochren Film Corporation, and T. E. Mortenson, editor of Amusements, were selected to head a squad covering all of the different exchanges and moving picture theatres in Minneapolis soliciting subscriptions. And the moving picture men are "going over the top" 100 per cent., they say.

With the status of the moving picture industry still to be determined, Northwest members of filmdom state that it will be ranked among the most essential of industries if other territories in the country make as strong and united a showing.

Mr. Fox took pictures of the Minneappolis Liberty Loan parade for Pathe under the auspices of the Civic and Commerce Association at the opening of the campaign.

Moving picture men of the Ninth District generally were reported making liberal donations.

Phenomenal Run Under Way.

"Hearts of the World," the famous Griffith production, now in its fifth week at the Minneapolis Shubert, is making perhaps the most phenomenal run of any moving picture ever seen in this city, with the possible exception of "The Birth of a Nation."

It is estimated that during the first four weeks of its showing here nearly 50,000 persons witnessed this extraordinary picture. Packed houses have been the rule at practically every performance. With a heavy advance sale, tickets went like wildfire at prices ranging from 50 cents to $1.50. Long lines at the box office were a daily spectacle.

"The Birth of a Nation" had a run of four months in Minneapolis, and from present indications Ernest Fisher, manager for "Hearts of the World," hopes that his picture will equal this record. Mr. Fisher has not announced what his plans are for the future distribution of "Hearts of the World" in northwest territory.

Theatres Cut Out Male Ushers.

Twin City moving picture theatres have practically all dispensed with the services of men and boys as ushers, replacing them with girls. And now many of the downtown theatres have employed members of the fair sex as "door men" and ticket takers, releasing their male attendants for war industries and military service.

Film Men Organize Bowling League.

With the organization of a "Midnight Sons' Bowling League" perfected, Minneapolis moving picture men have found a pleasant diversion to chase away their cares after the day's, or rather night's, work is done. The league is composed of four-men teams from the Minneapolis Strand and New Garrick Theatres and the Universal and Metro exchanges.

The Universal team, in the first week of competition, led with three victories and no defeats.

The Strand team is known as "Branham's Bowling Bandits." The members are Charles Branham, Henry Lochman, Henry Groeskopf and George Guise.

The Universal bowlers call themselves the "Coenettes." They are L. H. Coen, J. L. Johnston, George Fordisk and Newton Davis.

The Garrick team has been named "Jul-

ius Johnson's Joy Killers," the members being Julius Johnson, Wood Smith, Timothy Murphy and William Koch.

The Metro team has taken the name of "Metro Manglers." A. J. Fisher, Fred Bennett, Joe Conner and Louis Blumberg are the members.

Another team will soon be added to the league by the Calhoun Theater, and it is anticipated that still others will get into the game.

The highest individual score, at latest reports, was 220, made by Julius Johnson. Universal made the record score of 723 points in one game. The league plays twice a week, beginning their games at midnight after the evening performances.

Making Great Indian Film.

The "Y-O" Ranch, one of the greatest show places in the Missouri valley of North Dakota, near Bismarck, may become as famous in the motion picture world as is the Miller Brothers' "101" ranch in northern Oklahoma.

C. P. Burnstad, owner of the "Y-O," which comprises 40,000 acres of grazing and alfalfa land, will complete at the Standing Rock Indian Fair at Fort Yates, a 6,000-foot picture which is believed to be the most elaborate piece of pictorial publicity the northwest has ever been given.

For this picture Mr. Burnstad has utilized the services of his own outfit of rough riders, and succeeded for the first time in securing the consent of the full-blooded Sioux Indians to perpetuate on the film their tribal dances and domestic, political and military life.

Soldiers to See Films.

The Minneapolis Home Folks' Association is making arrangements to send to local boys in France films of the various military and naval units stationed in this city. The first of these, which was taken last week by the Lochren Film Corporation, is of Battery F of the New First Minnesota Infantry Regiment at drill.

Instructing Sailor Mechanics.

O. A. Peterson, in charge of the repair department of the United Theatre Equipment Corporation of Minneapolis, has been appointed instructor in machines at the Dunwoody Naval Training School here. He is dividing his time between Dunwoody and the United office.

To Distribute Ford Weekly.

The Standard Film Corporation of Minneapolis has made arrangements with a representative of Henry Ford to distribute the Ford News Weekly in Northwest territory. Harry Muir, manager of the Minneapolis Standard Exchange, announced that Ruben & Finkelstein have booked this weekly for first-run business in St. Paul and Minneapolis.

United Officials Banqueted.

E. J. O'Donnell and D. G. Rodgers, representing the United Picture Theatres of America, were guests of St. Paul exhibitors at a luncheon recently in the St. Francis Hotel of St. Paul. Among the exhibitors present were H. J. Andrews, E. N. Carter, Joe Freidman, Joseph Gilosky, Clyde Hitchcock, H. Breilein and Messrs. Marks, Ellsworth and Reisman. The plan of the United Picture Theatres of America was explained in detail by Mr. O'Donnell, who left last week for Dallas, Texas, where he will install the United office in the quarters of the General Film Company.

Makes "Killing" on Range.

George W. Malone, Minneapolis Mutual representative, returned last week from northern Minnesota, where he made a "killing" on the iron range. He booked "The Planter" and "The Hoosier Romance" so solid that, to use his own words, there is nothing left open for months. Mr. Malone made one of the best business trips on record in this territory, according to Manager Dan Donnellan, of the Minneapolis Exchange, who, spurred by his coworker's success, left on a tour which will take him through the territory from here to Butte, Mont.

LOUISVILLE THEATRES AID LOAN DRIVE

Captain Travers and His "Foreign Born Squad" Appear at the Majestic and Keith's

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

THE Liberty Loan campaign has had every other issue backed off the map in Louisville during the past few days, and the theatres have been coming to the front in fine style in order to help the movement along. Four-Minute men have been busy at all of the houses, while much material has been flashed on the screen. The campaign has secured an excellent start in all of the Falls cities and throughout Kentucky and Indiana.

One of the interesting features of the campaign in Louisville has been the work of Captain Richard C. (Dick) Travers, former picture star, now an officer at Camp Taylor. Captain Travers has secured a squad of men, known as the "Foreign Born Squad," which while equipped with gas masks and full trench equipment, have appeared at the Majestic Theatre, B. F. Keiths, the Board of Trade, Transportation Club, Ha-wi-an Gardens, and elsewhere. Some excellent singing is part of the entertainment, besides an excellent talk by Captain Dick. The Majestic has booked a number of Liberty Loan pictures.

Grippe Order Keep Soldiers from Theatres

One of the interesting features of the week in Louisville was a sweeping order issued by the Commanding Officers at Camp Taylor under which all soldiers were barred from theatres, restaurants and crowds in all public buildings, this action being taken on September 27, in an effort to prevent further spread of Spanish influenza.

Anderson Theatre Reverts to Vaudeville.

After a successful run of pictures throughout the summer months the Mary Anderson Theatre has returned to vaudeville. This season the Keith National Theatre maintained vaudeville throughout the summer and did well, it being about the first season that a house has managed to keep going all summer with vaudeville in Louisville.

Sunday Closing Agitators Form New Body.

Lexington, Ky.—Representatives of the various churches interested in the enforcement of Sunday closing laws and putting Sunday theatres on the hummer has formed a new organization, representing a committee upon which there are representatives of every white church in the city of Protestant denomination. A committee representing a member of each church has been assigned the task of drafting by-laws.

Manring Theatre Being Overhauled.

Middlesboro, Ky.—The Brown Amusement Company, owners of the Brownie and Manring theatres, is overhauling the stage at the Manring, installing new scenery and a new screen and has secured a new orchestra.

Louisville Theatres Boost Loan.

Eight Louisville theatres, namely the Mary Anderson, Alamo, Strand, Majestic, Keith, Gayety, Macauley and the Ha-wi-an Gardens, handled a full-page advertisement in the Louisville Courier Journal on September 28, in order to boost Liberty Bonds, this full page being devoted to the cause.

Negro Theatres Doing Big Business.

Business with the negro theatres of Louisville has picked up materially as a result of the large number of negro soldiers quartered at Camp Taylor, Louisville, these houses being packed every night by soldiers, civilians and feminine colored people, as well as plenty of youngsters. Wages are high, ordinary laborers making $3 a day and better, with the result that the negro houses are doing the best business in their history. Chattanooga parties recently took over the old Ruby Theatre, which is being remodeled and added to the list of houses for negroes only. The demand for pictures at Camp Taylor has picked up materially within the past few weeks. There are now a dozen Y. M. C. A. buildings at the camp, and pictures are being run every evening in the majority of these houses.

Ada Meade to Run Feature Pictures.

The Ada Meade Theatre, Lexington, Ky., which for several years has played stock and vaudeville, has arranged to run feature pictures and vaudeville. William James, of Columbus, Ohio, is owner, and J. Neal Neth is manager. The house was recently redecorated and opened with new fittings, hangings, lighting, etc. The prices are fifteen and twenty-five cents.

Levy Returns from New York Trip.

Col. Fred Levy, head of the Big Features Rights Corporation, has just recently returned from a trip to New York, having been gone for several days on combined business and pleasure.

Fix to Manage Strand Theatre.

Arthur Fix has become manager of the Strand Theatre, succeeding Tom Davis, formerly of Lexington, who recently entered Uncle Sam's service.

Frish and Robbins Drafted.

The Big Features Rights Corporation has recently lost two men in the draft, including Dave Frish, who formerly traveled Kentucky and Indiana and Tennessee. He is now in the Radio Service at Cambridge, having been transferred from the Great Lakes Naval Training Station. Carl Robbins was recently drafted, and when last heard from was at Ft. Thomas, Ky.

Princess to Open in About a Month.

M. L. Stockley, of Hopkinsville, Ky., manager of the Princess Theatre, recently motored into Louisville from the far western section of the state. He reported that the new Princess Theatre would be in operation either in late October or early November. Shortage of labor has held back work on rebuilding the burned house.

Bleich and Masters Pushing the Loan.

George Bleich, manager of the Empress Theatre, of Owensboro, Ky., and J. P. Masters, of the Crescent Amusement Company at Bowling Green, Ky., were recently in Louisville in connection with laying out the Fourth Liberty Loan campaign. Each man is chairman of the Liberty Loan committees of their respective counties.

Prices Go Up at the Highland Theatre.

The Highland Theatre, operated in the Highlands of Louisville by the Broadway Amusement interests, has recently announced that prices will be raised to fifteen cents for adults and ten cents for children, including war tax. Most of the suburban houses are planning to increase prices to take care of the increased operating costs.

Switow Transfers the Dream Theatre.

Michael Switow, of Louisville, head of the Switow Amusement Company, recently transferred the Dream Theatre property in Jeffersonville, Ind., to the Jeffersonville Amusement Company, of which Mr. Switow is one of the principal stockholders. The sale read for $1 and other considerations, but forty dollars' worth of attached revenue stamps indicate a transfer of $40,000.

BIG WAR PICTURE BREAKING RECORD

Atlanta Exhibitor Doing Heavy Business with Universal's "Crashing Through to Berlin"

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

SPLENDID showmanship employed by Manager James J. Jackson, of the Tudor Theatre, Atlanta, in his presentation of the Universal special, "Crashing Through to Berlin," during the opening week of the Fourth Liberty Loan drive, has started the production off to a run which gives promise of becoming a record-breaker at advanced prices.

Manager Jackson secured the public endorsement of Forrest Adair, chairman of the Atlanta loan campaign, and has used as much as half-page newspaper displays in advance and current ads. He turned loose seven thousand "fake" war extras through newsboys on the downtown streets at a busy Saturday afternoon hour.

A remarkably impressive lobby display was the final touch that has been "standing 'em up" at the Tudor at almost every showing. Extending clear across the upper arch of the theatre's spacious front is a monster cut-out from a twenty-four-sheet showing many doughboys rushing pell-mell into action. Below this is strung the picture's title in individual block letters. Behind the cut-out and concealed by bunting, the upper lobby is illuminated by red lights. Even on "lightless nights," the silhouette effect produced by the glowing background presents a strikingly realistic illusion.

On the floor of the lobby Manager Jackson has rigged up an ingenious device in the shape of a three-sheet board, centered by a foot-square hole, through which stills from the film may be seen passing on an endless belt. The opening is illuminated by a red bulb, and the belt revolves on two spools driven by a small motor. More small cut-outs and artistic hand-lettered one-sheets complete the display.

The Tudor is having no trouble in drawing capacity at an advance from its usual prices of 5 and 15 cents net, to 12 and 25 cents.

Atlanta Association Holds Weekly Dinners

The Atlanta Theatre Managers' Association, the organization effected recently and representing every house in the city, has inaugurated a regular custom of holding Thursday luncheons in a private dining room of the local Chamber of Commerce.

Exhibitors and Musicians Compromise on Wage Matter.

A compromise was reached this week between local exhibitors and the Atlanta musicians' union in connection with their demands for increased pay. The musicians receded somewhat in the advance requested, and a rearrangement of shifts in some instances solved the problem satisfactorily.

The managers are now facing a new increase in operating costs, however, in notification received Monday from the operators' union that a raise in their salaries would become effective in two weeks. The amount of the advance is to be determined within the time named through conferences between the union and the Atlanta Theatre Managers' Association.

"America's Answer" at the Atlanta.

Packed houses greeted the first two presentations of "America's Answer," the second of the United States Government official war films, which opened Monday for a week's run at the Atlanta Theatre, the local first-class house, at a twenty-five and fifty-cent scale.

All three of the daily papers followed with special reviews praising the production highly as a patriotic, as well as a technical marvel, and the engagement promises to be a most successful one.

Preluding the initial evening presentation, Governor Hugh M. Dorsey and Mayor Asa G. Candler delivered addresses in the interests of the Fourth Liberty Loan campaign.

Show Slides on "America's Answer."

At the request of the Government every picture theatre in Atlanta ran advance slides for a week announcing the coming of "America's Answer" to the Atlanta Theatre.

Freeman Off for a Rest.

O. L. Freeman, manager of the accessories department of the S. A. Lynch Enterprises, local distributors of Paramount-Artcraft productions, has left for a two weeks' vacation in North Carolina.

Novel Advertising Stunt for Goldwyn Film.

The Strand covered the town with "Reward" tackcards in pushing "Laughing Bill Hyde," the new Goldwyn introducing Will Rogers, who starts off a splendid action drama in the role of an escaped convict.

Atlanta Association Holds First Meeting.

The recently organized Atlanta Theatre Managers' Association, representing every theatre in the city, held its first meeting on Saturday.

Arbuckle Picture at the Forsyth.

An added attraction at the Forsyth this week is "The Cook," and as a popular success this new Paramount-Arbuckle bids fair to surpass its predecessor, "Goodnight, Nurse." Aided by consistently effective vehicles the heavy-weight funmaker is apparently growing stronger here with each release.

BUSINESS BOOMING IN ARKANSAS

Dallas Exchanges Covering That Territory Report Exhibitors Are Enjoying Prosperous Times

By Phil Fox, Times-Herald, Dallas, Texas.

ARKANSAS, flowering, green and prosperous with bumper harvests, unprecedented demands for lumber, crowded pleasure resorts and banks fairly bulging with deposits, has taken the place of drouth-stricken Western Texas as a virgin field for motion picture exploitation.

Dallas film exchanges report that the Arkansas business this season is breaking all previous records and is making up to a great extent for the paucity of business owing to arid conditions in the plains country to the west. Salesmen from film houses here are covering Arkansas as it was never covered before. Many new motion picture theatres have been opened in all parts of the state during the past six months, and exhibitors generally, even in the smaller towns, are beginning to demand the very best screen attractions procurable.

In western Texas drouth conditions still prevail. Some vicinities have not had rain now for almost four years. Relief is being afforded through public subscription.

Rush Routing of Loan Films.

Brisk work for Uncle Sam was done by Dallas film exchange managers and their forces in getting out and routing the Fourth Liberty Loan special releases. There was keen rivalry among the local exchanges in regard to the efficient performance of this patriotic work. Some of the film men worked to midnight to expedite the reels which did so much to boost the loan and bust the Huns.

Of the thirty-five Liberty Loan releases in this territory it is estimated that each of the 700 motion picture theatres in Texas, Oklahoma and Arkansas showed an average of eight of the films. Many theatres of course showed more than this number.

Film men report the hearty co-operation of exhibitors in handling the bond films. Reports are coming in showing the sales of bonds made at the various theatres.

In Dallas itself no bond sales were made in local theatres, owing to the working out of the Dallas Liberty Loan plan, whereby the selling was placed on a scientific basis and no independent sales of bonds allowed.

Permit Building of Theatres During War.

County Councils of Defense in Texas, which pass on all permits for the erection of buildings during the continuance of the war, are generally inclined to allow the remodeling or construction of motion picture theatres since the industry has been placed in the essential class. Quite a few requests for playhouse improvements have been filed with various councils. Members of the councils consider the important work done by Texas playhouses in boosting War Savings, Liberty Loans, and all other forms of patriotic endeavor, and are inclined to be liberal in their rulings.

W. O. Williamson, of Galveston, has been granted permission for the remodeling of his Star Theatre on Market street at a cost of $5,000.

Griffith's Film Breaks Records.

"Hearts of the World," the Griffith masterpiece, broke all records at Hulsey's Hippodrome during the last week in September. Over ten thousand Dallas people saw the picture during the first few days of its short run here. Local critics were enthusiastic.

Herschel Stuart, of the Hulsey interests, through the press arranged a competition to see which residence block in Dallas had sent the most soldiers and sailors to the service. The mothers of soldiers in the winning block were guests of the Hippodrome at a box party to see "Hearts of the World."

The attendance from Camp Dick, the aviation officers' concentration camp and from the two local aviation fields broke all records for military attendance on a motion picture show in Dallas. Men in khaki outnumbered the women in some of the matinee rushes.

Committee chairmen of the Fourth Liberty Loan drive viewed the picture in a body as the guests of E. H. Hulsey.

McCruskey Opens the Allied Theatre.

C. H. McCruskey, of Dermott, Ark., bought the Majestic Theatre there late in September. He hoisted the flags of all nations fighting the Huns to the top of his flag pole and rechristened the playhouse the Allied Theatre.

Folly Theatre Opens with Griffith Film.

The Powell-Croak Amusement Company, of Oklahoma City, late in September opened their new Folly Theatre featuring "Hearts of the World." Tom Boland is manager of the new playhouse. The Folly before being remodeled played vaudeville. Now it is exclusively a motion picture theatre.

Eastland to Get New Picture Theatre.

C. C. Ball, millionaire oil man, is going to build a new motion picture theatre at Eastland, Texas. The playhouse is going to be one of the finest in the West Texas oil district. The Dreamland Theatre, at present the only Eastland playhouse, has been sold to M. C. Ellis, by H. C. Collins. It is now operating under the new management.

Approve Charter of S. & S. Film Company.

The charter of the S. & S. Film Corporation of Dallas has been approved by

the state department at Austin. Capitol stock is $20,000. Tris Sneed, Currie McCutcheon and Joe Schwartz are incorporators. The company will handle the business formerly taken care of by the Cressy Film Company and operations will be considerably enlarged.

Italian War Film at the Queen.

Andrew Zuccara, an American of Italian parentage, who operates the Queen Theatre at Fort Worth, has made a creditable record through his work in boosting all patriotic campaigns and enterprises. His featuring the official Italian war pictures at the Queen aided to swell the enthusiasm for the Fourth Liberty Loan in that city. Jimmy Kelly, of General, reports an unprecedented booking of the Italian official films.

Exhibitors Who Visited Dallas.

Among exhibitors visiting Dallas film row during the last week in September were the following: Charles Kimball, Pope Theatre, McKinney; S. E. Dean, Palace Theatre, Plano; J. A. Lemke, Crystal Theatre, Waco; B. C. Bell, Gem Theatre, Palestine; John Fanning, Crazy Theatre, Mineral Wells; Billy Batsell, King, Sherman; Miss E. Johnson, Liberty, Houston; J. Holmesby, Crystal Theatre, Pittsburg; O. H. Brannon, Opera House, Mexia; J. B. Wilson, Gem Theatre, Sherman; Theodore Polemanikus, Opera House, Greenville; J. Clemmons, Jefferson Amusement Company, Beaumont; Hoyt Kirkpatrick, Joie Theatre, Fort Smith, Ark.

Dallas Brevities.

Jules Benedict, of Dallas, has received an honorable discharge from the United States Army and is now with the Imperial Film Company of Dallas.

Carl McDougal and F. E. Hendon have purchased the Ideal Theatre of Dallas. The Ideal is one of the best suburban playhouses in the city.

R. D. Lewis, of Oklahoma City, has opened a new film exchange in Dallas. Miss Elizabeth Tennery will have charge of the offices.

Short Texas Items.

The date for the opening of Louis & Andreas' new Ellenay Theatre at El Paso has been set for October 19, when Geraldine Farrar in "Turn of the Wheel" will be featured. The Ellenay cost $138,000 and is the finest motion picture house on the Mexican border.

Jack Lilly, owner of the Hippodrome Theatre, Commerce, Texas, is now in the officers' training camp at Camp Pike, Ark. His brother is running the show for him while he is in khaki.

John Saeg, of the Grand Theatre at Ennis, is back at his business after a lengthy illness. John Saeg, the exhibitor's cousin, was recently reported killed in France.

The Queen Theatre, at Sweetwater, Texas, has been purchased by J. H. Snell.

The Queen Theatre, Denison, is now being operated by Peoples & Campbell. They bought the playhouse from Frank Mamolo late in September. Peoples & Campbell also own the Denison Arcade.

The Crystal Theatre, of Eudora, Arkansas, has been bought by Jack Nailor. The new management opened with "Four Years in Germany."

D. A. White, of the Cozy Theatre, Hobart, Okla., has sold the theatre to Burns & Burns.

Sam Brunck has been appointed Oklahoma City manager for Metro. He succeeds John Muchmore, who has gone with Paramount. Manager Le Roy Bickel, of Metro, paid a visit to the Oklahoma City branch late in September.

Claude Ezell, of the Select, is spending a few weeks organizing business in the border country.

Mrs. M. L. Parrish has bough the Queen Theatre at Yoakum from F. C. Patten.

The Deeandi Theatre at Amarillo has been closed for repairs by E. R. Sullivon, its owner. It will resume business soon.

E. R. Russell, formerly with Vitagraph, is now associated with the Dallas Paramount offices.

LABOR INFLUX BOOM FOR EXHIBITORS

Arrival of Many Thousands of War Workers Will Help Swell Receipts at San Francisco Theatres

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO exhibitors are interested in the request of the Federal Government that this city provide accommodations for thirty thousand men who are to be sent here at once to work in war industries, and to be prepared to handle fifty thousand more by the first of the year. Thousands of skilled workers have been brought here during the past few weeks. The Federal Employment Service is recruiting men in California, Arizona, Nevada, New Mexico, Utah, Montana and Colorado for work in local shipyards, and the outlook is that every vacant room will be taken before the first of the year. This great influx of population is expected to mean much to the moving picture business, and the best fall and winter season on record is looked forward to by the trade. Many theatres are even now breaking all former records for attendance, and even the small houses that threatened to fall by the wayside a few months ago are doing a good business.

Theatres in the country districts are not enjoying prosperity in the same measure as is the case in San Francisco and its suburbs. Population there has been diminished by the draft, and skilled workmen have migrated to the Bay region to secure employment at high wages in the shipyards. Crops have been fair, with prices high, and general conditions are prosperous, but the falling off in population is affecting the amusement business. Conditions similar to these prevail throughout the Hawaian Islands, according to Joe Cohen, of the Consolidated Amusement Company. "The Islands have been bled white," he said, "both in regard to men and money. The regular soldiers stationed there have been taken away, together with the National Guard and those of draft age. Tourist travel has been cut off, no new labor is coming in and business of all kinds is suffering. The amusement business is extremely quiet with no relief in sight."

Clement Joins Select Organization.

Van B. Clement, who has been connected with the Portola Theatre, San Francisco, for the past two and a half years, and who has been filling the position of house manager since the opening of the California Theatre last year, has resigned to accept a post with the Select Pictures Corporation in the Northwest under district manager H. H. Hicks. He will be stationed at Portland, Ore., and will not only act as Oregon representative, but will cover a part of Idaho and Washington. When the California Theatre was erected doubt was expressed in some quarters as to whether the Portola Theatre, which is almost adjoining this big house, could be conducted with success, but under the management of Mr. Clement it has had a highly successful year, and its owners have been so gratified with the results that improvements were recently made at a cost of more than $10,000.

Mr. Clement is fully conversant with the merits of the Select pictures, having used many of these at the Portola Theatre, and enters upon his new duties with experience and enthusiasm that insure immediate success. He will assume his new position about the middle of October, after a conference with Mr. Hicks, who maintains headquarters at Seattle.

Film Women Tender Delightful Affair.

The Motion Picture Auxiliary of the Stage Women's War Relief entertained enlisted soldiers and sailors at a dance given at American Photoplayer Hall on the evening of September 21, about two hundred persons being present. The affair was arranged by Miss Irene Cohn, of the Vitagraph office, and Miss Sadie Litzenstein, of Triangle. One of the novel features of the gathering was a matched dance, at which time those in uniform were each presented with a pass for one of the local theatres. This was made possible through the courtesy of Harry David, of the California; Van B. Clement, of the Portola; Edward Morris, of the Hippodrome and Casino; Leo Weinberger, of the Strand; J. L. Partington, of the Imperial; J. J. Cluxton, of Pantages; M. L. Markowitz, of the Alhambra; Messrs. Oppenheimer and Levy, of the Royal and Polk; H. Gosliner, of the Edison, and Kahn and Greenfield, of the New Mission and New Fillmore Theatres. The hall decorations were arranged for by Louis Reichert, of the Metro, and both hall and music were donated by the American Photoplayer Company. This auxiliary meets each Tuesday to do sewing work and all women connected with the film industry are asked to attend these meetings.

William Citron Goes to United.

William J. Citron, who has been in charge of the local branch of the Fox Film Corporation since this was opened about four years ago, has tendered his resignation and has accepted a position as manager of the branch of the United Picture Theatres of America, to be opened at once in the General Film Company building. Lee Ochs, one of the organizers of the new concern, and William Alexander, Pacific Coast division manager, spent the past week here, and through their efforts Mr. Citron was added to the list of branch managers. George Mann, district manager for William Fox, is here to look after the business of the local office until a successor to Mr. Citron is selected.

Film Men Join Masons.

Several San Francisco film men have heard the call to "meet upon the level and to part upon the square," and have joined the order of Masons. Among those recently initiated have been Morris L. Markowitz, manager of the Universal; Dan Markowitz, of the Western Feature Film Company; Leon Shane, with the M. & R. Feature Film Company; Reuben Cohen, of the E. L. C. Company, and Henry Friedman, chief operator of the Maio Biograph.

Exchange Men Attend Theatre Opening.

Several local film exchange men attended the recent opening of the Garden Theatre at Burlingame, Cal., among those being Marion H. Kohn, of the Consolidated Film Corporation; Ben F. Simpson, of Triangle; William J. Citron, of the Fox Film Corporation, and Newton Levi, of the Mutual. The new house is one of the most beautiful in the suburbs of San Francisco.

Acme Theatre Makes Improvements.

Several improvements of note have been made of late in the Acme Theatre, Stockton street, near Broadway, including the installation of a new organ. This house is the first one in the North Beach district to install a complete force of girl ushers, and these are proving to be very satisfactory. Ralph Marks, of the firm of I. L. Marks & Sons, which conducts this theatre, is serving his country in France.

Community Singing at the Strand.

Leo Weinberger, manager of the Strand Theatre, San Francisco, says that the patrons of this house like community singing and that many of them come to this theatre because of this feature. He has some idea in regard to community singing, just as in the presentation of pictures, and one of these is that a leader is not needed or wanted. People look upon a leader as a professional, he says, and quit singing when one appears. He

has the words of the songs printed on slides, with some catch phrases to keep everyone in good humor, and there are but few who do not avail themselves of the opportunity of making themselves heard.

Asher Did Not Sell "Crusaders" Film.

The publication of the photograph of E. M. Asher in a recent issue of the Moving Picture World, as one of the hustlers who sold "Pershing's Crusaders," was misleading, as this film is handled in California by the State Council of Defense, and not by the First National Exhibitors' Circuit, as is the case in other parts of the country. W. G. Holcombe is the man who did most to place San Francisco third in the contest for the Pershing trophy, an excellent showing for a new-comer in the film business. As a film salesman Mr. Asher takes a back seat for no one, but this was a case where he had no opportunity to display his ability as the film in question was handled by others.

Wounded Heroes See Griffith Film.

Through the courtesy of Sol L. Lesser wounded soldiers at the Letterman General Hospital at the presidio were recently treated to a private showing of Griffith's "Hearts of the World," the showing being witnessed by about four hundred persons. A volunteer orchestra furnished music exactly as at the regular theatre. The run at the Alcazar Theatre will come to a close at the end of the fifteenth week, owing to other bookings at this house.

Theatres Change Hands.

Several sales of moving picture houses in the San Francisco district have been effected of late through the United Theatre Exchange, among these being the following: Shanghai Theater, Kearney street, San Francisco, from Samuel Frankel and P. Dito to Mr. Mamlar; the New Sixteenth Street Theatre, San Francisco, from S. Smith to A. Templeton; the Lincoln Theatre, Sixth and Clement streets, San Francisco, from Abe Markowitz and Dan Lebo, to B. Liebman; the Haussler Theatre, Fillmore street, near Sutter, San Francisco, from G. Blowers to S. Smith; the Haywards Opera House, Haywards, Cal., from Fred A. Lahm to E. Rosenthal, and the Bell Theatre, Livermore, Cal., from G. F. Madsen to George Bush. The Gem Theatre at Colusa, Cal., has also been leased to L. Holt.

San Francisco Briefs.

C. H. Christie, of Christie Comedy fame, was here from Los Angeles recently on his semi-annual business trip.

Joe Dietch, manager of the branch of the Consolidated Film Corporation at Seattle, Wash., is here for a stay of a few weeks.

I. Oppenheimer, of the Royal Theatre, has been on the sick list of late, but has recovered sufficiently to visit Film Row again.

Joe Merrick, Pacific Coast division manager for the Mutual, made a short stay at the local office recently, following a visit to the Northwest.

The name of the Cort Theatre has been changed to that of the Curran Theatre.

Syd Chaplin, of Los Angeles, was here for a few days recently.

Harry Oviatt, former Pathe manager here, but more recently with the Turner & Dahnken Circuit as house manager, has been placed in charge of the Bluebird department of the Universal exchange.

Joe Brandt is expected here from Los Angeles shortly and after a brief stay he will leave for the Northwest.

C. W. Deming, of New York, has arrived on the Coast and will work out of the Los Angeles branch.

J. L. Frazier, for some time with Goldwyn Pictures Corporation, but who has been in other lines lately, has joined the road staff of the Mutual.

George Roudy, former booker for the World Film Corporation, has enlisted in the service and his place has been taken by Charles Sprinke, former shipping clerk.

Walter White, with G. A. Metcalfe, has enlisted in the tank service.

WEEK'S FILM NEWS FROM THE DOMINION

Women Ushers Now Employed by Grand in Peterboro—Gaumont Serial Imported by Regal Films, Ltd.

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

Grand Adopts Women Ushers.

A NUMBER of Toronto theatres have had women ushers for a number of years, and they have been found quite suitable for the purpose. An out-of-town theatre which has adopted the woman usher is the Grand in Peterboro, Ont., recently rebuilt, and now managed by William Dineen, formerly of the Strand Theatre, Toronto. The women in this theatre are dressed in white uniforms. The Grand also has a six-piece orchestra under the leadership of Rupert Gliddon. This is going some for a town the size of Peterboro. E. Graham, a Toronto operator, who was in charge of projection at the Strand Theatre, Camp Borden, Ont., during the summer of 1916, has supervision over the projection room of the Grand.

Hemings Building $60,000 Theatre.

H. Hemings, of North Battleford, Sask., announces that a $60,000 moving picture theatre is being built for him in North Battleford, where he already has the Empress Theatre.

"Berlin" Film Shown in Canada.

Roland Roberts, of Toronto, formerly manager of the Regent Theatre, Toronto, and the St. Denis Theatre, Montreal, has branched out as a show manager. He is promoting the presentation of "Crashing Through to Berlin" at Massey Hall, Toronto's largest auditorium, for seven days starting Saturday, October 12. This run will include two Saturdays and Canada's Thanksgiving Day, Monday, October 14. This will be the first run of the war review in Canada. For the presentation in Canada the special feature has been thoroughly revised, and it has been brought up to date also. Several thousand feet of Canadian military views have replaced various sections of the original print, while recent Palestine and Saloniki war views have been added.

Canadian Exchange Notes.

J. Ruck, formerly Western Ontario traveler for the Canadian Universal, has joined the latest Canadian film exchange, the Exhibitors' Distributing Corporation.

L. A. Curry, salesman at the Toronto headquarters of the Canadian Universal, has been transferred to the Detroit office of the Universal.

Charles Stephenson, general manager of the Exhibitors' Distributing Corporation, Toronto, recently visited Winnipeg, Man., for the purpose of establishing the Western Canadian office of the new company. The Winnipeg branch will be under the management of Bert Hill, who is a former Winnipeg exhibitor.

Regal Films Import Gaumont Serial.

Regal Films, Limited, Toronto, did the unusual when all ten episodes of "The Hand of Vengeance," the Gaumont serial, were imported from the States in one shipment, and the complete serial was presented to the Ontario Board of Censors for examination. This was done so that there would not be the possibility of a break in the continuity of the story or an extra lapse between episodes through the condemning of an episode.

Elliott Goes to Famous Players.

Reg Elliott, formerly with Regal Films, Ltd., has become service manager of the Famous Players' Film Service, Ltd., Toronto, in succession to S. Taube, who has become Montreal branch manager of the company. Mr. Elliott is a brother of O. Elliott, chief inspector of moving picture theatres for the Province of Ontario, and also of Mr. Elliott, who is in charge of the Military Y. M. C. A. at Niagara Camp, Ontario.

Theatre Changes Its Name.

The Flower Theatre, Ottawa, Ontario, which is a part of the circuit controlled by the Paramount Theatre Company, Ltd., has become the Strand Theatre. The change is one in name only, however, as Herbert Jennings, formerly of Toronto, continues as manager. A recent attraction was Fox's "Cleopatra," which was shown at 10 cent and 15 cent prices. The Paramount Theatre Company is affiliated with Regal Films, Ltd.

Peter Pan Has Its Own Little Paper.

Messrs. Reed and Dunlop, of the Peter Pan Theatre, 1969 Queen Street East, Toronto, have become the publishers of the "Peter Pan News," a tiny four-page newspaper which is attractive in both make-up and phraseology. For instance, a program for a week is listed as "Bill-'o-the-Play," and there is a line that there is a "comedy, of course, as the wind-up after the big picture." We are also told that the paper is "issued from the place of publication—The Peter Pan Theatre. The paper is called "The Peter Pan News."

Palace Theatre Reopens.

The Palace Theatre, Queen street east and Greenwood avenue, Toronto, has been reopened under the management of G. F. Taylor, who has adopted methods that will probably make the house "go." One of his first moves was to become a member of the Motion Picture Exhibitors' Protective Association of Ontario. He is booking on the open market.

Operators Represented at Labor Congress.

W. P. Covert, business agent of the Toronto Local Moving Picture Operators' Union, represented the local at the Dominion Labor Congress which was held at Quebec this year.

Allen Theatre Holds "Milkman's Matinee."

Manager Oral Cloaky, of the Allen Theatre, Calgary, Alberta, arranged a stunt with school children that gave him special advertising for two different features. To the first 275 children who presented themselves at the Allen Theatre for a "milkman's matinee" on a Saturday morning for a presentation of "The Kaiser's Shadow" he gave a free ticket for a ride in one of Calgary's sight-seeing trolley cars and also a free pass for a special children's performance at the theatre on the following Saturday morning for "Uncle Tom's Cabin." The special street car that carried the children bore banners advertising the coming Marguerite Clark attraction, and the kiddies did all that was necessary in providing noise to attract attention.

Spencer Pays Toronto a Visit.

A recent visitor in Toronto was J. G. Spencer, one of the best known exhibitors in the Maritime Provinces. Mr. Spencer controls a large chain of moving picture theatres in New Brunswick and Nova Scotia, his houses being located in St. John, Fredericton, Woodstock, Amherst, Truro and Charlottetown. The latter city, in the tiny island province of Prince Edward Island, has but two moving picture theatres, and Spencer has one of them. His visit in Toronto was a periodical inspection. He also controls "Damaged Goods" in Canada, which has been passed by all provincial censors except those of Ontario and Quebec.

Allens Providing Shows for Soldiers.

The convalescing soldiers at the Whitby Military Hospital, Whitby, Ontario, are securing their chief entertainment through the presentation of moving picture features, which are sent to the hospital from Toronto by Messrs. Jule and J. J. Allen. It is only occasionally that a stage company visits the institution, so that moving pictures are the bill of fare almost every night in the week, including Sundays. The very latest pictures are shown, too.

The man in charge of recreation at the

Whitby Hospital is Gunner J. H. Dufton. He is the theatre manager, booker, advance agent, manager of the four bowling alleys, promoter of prize fights, projection machine operator and what not. The Whitby Theatre has a soldiers' symphony orchestra of twenty pieces.

Not long ago the Allens were presented with a handsome silver shield for the magnificent manner in which they have been supplying all the latest pictures to the Whitby institution without charge.

Horsfall Working for Uncle Sam.

B. Horsfall, the Eastern Canadian manager of the Mutual Film Company, has left Montreal for Washington, D. C., where he has taken up war work for Uncle Sam. Mr. Horsfall was in direct charge of the Montreal branch of the Mutual for about one year. He has been succeeded by Ray Peck, of Toronto, formerly service manager with the Canadian Universal Film Company. James Travis, Toronto manager of the Mutual, will have charge of Mutual interests in Eastern Canada in future, it is understood.

LaMarr Is Manager of Allen's Majestic.

H. C. LaMarr, formerly of Toronto and Brantford, Ontario, has been appointed manager of the Allen's new Majestic Theatre, Montreal, which was opened on September 16 with "Hearts of the World." Announcement has also been made of the appointment of Walter Greene as manager of the Allen Theatre, Toronto.

Luigi Romanelli, director of the Allen Theatre Orchestra, Toronto, recently visited Montreal for the purpose of organizing a large permanent orchestra for the new Allen house there. Mr. Romanelli, incidentally, has become the supervising director of all Allen theatre orchestras in Canada.

Taube Appointed Famous Players Manager

Sid Taube, service manager of the Famous Players Film Service, Toronto, has been appointed Montreal manager of the Famous Players. Mr. Taube was the Montreal branch manager of the Canadian Universal for a long time. Reg. Elliott, of Regal Films, Limited, Toronto, has succeeded Mr. Taube as the Toronto service manager of the Famous Players.

Coliseum Has New Manager.

Manager T. Coulson, of the Photodrome Theatre, City Hall Square, Toronto, has taken charge of the Coliseum Theatre, Toronto, which is owned by the Modern Theatres, Limited, Toronto. Mr. Coulson succeeds Mr. Stonge, formerly of the Oakwood and Garden theatres, Toronto. D. Siegel, a former projection machine operator, has become manager of the Photodrome, which is now presenting both pictures and vaudeville at 15 cents and 25 cents.

Dominion Raises Admission Prices.

The management of the Dominion Theatre, Montreal, has announced an increase in admission prices following the decision of a number of other Montreal exhibitors to raise their prices. Night prices will be 10 cents for a balcony seat and 15 cents, including war tax, for orchestra floor seats. Matinee prices are 5 cents and 10 cents, not including war tax.

Movement Afoot for Earlier Closing.

There is a general movement in Calgary, Alberta, for the closing of theatres at 11 p. m. each evening in place of 11:30 and 12 p. m. On account of the late evenings in Calgary it has always been customary to prolong proceedings so that the de luxe evening performances generally start well after nine o'clock. Theatre employees, Board of Trade, Rotary Club, patrons and even some of the exhibitors themselves have protested against the custom, and the newspapers have been giving some considerable space to the subject. The statement is made that the theatre managers are willing to co-operate, providing the public will do its part by turning out to the shows at an early hour.

ACTIVITIES OF DETROIT FILM MEN

Goldstein Buys State Rights on Two Rapf Productions—Scott Made Manager of Madison Exchange

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Opera House Reverts to "Legitimate."

THE old Detroit Opera House, which has been run as a picture theatre since last May, has finally passed into the hands of E. D. Stair, who, in turn, has made an arrangements whereby it will play Shubert "legitimate" attractions exclusively, starting October 21. R. E. Olds, who owns the property, stipulates in the lease that the former name must be retained. "The Hearts of the World" played a thirteen weeks' engagement there, while "The Prussian Cur" had a very successful two weeks' run.

Buys State Rights on Two Rapf Pictures.

Harry Goldstein, who promoted the Majestic Theatre, Detroit, and the Oakland Theatre, Pontiac, has purchased the Michigan rights to two productions by Harry Rapf—"The Struggle Everlasting" and "The Accidental Honeymoon." He has not yet decided just how they will be released.

Want Sunday Shows.

The owners of the three theatres in Highland Park, Detroit's wealthy suburb, have secured petitions for the repeal of the present ordinance prohibiting picture theatres from opening on Sundays. The people living in that section are now friendly towards the theatres, and it is believed that at the November election the exhibitors will win out.

Scott Manager of Madison Exchange.

Harry Scott, formerly occupying an important eastern position with the George Kleine System, has taken full charge of the Madison Film Exchange in Detroit. He arrived on the job October 1. The Madison distributes the First National pictures in Michigan and is owned by John H. Kunsky.

Important Short Notes.

C. W. Perry is no longer Detroit representative for Paralta pictures.

C. E. Shurtleff, of the Hodkinson Corporation, was a Detroit visitor recently.

"Shoulder Arms" goes into the Madison Theatre, Detroit, for week of October 20.

Backed by a tremendous advertising campaign "Crashing Through to Berlin," in co-operation with the Detroit Free Press, opened an indefinite engagement at the Washington Theatre, Sunday October 6.

W. S. McLaren, managing director of the Majestic and Colonial theatres, Jackson, Mich., is now in complete control, having taken over the interest of his associate, W. F. Phillips.

Will M. Elliott, for the past year manager of the Washington Theatre, Detroit, has resigned, taking effect October 6. He will assume on October 14 the management of the Regent Theatre, Toronto, Can.

C. A. Mead, formerly with Pathe and Vitagraph, and for four weeks house manager of the Regent Theatre, Detroit, has resigned. He is succeeded by Harold Marsden, of Philadelphia, who will also handle the publicity.

W. A. Kent, former special representative for Select, has been appointed assistant manager of the Detroit office, and he will also do the booking.

G. C. Jefferson, former publicity manager in Detroit for Paramount, was recently promoted to lieutenant, and he is now stationed in the Ordnance Motor Instruction School, Camp Raritan, Metuchen, N. J.

W. A. Haynes, representing the Producers Distributing Corporation, has opened offices at 201 Film Building.

James Couzens, the Republican candidate for Mayor of Detroit, has written a letter to the Moving Picture World correspondent, in which he says he has always considered the motion picture theatres of great benefit to the community, and that he has noticed a big improvement in the quality of productions.

And now Victory singing has spread to the New Family Theatre, Adrian, Mich. Elwyn M. Simons, manager, has put new life into the feature by inviting people from the audience to hit the "sawdust trail" and sing from the stage. It has made a big hit.

Dave Mundstuk, of the Strand Features, is back from New York, where he purchased many new pictures for Michigan. Included are eight new features, sixteen two-reel western dramas, and thirty two-reelers of Bronchos and Kay-Bees.

Joe Optner, of the Jewel and Olympic theatres, Detroit, has purchased the Tillman Theatre, Michigan and Tillman avenue, having already taken possession.

John H. Kunsky has placed an order for a Hilgrane-Lane organ for his Adams Theatre, which will be the same type as is now in the Madison Theatre.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Ohio First National Holds Convention.

THE first annual convention of the First National Exhibitors' Circuit, of Ohio, was a big success in attendance and results accomplished.

About 150 members were present. The convention ended with a banquet at the Winton Hotel, Wednesday evening, September 18. The speakers were Judge W. C. Keogh, E. Mandelbaum, of Cleveland, toastmaster; Henry Lustig, president of the Exhibitors' League; George Schade, of Sandusky; C. A. Barbian, Akron; C. A. Smith, Chillicothe, and John Kunsky, Detroit. Music was furnished by the Knickerbocker Theatre orchestra.

Officers elected were E. Mandelbaum, Cleveland, president and treasurer; A. Friedman, Cleveland, vice-president; W. E. Luck, Cleveland, secretary and general manager; C. A. Barbian, Akron; C. A. Smith, Chillicothe, and I. Libson, Cincinnati, members of the board of directors.

Runs Show Until 3:05 A. M.

The Park Theatre, Millersburg, Ohio, showed "Over the Top" one night recently, the last show ending at 3:05 a. m. "The people just kept on coming, so we kept on grinding out the films," said the manager.

Ohio Dailies Run Picture Sections.

Many Ohio newspapers this season are putting out special motion picture editions for the purpose of stimulating the business—and incidently their own. The idea was started by the Cleveland Plain Dealer, but before that paper got a good start all the other papers in town followed suit. Other cities, such as Toledo and Columbus, then followed up the idea. The Toledo News Bee got out a very nice section. In each of the sections some of the big film companies took considerable space.

No doubt these sections helped the picture business somewhat, but the main complaint by exhibitors was that they contained too much advertising and not enough news of the picture productions and the theatres.

Must Not Show Labor Slides or Films.

Cleveland theatre managers received notice that they are not allowed to display slides or films advertising for labor. This notice came direct from C. F. Arndt, examiner in charge of the United States Employment office.

2,000 NEWSIES SEE JEWEL'S WAR FILM

Management of English's Theatre, Indianapolis, and Universal's District Manager Are Hosts to Newsboys

By Indiana Trade News Service, 69 Lay man Avenue, Indianapolis, Ind.

A SEVERE case of heavy-heart must have attacked every Hun sympathizer if any dared to invade the theatre—at English's Theatre in Indianapolis last week during the exhibition of the Jewel Productions' big war spectacle, "Crashing Through to Berlin," which packed the house to overflowing at every performance. The subject is released by the Universal Film Company. The accompanying picture shows how the crowds were lined up awaiting their turn at the box office at one of the performances.

At the initial showing of the picture, Messrs. Barton & Olsen, lessees of the theatre during the summer season, and Joseph I. Schnitzer, district manager of the Universal Company, had as their guests about 2,000 newsboys and newsgirls. Chaplin Huston, of the army, led the youngsters in a series of patriotic songs, and the pep they put into it made the old walls of the theatre rattle.

As an added feature at some of the performances, Mayor Charles W. Jewett and Russell B. Harrison, secretary of the Marion County Council of Defense, made inspiring patriotic addresses, and the audience sang the "Marseillaise" and other patriotic songs. In fact no community singing ever had more patriotism in it than that manifested by the crowds attending the exhibition of this picture.

Exhibitors Get Influenza Orders.

Vigorous steps to prevent a general outbreak in Indianapolis of the Spanish influenza epidemic have been taken by Mayor Charles W. Jewett and Dr. Herman Morgan, secretary of the city board of health. They have sent out a series of orders to be observed in connection with the effort to prevent the epidemic, and have asked the co-operation of the public in the enforcemnt of the rules.

Theatre managers have been ordered not to admit persons into the theatres if they are suffering from any form of cold, and ticket sellers are ordered to inquire of every person asking for tickets whether they have a cold. The order also provides for the immediate fumigation and cleansing of all theatres, street cars and public places.

The exhibitors of the city are co-operating with the authorities, and are doing all in their power to aid in preventing a general spreading of the disease.

The American to Reopen October 5.

The American Theatre at Terre Haute, which was closed recently for improvements, is scheduled to be formally reopened on Saturday, October 5, according to an announcement made this week by Shannon Katzenbach, manager. By that time, Mr. Katzenbach says, the army of decorators now engaged in beautifying the interior of the theatre will have completed their work. For the benefit of those who are "built for comfort instead of speed," Mr. Katzenbach has ordered a number of new chairs to take the place of the old ones, which were a bit stingy as to width.

Kokomo's New Theatre to Open Soon.

The new motion picture theatre which is being constructed at Kokomo, Ind., will be opened some time next week. Decorators, carpenters and painters have been at work on the structure constantly for the last few weeks, and the result of their labors will soon be one of the most cheerful and attractive film houses in the city. A seating capacity of about 600 has been arranged, and in the front a deep foyer with large wide entrances and exits have been constructed. Merrill Moore, the manager of the new house, says he has contracted for Paramount and Artcraft pictures. The name of the theatre will be selected later through a contest promulgated by the management.

Conner Has Temporary Quarters at World

J. G. Conner, formerly Indianapolis manager of the Mutual Film Corporation, who recently resigned to take up his duties as a representative of the Government in the distribution of war films, returned to Indianapolis this week from New York, where he received instructions as to his work with the Government. Temporarily he will make his headquarters with the World Film Corporation, through which the latest Government picture, "America's Answer," will be distributed.

Crowd Attending "Crashing Through to Berlin" at English's Theatre, Indianapolis.

Rhodes Takes Over the Orpheum.

The management of the Orpheum Theatre at Elkhart has been taken over by Ezra Rhodes, of South Bend, who also controls the lease of the Jefferson Theatre in Goshen and the LaSalle Theatre in South Bend, and, according to Mr. Rhodes, the Orpheum will be opened for business early in October. The theatre is now undergoing extensive improvements. He says a five-piece orchestra will be installed in addition to the large pipe organ.

Dismiss Injunction Suit Against Fox.

Judge John J. Rochford, of the superior court, in giving his decision in the suit for a temporary injunction against the Fox Film Corporation by William Meloy, an exhibitor at Shelbyville, granted the motion of the defendant's attorney to dismiss the injunction petition, saying he thought the proper remedy was by a suit for damages. The suit was brought by Meloy to try to compel the Fox Company to exhibit "Salome" at his theatre, after, it is alleged, the company had notified him that it did not intend to fulfill a certain contract with him.

Rochester Trade Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

The Loan First with Rochester Film Men.

JUST now the Liberty Loan is the principal feature in all of the local theatres. "Nothing else counts" is the saying of the theatre managers, and this has become the generally adopted slogan. An energetic committee is in charge of the campaign in the theatres. It is noticeable that a moving picture man, William A. Calihan, of the Regent, again heads the committee. Other members are: John J. Farrem, Victoria; John H. Finn, Temple; William R. Corris, Lyceum; Howard W. Shannon, Piccadilly; Albert A. Fennyvessey, general manager of the Theatres Operating Company; Fred J. Sarr, Fay's; John H. H. Fennyvessey, Family; Joseph H. Stoffel, Grand; Irving M. Salyards, Lyndhurst; Henry Kutz, Lyric; Mr. Calihan went to New York and arranged to have an extra supply of Liberty Loan films sent here, so that every theatre might run one film every day. He also arranged to have some stars make personal appearances here.

Alexander Culley to Retire.

Alexander Culley has decided to discontinue the management of the Park Theatre at Avon, about November 1, in order to make his residence in Rochester. Mr. Culley is seventy-six years old and feels that he is entitled to retire. During the past week he observed his golden wedding anniversary, the principal feature of which was a dinner tendered to him and his wife at the Hotel Rochester. Mr. Culley was born in Ireland and came to this country when he was nine years old. His family settled on a farm, near Avon, which Mr. Culley still owns. Some years ago he built the Park Theatre and has continued to personally conduct it ever since. His five children are all living.

Runs Gerard's Film as Loan Feature.

The Rialto Theatre is showing "My Four Years in Germany" as a special Liberty Loan feature. The lobby and front of the house are appropriately and strikingly decorated, the national emblem and patriotic effects being the outstanding features of the scheme.

Florence Fennyvessey Managing Strand.

Rochester is not a bit behind in progressiveness, or whatever you may call it, when you refer to the women folks crowding in where only men used to tread. Two local theatres are managed, personally directed, and otherwise run by members of the gentler sex. Florence R. Fennyvessey is the guiding genius of the Strand, a large downtown picture palace. The Jefferson, one of the larger neighborhood houses, has been managed by Mrs. Briggs for a long time.

ALL EXCHANGES COMBINE ON LOAN FILMS

Capital City Film Men Form Committee to Handle the Short Subjects Boosting Liberty Bond Sales

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON.—All of the Fourth Liberty Loan prints in this territory are to be handled through a central booking agency. Oscar A. Morgan, manager of the Famous Players Exchange in this city, is responsible for this plan. Mr. Morgan, live wire secretary of the Washington Film Managers' Association, found that some little confusion was being experienced in the individual exchanges in the handling of these prints. The managers of the other exchanges were called upon, and it was agreed that the simplest method would be to appoint some of the bookers to a committee to handle the whole problem.

"Jerry" Payne and Albert C. Eckhardt, bookers for the Famous Players Exchange, and Arthur Van Dyke, of the Greater Vitagraph, volunteered their services. To this committee will probably be added others, for the co-operation of all of the bookers in Washington is desired. Meetings of the bookers have been held, and at these was presented the information necessary to the placing of the films from the various exchanges without confusion and doubling up of prints.

In speaking of this plan those interested declared that handling the films through a central booking committee would insure the greatest possible amount of publicity to each. The Liberty Loan Committee is anxious to show as many pictures in as many houses to as many people as it is possible to reach. The exchange managers and theatre men of this territory are going to do their utmost to meet the wishes of Uncle Sam in this respect.

Fruit Pits Will Help Win the War.

The Council of National Defense has enlisted the services of all state councils of defense in the campaign which the National Association of Motion Picture Industry is about to institute to bring about a fruit pit and nut shell saving to help provide material for the manufacture of charcoal for army gas masks. This information is contained in an official announcement of the United States Food Administration which has been informed that motion picture theatre owners in the Middle West have been giving "Peach Stone Matinees" that have resulted in the collection of such material, one house in Indiana obtaining four barrels of peach stones at one afternoon performance.

Takes Desk Space at General's Office.

D. F. O'Donnell, representative of the United Picture Theatres of America, Inc., and E. A. Crane, representing Hodkinson, have taken desk space at the local offices of the General Film Corporation, the latter having some time ago taken over the actual distribution of the pictures handled by these two organizations.

Phillips Takes Over the Florida Theatre.

Lawrence Phillips, of the Staunton Theatre, has again taken control of the Florida Theatre, at Fifteenth and H streets, Northeast. For some time the latter house has been operated by Morris Strunsky.

Payette Presented with Military Watch.

John Payette, former member of the film fraternity here, is the proud possessor of a handsome Waltham military watch, equipped with a khaki nonfuss strap, presented to him by the managers and office executives of the Grandall Amusement Company. Private Payette was one of the most popular of film men, and the Grandall outfit worked up this little surprise for him. A second surprise was the presentation speech by Mr. Grandall. It is declared that he practiced this bit of oratory for a week before trying it out on Payette. This latest recruit to the army is acting as sergeant major at the engineer camp, Camp Humphreys, Va.

Cummins Buys "The Submarine Eye."

Samuel Cummins, 811 E street northwest, announces that he has purchased the Williamson Brothers' underwater picture, "The Submarine Eye," for this territory. This feature will be put out as a road show at top prices, Mr. Cummins says. The price for "The Submarine Eye," Mr. Cummins reports, is in the neighborhood of $6,000, and will open in his territory after a big advertising campaign. He controls Delaware, Maryland, District of Columbia, Virginia and North Carolina. Mr. Cummins also controls "Enlighten Thy Daughter" and "Birth."

$100,000 for Liberty Theatres.

The War Department has authorized the expenditure of more than $100,000 in the erection of Liberty theatres at Camp Wheeler and Camp Hancock in Georgia, and Camp Wadsworth in South Carolina. The Construction Division of the War Department has the matter in charge, and will erect theatres, similar to those previously built in other camps, at a cost of $38,700 each. Instructions are to begin the work on the theatres at once.

Influenza Orders Affect Bookings.

The motion picture business in this territory is in a state of great excitement due to the prevalence of Spanish influenza and the consequent quarantines established in a number of cities and towns. Quite a number of telegrams have been coming into the local exchanges canceling bookings, and the industry is suffering a considerable loss.

Newark, Del., Fredericksburg, Va., Camp Meade, Md., and Wilmington, N. C., are a few of the many places sending out "stop shows" notices. In many instances no dates are set for the reopening of the houses. The order closing the theatres closes also the schools and other public places of assembly.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

Theatres Aid in Checking Influenza.

WHILE the influenza epidemic which has secured such a lamentable hold in some of the Eastern and Northern cities has not yet done much harm in Cincinnati, local authorities are doing everything in their power to forestall the appearance of the disease in force. The moving picture houses, both for their own protection and as a measure of co-operation with the health authorities, are flashing on their screens warnings to persons suffering with grip or from any symtom of Spanish influenza to remain away from the theatres and other crowded places, isolating themselves voluntarily in their homes as far as possible. Across the river in Newport, Ky., where thousands of people live who work and find their amusement in Cincinnati, the disease has become more or less prevalent, and the authorities there are considering closing the Newport picture houses in order to prevent further spread of the trouble.

Cincinnati Film Men Pushing Loan.

The patriotic work of boosting the Fourth Liberty Loan over the top in the Cincinnati district has naturally engaged much of the attention of moving picture men, as well as of their audiences. Several representative exhibitors and film men are actively engaged in soliciting subscriptions to the loan and in otherwise assisting the teams actually in the drive; while all of the theatres, as usual, are freely giving the use of their screens to messages which have their effect on the public, urging full support of the loan, and setting forth the reasons why.

Hess Succeeds Serkowich.

The exhibitors and film men affiliated, respectively, with the Moving Picture Exhibitors' League of the Chamber of Commerce and the Associated Film Exchanges of the Chamber of Commerce welcomed recently a new secretary who succeeds H. Serkowich, now a lieutenant in the navy, in his work as an officer of these organizations. The new man is Beecher E. Hess, formerly an assistant to Mr. Serkowich, and more lately engaged in similar work in Indianapolis and Lincoln, Ill., where he broadened his experience in conducting the affairs of business organizations. It is worth noting also, as an additional bit of evidence of the way the war is taking men in or connected with the industry, that Carl B. Adams, formerly an assistant to Secretary Serkowich, and more recently editor of a local photoplay journal, has given up his work to join the Students' Army Training Corps at the University of Cincinnati.

Close Theatres to Soldiers.

Chillicoth, Ohio.—In order to prevent the further spread of epidemics of bronchitis and coryza at Camp Sherman, and to stamp out these diseases, the medical authorities have forbidden soldiers to go into moving picture theatres in the town. The camp picture shows have also been closed on the recommendation of the medical officers, as well as other places where large numbers of men gather.

Portland News Letter

By I. Leesee Cohen, The Evening Telegram, Portland, Ore.

Boosts "Joan, the Woman," with a Parade.

CARL MARQUARD, the new manager of the Globe, put on "Joan, the Woman," for a second run. He boosted it on opening day with a parade. Thirty musicians of the Marine Band led the procession, followed by a number of the Marines. Then came a beautiful float, with Joan in armor as the central figure, and Red Cross nurses attending. Following came the Boy Scouts. They did a big business with it, really "turning 'em away."

Hill Made Film Division Manager.

C. M. Hill, local manager of the Paramount, has been appointed district manager of the Motion Picture Division of the Committee on Public Information, and is busy distributing and routing the Liberty Loan pictures.

Woman Exhibitor Visits Portland.

Mrs. H. B. Leiter, of Leiter & Meyers, owners of the Arcade and Star theatres of LaGrande, visited Portland to book the new productions. Mrs. Leiter has the entire burden of managership now, as Mr. Meyers has joined the colors. She says that owing to the big price for wheat that business in LaGrande is keeping up despite the fact that almost all the young men have joined the army or navy.

Exhibitor Notes.

A new house is being built in Klamath Falls, Ore., by L. Jacobs. It is to seat 600, and be equipped with everything modern.

Arnold and Schwartz have just opened a new theatre in Toledo, Ore.

Ed. Myrick, efficient manager of the Liberty Theatre, and who underwent an operation in a local hospital, is on the street again, but walking with crutches. He is not sufficiently recovered to be back at his desk.

John Hamrick, owner and manager of the Rex Theatre, of Seattle, is in town with Paul Smith's "Fall of the Barbary Coast," for which he bought the Seattle and Portland rights. It showed four weeks in Seattle to big business, and will run here at the Star for two weeks.

FRENCH FOREIGN LEGION AT THE ISIS

Famous Force of Fighting Foreigners Speak in Aid of Loan at Big Kansas City Picture House

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE French Foreign Legion, which arrived in Kansas City, September 27, were present at the matinee performance at the Isis Theatre, Thirty-fifth street and Troost avenue, for the purpose of making a talk on the Fourth Liberty Loan. The house was packed to its capacity. Prior to the public meeting at the Isis a parade was held in the downtown district. Mr. Curtis, manager of the Doric Theatre, incorporated the parade in his Doric News Weekly, which was shown at the close of the news reel Saturday night, September 28.

Exchangemen Combine on Loan Films.

Managers of the various local exchanges met the morning of September 28 for the purpose of devising the best method of exhibiting the Liberty Loan films. Seventy-five different subjects in all are being handled by Metro, Vitagraph, Paramount - Artcraft, Goldwyn, Select, Pathe, Mutual, Fox, General and the First National Exhibitors' Circuit. At the meeting arrangements were made to follow out the general program arranged by the distributors throughout this territory, to route the film so that each exhibitor will have only one Liberty Loan film a day, and every exhibitor will have one every day of the campaign, which ends October 19.

Will Invest Week's Proceeds in Bonds.

All exhibitors in this territory seem to be doing their utmost to co-operate in putting over the Liberty Loan drive. Frank Newman, proprietor of the Royal and Regent theatres, of this city, and also of the Butterfly Theatre, of Milwaukee, Wis., and the Fourth Street Theatre, Moberly, Mo., has offered to invest the gross proceeds from the four theatres for the first week of the campaign in Liberty Bonds.

George Mantzke Visits Kansas City.

George Mantzke, brother of I. F. Mantzke, manager of the Mutual Exchange in Kansas City, was in Kansas City this week. Mr. Mantzke is in the Aviation Corps, Ft. Sill, Okla., and is known among film men as one time manager of two of the leading theatres in the state of Minnesota.

Reduces Price for Censoring Scenics.

The Kansas State Board of Censorship has announced that the price for censoring films of educational value, including scenic and travelogue pictures, will be reduced from $2 to $1 per reel. However, it is not fully understood whether a reduction will be made in the charge for censoring news weeklies.

Kansas City Exchange Notes.

W. E. Truog, manager of the World Film Corporation, Kansas City office, has procured four prints of "America's Answer" and is making arrangements to secure an additional one. On pre-released bookings the programs are already scheduled to work practically without interruption.

Ensign Howard Jamison, formerly assistant manager of the Kansas City office of Pathe, expects to obtain a two weeks' furlough about the middle of October and spend it in Kansas City, according to word received by C. S. Edwards, Jr., manager of the Kleine-Edison office.

J. H. Way, cashier for the Kleine-Edison office, is being succeeded by Miss Horn, of the Federal Reserve Bank.

S. J. Baker, for some time past city censor, is taking over the management of the First National Exhibitors' Circuit for Missouri, with offices in St. Louis. Henry Goldman, formerly assistant manager, will take Mr. Baker's place. Assistant manager will be Eugene Flynn.

E. McAvoy, traveling for the Mutual Film Corporation out of Kansas City, reports good business throughout the territory of Kansas, Missouri and Northeastern Oklahoma. Mr. McAvoy is the proud and hapyy father of a baby boy; weight, 12 pounds. Earl, Jr., is expected to follow in his father's footsteps as a live film man.

J. P. Moore, Fox Kansas City representative, who was recently injured in an automobile accident between Deepwater and Clinton, Mo., returned to work Monday, September 23, and is now covering his old territory in Missouri.

J. E. Storey, manager of the Pathe Exchange, Kansas City, returned September 29 from a ten days' trip to the home office in New York City.

Sergeant Milton Feld, of the Quartermasters Department, Camp McArthur, Texas, and formerly manager of the Kansas City branch of the Universal Film Corporation, is in Kansas City on a ten days' furlough.

The Standard Film Corporation has secured the distributing rights on "How Stars Twinkle Away from the Studio" for Missouri and Kansas. Ben Shlyen, who has been with the Standard for some time in a number of different capacities, has taken charge of the advertising, formerly handled by R. E. Tannehill. The Standard is handling the distribution of the current issues of the Educational Film Corporation.

E. W. Green has resigned his position with the Triangle Film Corporation, Kansas City office, after almost two years' service with the company. Mr. Green expects to be called into service shortly.

W. B. Towne, president of the W. B. Towne Photoplay Company, with headquarters in St. Louis, was in Kansas City for about a week's time, leaving a few days ago for St. Louis, where he will stop en route and go on immediately to New York.

C. P. Anderson, well known to distributors in Kansas, Missouri and Oklahoma, is now sales manager of the Kansas City Machine and Supply Company, Inc., and has been properly initiated into his new situation by very active business. Such a large number of films are to be used in connection with the Liberty Loan campaign, that it has been necessary for the company to install a large number of projection machines in the auditoriums of legitimate theatres.

Theatre Notes.

Cody, Neb.—H. L. Childers will soon open his picture show for business.

Central City, Neb.—C. E. Margui, manager of the Martha-Eleen Auditorium, has purchased the equipment of the Empress Theatre from C. E. McDonald.

Galveston, Texas.—W. O. Williamson has presented a petition to remodel the Star Theatre at 2515 Market street into a motion picture and vaudeville house.

Humble, Texas.—The Dixie Theatre has opened under the management of I. S. Cash.

Houston, Texas.—Ben Johns has resigned as manager of the Prince Theatre, and John Eisert, city editor of the Houston Press, will take his place.

Mt. Hope, Kan.—John Releford has purchased the picture show at this place.

Nickerson, Kan.—John Beck is offering the Gem Theatre for sale.

Pittsburg, Kan.—E. E. Frazier will open the Grand Theatre soon.

Bauxite, Ark.—Jack Parsons is manager of the new theatre which was just recently opened.

Edina, Mo.—Lum McDaniel will conduct a picture show in the brick building on the south side of the square every Saturday evening.

St. Joseph, Mo.—William P. Cuff, manager of the Royal Theatre, has leased the Majestic Opera House and the Empire motion picture theatre at Chillicothe, Mo., and will take charge immediately.

Lawton, Okla.—A $60,000 theatre is under construction here.

Oklahoma City, Okla.—The Folly Theatre at 125 West Grand avenue is open again, after being closed most of the summer for remodeling.

The Star Theatre, Gallatin, Mo., has changed hands, J. F. Courter having disposed of his interests to J. L. Binney. This change of management goes into effect October 1.

B. C. Dyer, proprietor of the Lyric Theatre at Frontenac, Kansas, has sold his interests to Klock & Daly, of Pittsburgh, Kan.

Roy Crawford, of the Majestic Theatre, Topeka, Kan., has recently installed a new Power 6B machine.

Dyke, Iowa.—Will Lynn has taken over the opera house lease from Cal Huntsinger and is running a moving picture show.

Rembrandt, Iowa.—A number of business men have purchased the Caskey Theatre and leased it to E. N. Hesla, who will operate a motion picture show.

Baynard, Neb.—The new motion picture house has been opened for business.

Winona, Minn.—Harry Rolbeicki is the owner of the new theatre to be built at Broadway and High Forest avenues.

Kirksville, Mo.—The Harrington Theatre, one of the oldest and largest theatres in the city, was recently destroyed by fire.

Fredrick, Ga.—C. B. Greever has bought the equipment and fixtures of the Gem theatre from L. A. Harrell.

San Antonio, Tex.—The Liberty Theatre was recently destroyed by fire at a loss of $5,000.

Topeka, Kan.—The Cozy Theatre will be remodeled and rebuilt to twice its present size.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Cambria Theatre Changes Hands.

THE Cambria Theatre at Twenty-fifth and Cambria streets, was transferred last week by Harry Green to George Naudasher for a consideration given as nominal and mortgages of $30,000. The building is erected on a lot 124 by 60 feet, and is assessed at $15,000.

Murphy Does a Little Singing.

Joseph Murphy, manager of the Family Theatre, treated his patrons to some patriotic singing, when he personally headed a quartette of singers last week at his theatre in order to create additional interest in behalf of the Fourth Liberty Loan.

Philadelphia Briefs.

Charles Henschell, formerly of the Artcraft and Paramount exchange, has been appointed branch manager of the W. W. Hodkinson's Service which is being released through the General Film Company's office.

Herbert Givin, formerly manager of the Goldwyn Exchange, will take charge of the United Exhibitors' Booking Association beginning September 23, and will make his headquarters in the office of the General Film Company.

Owing to the stringent rules and restrictions having been placed on building the plans for the new theatre recently formulated by the Stanley Company, for a new Stanley Theatre, will not be carried out until after the war.

J. J. Goodstein, of the Palm Theatre, has spent a considerable amount in making improvements during the past summer and has also installed a Seeberg organ. Mr. Goodstein will shortly make a tour of the Middle West states with his newly acquired production, "The Finger of Justice."

The Keystone Distributing Corporation announces that it has secured the state rights for the Houdini serial.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used In Trade

In This Issue

Cover Portrait of Miss Evelyn Greeley, whose Pictures are Available for Export Through Inter-Ocean Film Corporation.

New Desmonds for Robertson-Cole
"Wives of Men" for Inter-Ocean
Screen Classics Get Good Start
Platform of the International Section
Says Government Must Help
Film Industry Grows Rapidly in Japan
Editorials
Knitting the English-Speaking World
Houdini Serial Big Plum for Export
Film Trade Difficulties in the Orient
British News Letter
Indian News Letter
Australasian News Letter
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Inter-Ocean Film Corp.
Goldwyn Pictures Corp.
Expert & Import Film Co., Inc.
David P. Howells
Mr. U. Ono
John Olsen & Co.
Compania Cinematographica Pinfildi
L. H. Allen
J. Frank Brockliss, Inc.

Each Issue of the International Export and Import Section Designed to Add to the Sum Total of the Exporter's Knowledge.

The MARKS OF BETTER MOTION PICTURES

YOUR patrons will never count that hour wasted or a disappointment when you show them a **Paramount** or **Artcraft** Picture. Bringing to your city the greatest dramatic talent of screen and stage, Paramount and Artcraft pictures give you the photo-play at the apex of its development.

They are the **better** pictures of the motion picture art—supreme in their stars, great in their stories, and perfect in their mounting and direction. And they are marked **Paramount** or **Artcraft** to identify them to you—as your kind of picture.

Paramount and Artcraft pictures are shown in thousands of the better-class theatres all over the world. Because these theatres know that public patronage is quickly won and permanently maintained by showing pictures of quality and character.

Paramount and Artcraft Motion Pictures

Three Ways to Tell your patrons you show Paramount and Artcraft Motion Pictures

one—by using these trade-marks or names in the advertisements of your local theatres.

two—by using these trade-marks or names on the front of the theatre or in the lobby.

three—by showing these trade-marks or names on the screen inside the theatre.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

Along this quaintly peopled street in SHANGHAI, CHINA, moving pictures are being *sold in the English language.*

NEW DESMONDS FOR ROBERTSON-COLE

World Rights on Eight Pictures About to Be Made Secured by Big Export Firm

DEAL THRU JESSE D. HAMPTON

Kerrigan Pictures For Territory Outside United States Also Landed—Extensive Exploitation of Martin Johnson Cannibal Series

A close working alliance between the production interests represented by Jesse D. Hampton, who has been spectacularly active in the moving picture field for some time, and the Robertson-Cole Company is suggested in announcements emanating from the Robertson-Cole offices within the past few days. Contracts have been signed between Mr. Hampton and Robertson-Cole for the control by the latter company o fthe world rights to eight new William Desmond pictures, production of which is to be begun in Los Angeles within the next month.. Mr. Hampton has also turned over to Robertson-Cole the sales rights on all the Warren Kerrigan pictures which he controls for all territory excepting the United States.

The Desmond deal is particularly interesting in view of the popularity which the star achieved for himself during his long engagement with the Triangle organization, and because the rights given the Robertson-Cole Company are for the entire world and not merely for the foreign markets. Mr. Desmond himself has been in the East some time in consultation with Mr. Hampton and others concerning the new plan under which he will make his own pictures. He will leave for the Coast soon, taking a number of people with him.

The Robertson-Cole activities in "selling the wide world" are likely to be well under way, however, before the first Desmond picture is ready because of the company's control of the world rights on the unusual pictures entitled "Martin Johnson's Cannibals of the South Seas." These pictures are the ones which were used at the Rivoli, New York City, some time ago, for a week's run. As planned for distribution by Robertson-Cole Company, the pictures will probably constitute a number of big features, each one of which will have fully as much interest as the one shown in the big New York playhouse.

"WIVES OF MEN" FOR INTER-OCEAN

Contract With Nathan Hirsch Just Signed for World Rights on Big Feature

SCORED SUCCESS AT CASINO

Interesting Gossip on Street Concerns Expected Arrival at Firm's New York Office of Unusual War Subject Recently Made Abroad.

An important deal announced in the New York export film colony within the past days is one between Nathan Hirsch, of the Pioneer Film Corporation, and the Inter-Ocean Film Corporation, and places with the latter company the foreign sales rights of "Wives of Men," the big special production owned by Mr. Hirsch which recently played so successfully at the Casino Theater, New York City. With the final contracts signed, it develops that Mr. Cromelin, president of the Inter-Ocean, was so favorably impressed with the picture that the deal for it in the foreign field was practically closed twenty-four hours after Mr. Cromelin witnessed its presentation at the Casino.

Another big deal just closed by the Inter-Ocean takes in the Anita King, Kathleen Clifford and Jackie Saunders' five-reel productions; these pictures are successful in domestic markets as "Plaza Pictures."

The record Speer Carbon item since Inter-Ocean took over the foreign agency, comes in the announcement by Eugene H. Kaufman, office and accessory manager of Inter-Ocean, of the sale of 149,000 carbons this week to New Zealand and Australia.

The addition of the Burlingham Travel Series and the placement in Argentina, Uruguay and Paraguay of a large list of American features, including "Not Guilty," "The Manx-Man," "The Question," "Whither Thou Goest," "The Struggle," "Man of Bronze" and the serial, "Perils of Our Girl Reporters," constitutes the balance of current Inter-Ocean news.

Another probability of the not far-distant future is that a great English war feature, of a novelty sort, will shortly be shipped by London Inter-Ocean to New York Inter-Ocean for intensive American exploitation. Last, but not least, is the report, corroborated, but lacking details, that the New York house will shortly change from the purchase of foreign rights to complete world rights.

SCREEN CLASSICS GET GOOD START

J. Frank Brockliss Foreign Offices Report Quick Sales That Show Great Promise

OTHER IMPORTANT TURNOVERS

Co-operative, of Sydney, Contract for Billy West Output for Australia, New Zealand, and Tasmania—Leah Baird Serial Moving.

Advices by cable and letter from the various foreign branches of the J. Frank Brockliss, Inc., organization during the past few days indicate that the Metro Screen Classics, recently added to the Brockliss product, are destined to establish new records in foreign rights sales.

Among the first allottment of features were "Blue Jeans," with Viola Dana; "Million Dollar Dollies," with the Dolly Sisters, and "Revelation," with Nazimova.

The following are other recent deals of importance:

The entire Billy West rights for Australia, New Zealand and Tasmania to the Co-operative Film Exchanges, of Sydney, Australia. The rights to the Rita Jolivet super-production, "Lest We Forget," were acquired by the North American Motion Pictures, Inc., of Buenos Aires, Argentina, for the territory of Porto Rico, Venezuela and Santo Domingo. "Wolves of Kultur," the new Leah Baird serial, to the Co-operative Film Corporation, of Sydney, for Australia, New Zealand and Tasmania, and to the African Film Trust, of Cape Town, for all the South African territory and the entire Far East, including Japan, China, India, Straight Settlements, Philippines, Java, Ceylon, Burma, Britain, all of South America, Egypt and Scandinavia.

The rights on the Griffith production, "Intolerance," for Egypt and Holland, and on the Wharton serial, "The Eagle's Eye," for France, Chile, Peru, Bolivia, Ecuador.

Lillian Walker production, "A Grain of Dust," for Great Britain, and the following four special productions, "The Cast-Off," "Men," "The Finger of Justice" and "Raffles, the Amateur Cracksman," for Chile, Peru, Bolivia and Ecuador.

"Those Who Pay" has been sold for India, Burma, Ceylon, Greece and Egypt; "The Accidental Honeymoon," for Great Britain, and "The Lust of the Ages," another Lillian Walker production, for Argentina, Paraguay and Uruguay.

More Specialized Help

Dedicated to the special purpose of exploiting motion pictures in *every corner of the universe where the English language has been adopted as the preferred means of communication in trade,* the first INTERNATIONAL EXPORT and IMPORT SECTION of the MOVING PICTURE WORLD this week makes its bow.

For years the MOVING PICTURE WORLD has been the most powerful medium at hand for the distribution of pictures in foreign countries where English is the commercial language. Its circulation, almost from the inception of the publication, has been remarkable in its scope, reaching practically the entire civilized world. Up until the present time, however, no determined efforts have been made by the MOVING PICTURE WORLD to weld into that very desirable close community the tremendous buying interests which are represented by this considerable foreign circulation and the film producing centers of the world.

Following the plan of what may be said to be a mere development of policy, which is inaugurated with this issue, the MOVING PICTURE WORLD will henceforth, at regular monthly intervals, print a special section devoted to the exploitation of moving pictures and moving picture accessories in *every* locality where English is used as the commercial language.

This monthly INTERNATIONAL EXPORT and IMPORT SECTION of the MOVING PICTURE WORLD will be published as a part of the MOVING PICTURE WORLD in the issue bearing date of the Saturday nearest the fifteenth of each month.

Up-to-the-Minute News from the Remote Corners of the Globe

This special section will carry up-to-the-minute news letters from the principal buying and producing centers—Paris, London, Turin, Barcelona, Copenhagen, Stockholm, Calcutta, Sydney, Johannesburg, etc.; special articles on matters of export and import; all the news of the New York market that may be of particular interest to the foreign buyers and exhibitors; a conscientious resume of the buying, selling and exhibiting activities of the various foreign countries obtained through our own sources of information and the local trade press; discussions of shipping problems, custom house duties, consular regulations, copyright laws and the peculiarities in business dealing prevailing in the different territories; and, in a word, its columns will be open to any movement having as its aim the curtailment of abuses or the betterment of conditions in the import and export field.

It will be conducted by men who have made, and will continue to make, a study of export and import—a special staff, headed by F. G. Ortega and Randall M. White.

Although entirely independent in its editorial and business dealings, the policy of fairness that has distinguished the MOVING PICTURE WORLD from its foundation will be strictly adhered to. It will be the mouthpiece and straightforward defender, here and abroad, of the industry in general, and not of particular interests or groups.

About three years ago—on the first of January, 1916, to be exact—we started the publication of CINE-MUNDIAL, a monthly magazine dedicated to the defense and advancement of moving pictures in the Spanish and Portuguese-speaking world. Its mainstays were two interlocked ideas: That the United States had left behind all competitors in the art of entertaining by means of the screen; and that the United States was rapidly becoming the natural buying and selling center for most of the countries speaking the languages of Cervantes and Camoens.

For over a year CINE-MUNDIAL was an academic proposition, insofar as the American dealers and the Latin buyers were concerned. Our manufacturers, importers and brokers refused to take us seriously. Looking back over the first three years of CINE-MUNDIAL, however, the success achieved by American cinematography in Spain and her possessions, Portugal and her colonies, and all the Latin-American republics, as well as the plans of the U. S. Shipping Board, already bearing results, prove that we were right in both our contentions.

Recording the Pulse of New York —Greatest World Mart for Film

Whether the war ends to-morrow or five years hence, New York's position will not be challenged. It will be from now on the natural source of supply of all Latin-America; because there is no probability of our film output deteriorating and, because the United States will lead all nations as the principal buyer of all Latin-American products.

That venture, the launching of a publication in Spanish and Portuguese based on the assumption that the time was ripe for closer intercourse between the countries of North, Central and South America, was ahead of the times.

No such distinction can be claimed for this new departure.

There will be no pioneering or missionary work on our part in connection with it.

When the first issue of CINE-MUNDIAL came off the press, the American manufacturers were represented by about 7% of the film shown in the markets our publication was intended to cover—and most of this 7% was old, second-hand stuff. To-day we have left the French, Italian, Spanish and Scandinavian producers far behind in Spain, Portugal and their possessions, and 90% of the film exhibited in Latin-America is shipped directly from New York.

The International Section of the MOVING PICTURE WORLD starts on a radically different basis.

We are supplying to-day over 80% of the film exhibited in the English-speaking world, the countries that have adopted English as their commercial language, and those where it may be used without much risk for business transactions.

Therefore, we cannot in justice claim that this International Section of the MOVING PICTURE WORLD represents, even in the most remote way, a pioneering effort.

We simply come to fill a want that has been felt for the past two years.

And the only excuse we have to offer for not having kept abreast of the times is the rapid changes in an embryonic and complicated industry that in most cases are difficult to follow, much less anticipate.

It can be stated, on a conservative estimate, *that 80% of the film shown at the present time throughout the world* (barring enemy countries, of course) *bears an American trade mark.*

We supply direct from New York an overwhelming proportion of the pictures exhibited in Great Britain, Spain, Holland, Switzerland, Russia, France, Egypt, South Africa, Australia, New Zealand, China, Japan, India, Portugal, the twenty-one Latin-American republics; and a very substantial share of those exhibited in Italy and her possessions and the Scandinavian countries—the whole allied and neutral commercial world, in fact.

The commanding position of New York in the film world is unique. It has never been held by any other city. It cannot be seriously compared with that of Paris, London, Turin, Barcelona or Berlin before the war.

As a reminder that there is nothing ex-cathedra in the statements we are making, it will not be amiss to mention the names of the producers and dealers handling the world markets from New York:

Fox Film Corporation; Goldwyn Pictures Corporation; Universal Film Manufacturing Company; Famous Players-Lasky Corporation; First National Exhibitors' Circuit, Inc.; Metro Pictures Corporation; Triangle Pictures Corporation; World Film Corporation; Mutual Film Corporation; Select Pictures Corporation; William A. Brady; American Film Company; Selig Polyscope Company; Essanay Film Mfg. Co. (part); Pathe Exchange, Inc. (part); Vitagraph company; Epoch Film Company; Harper Film Company; W. H. Productions Co.; J. Frank Brockliss, Inc.; Inter-Ocean Film Corporation; Robertson-Cole Co.; Reginald Warde; Export & Import Film Co.; Bengar Pictures, Inc.; Windmill Motion Picture Corporation; William Vogel Productions, Inc.; Western Import Company; David P. Howells; Trans-Russian Film Corporation; Piedmont Pictures Corporation; Miles & Manheimer; Gillespie Bros. & Co.; L. H. Allen; Arrow Film Corporation; Popular Pictures Corporation; Rojas-Randall & Co.; Hiller & Wilk; David W. Russel; Chester Beecroft.

In the foregoing list are *not* included the manufacturers of projection machines and accessories and the numerous brokers and dealers, with headquarters in New York, supplying the needs of limited markets. The only names mentioned are those of exporters handling world rights.

To Promote a Friendly Interest Between Exhibitors and Manufacturers

The MOVING PICTURE WORLD, as the oldest, most reliable and broadest moving picture trade paper published in the United States, circulates at the present time, outside of North America, in the following countries:

India, Japan, China, Strait Settlements, Australia, Russia, Norway, Sweden, Denmark, Holland, Switzerland, France and French Possessions, Italy, Great Britain, New Zealand, South Africa.

Although it may be stated without exaggeration that the MOVING PICTURE WORLD reaches every *buyer,* large or small, in the above-mentioned countries, our aim is to secure, through the medium of this International Section, as close a contact with the English-speaking *exhibitor* as we have already established with those of this country and, through CINE-MUNDIAL, those of the Spanish and Portuguese-speaking world. With this end in view, an intensive propaganda campaign has already been initiated.

Owing to our predominating circulation in the United States and Canada and to the fact that we are also covering in a very thorough fashion the trade of the English-speaking world in general, our International Section will offer to all foreign producers and dealers an effective vehicle for advertising purposes.

The shot of Sarajevo marked the official *ending of the shop* (the middleman) as the dominant element in business and inaugurated *the preponderance of the factory.*

The country that supplies the needs of America—both hemispheres—will be the leading commercial country of the future.

And our factories are bound to be supreme, not because of any superior ability, but on account of their enormous natural markets.

In Line with the Trend of the Times and Looking to the Future

Charles Pathe said: "Moving pictures are 10% art and 90% capital." This is the reason France, Italy, Spain, Great Britain and other countries, despite their deeper artistic traditions, cannot offer any serious competition to us in the realm of cinematography.

And the trend of the times being to eliminate waste and to bring producers and consumers into the closest possible relation, *New York has logically become and will remain the hub of the film import and export activities of the world.*

There is absolutely no other market that offers the quality and the quantity and facilities found in New York by all foreign film buyers; there is no other market that even approaches New York in film buying power.

The International Section of the MOVING PICTURE WORLD will strive to acquaint the American exhibitor and buyer with the doings of the foreign producers, and will exert all its influence to bring together the foreign English-speaking exhibitor and buyer and the American manufacturers and exporters.

Chalmers Publishing Co.

John F. Chalmers

Vice President and General Manager

SAYS GOVERNMENT MUST ASSIST

Wide and Desirable Distribution of American-Made Film in Foreign Field Is Being Hampered Needlessly by Involved Regulations That Delay Shipment and Make Product of Neglible Value When It Reaches Its Appointed Destination.

INDUSTRY'S GOLDEN OPPORTUNITY AT HAND

Well-Known Exporter Makes Constructive Criticism, Calling for Real Awakening to Importance of Genuine Co-operation.

By David P. Howells.

THE time has come when the closest co-operation from the Government is necessary if America is to hold her place in the world film market. American film manufacturers and exporters are working hand in hand to secure the universal popularity of American pictures and bring about a closer and more intelligent understanding between dealers in this country and those in foreign lands, but against the obstacles encountered at

present they can do little to attain this object. The Government must come to their rescue.

The chief assistance needed from the Government at this time is in the matter of export regulations, and the rapid solving of censorship problems; both should be made as easy as is consistent with the times. There seems to be no reason why a rigid censorship should be maintained on films intended for the Allies and such neutrals as are not in direct communication with the enemy. For instance, the Dutch East Indies and countries of South America are so far removed from contact with Germany that probably the loss of time and money caused through the censoring of pictures intended for these countries have not been even partially compensated for by the good accomplished.

One simple solution of the whole matter would be the use of some such scheme as was employed in England during the early days of the war. There each exporter was carefully investigated, and, when found to be satisfactory, was licensed to ship film for a period of three months, at the conclusion of which time he was obliged to renew his license and was again submitted to an investigation. This system would probably secure more certain results than the one now in force. Certainly it would be less expensive and would result in fewer delays—delays are more disastrous to moving pictures than to any commodity of general commerce, for it is obvious that unless the supply reaches the consumer at regular intervals great hardships are worked on the circuits of theatres depending on them.

The delays in receiving licenses for shipments to neutrals are proving almost fatal to the business in those countries. After losing from two to four weeks in inspections by censors of the customs, the navy, the army, the Intelligence departments and the Public Information Committee, we are then subjected to a month's delay or more in receiving the licenses. Applications for picture licenses are treated in the same manner as those of all other articles for export, no recognition being given to the fact that often the entire value of the film depends upon its immediate presentation. The pictures are really a form of news dealing with the current subjects, and their value depends almost as much upon the time of presentation as upon the theme of the picture. At this particular time nearly all pictures deal with current questions, the greater part of them being propaganda subjects intended to encourage the Allies and to persuade neutrals of the righteousness of the Allied cause by showing up the enemy in his true light. This particularly applies to news-weeklies. We have instances of news-weeklies and other propaganda pictures for which licenses were solicited last June which are still being held up in this country.

A solution of this difficulty could be effected by giving film licenses preferential treatment on the ground of their importance in propaganda work. In addition some one with a sympathetic understanding of the peculiarities of the film business should be appointed to have this matter in hand instead of turning it over to those who have no knowledge of the business and no sympathy with the propaganda plans of the Government being worked out by the Public Information Committee.

The film business in practically all the foreign countries is in a healthy condition. People there want to deal in New York for American-made pictures, which are easily the most popular in the world. Maintaining New York as the film centre of the world is entirely up to Americans. Failure to avail ourselves of the great opportunities of the present can be blamed on no one but ourselves. An intelligent, broad-minded policy on the part of the Government, with a consideration and regard for the present problems and difficulties of film men at home, as well as foreign consumers, will turn the trick.

In this time of crisis, when we are trying to get a more secure footing in foreign markets, it is well for American picture men to remember that they cannot "Broadway-ize" people abroad with a few minutes' conversation between boats. The methods of conducting business in use in the various nations are probably a survival of those which have proved most practicable, and with such methods as a foundation a better system may gradually be built. A too frequent mistake of American business men abroad (especially on their first trip) is to minimize the virtues and accomplishments of the people they are visiting and to advertise the fact that in their opinion anything not done according to Broadway methods is not worthy of consideration. The time has come for us to use new discretion in these matters, as well as get together—Government, manufacturer and exporter—and with one big boost carry our pictures to the foreign markets, which are waiting with open arms to receive them.

FILM INDUSTRY GROWS RAPIDLY IN JAPAN

American-Made Pictures Most Popular of Imported Product, But Native Subjects Have Edge on the Market—One Company Big Producer.

The fact that Japan uses American-made motion pictures to the amount of between 40 to 45 per cent. of its total present consumption, conclusively proves that the United States has a distinct outlet for its film product in "The Land of the Rising Sun." Then(too, the proportion of American productions to other than native films is so overwhelming that the hold of the United States on the film trade of Japan only serves to confirm the oft-quoted truth that the motion picture art is distinctly of America. When we quote percentages and give details in this article, we have as authority U. Ono, American representative of the Nippon Katsudo-Shasin Kaisha, the largest film concern in Japan, not only as manufacturers and as exhibitors and theatre-owners, but also as distributors and buyers—at present the exclusive right-holders to the releases of Paramount, Metro, Triangle, World, Fox, Pathe, Vitagraph, Paralta, Selznick, Mutual, together with no small number of independently released features. It is Mr. Ono, therefore, that proportions about 50 per cent. of the Japanese bookings and exhibitions to native manufactures, about forty-five per cent. to American pictures and the remaining five per cent. to European brands, mostly French, Italian and Danish.

This, of course, has not long been the scale of proportions. Only a few years ago, the figures in the case of American and European films were exactly the reverse. In those days, such was the obtuseness of the American manufacturers, that foreign business was spurned and all Japan had any chance of seeing were "cowboy" films, even those being furnished through England. The war, however, weaved such complications that, quite as in the case of Latin-America, Japan was at first compelled, and having tasted, then eagerly welcomed American pictures. Though the war also stimulated the making of native pictures in Japan, this industry had already been given birth there before the coming of hostilities in Europe. Today, however, the Nippon Katsudo-Shasin Kaisha not only use over 300,000 feet of negative and positive raw stock per month, all from Eastman and bought in this country, but also operate three studios, equipped with electrical paraphernalia identical with our own, and regularly employ a studio force, including all hands, from actors down to scene-shifters, numbering over four hundred.

Home-made productions are, needless to state, popular with about eighty per cent. of the theatregoers. This is a considerable

(*Continued on page 426.*)

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, NOVEMBER 16, 1918.

Advertising forms close Monday, November 4.

That Worrisome Question of Pirating in London

Disregarding the "Personal" mark, and at the risk of incurring Mr. Tippett's displeasure, we are going to publish for the good of the industry a letter received from him at this office a few hours before going to press. The points brought out by the head of the Trans-Atlantic Film Co., Ltd., should be carefully studied by all manufacturers and exporters operating, or planning to operate, throughout the international markets.

London, Sept. 16, 1918.

Moving Picture World,
516 Fifth Avenue,
New York, U. S. A.

Dear Sirs:—A year or so ago we had some correspondence regarding the question of the legal exportation of film from this side, duping, etc., and I believe we had a difference of opinion, although in your last letter you were kind enough to defer to my decision in the matter.

I see now that according to your issue of August 24, page 1126, the Moving Picture World and myself see the question through the same glasses, as in the article headed "Warning to Exporters and Producers," referring to a Mr. Arch G. Kent's views in this connection, you state, among other things, as follows:—

We all know that this state of affairs cannot be eliminated by legislation. As a matter of fact, even in this country the laws are very lax in their application to the film business. The same thing occurs abroad with the added disadvantage that, for weighty reasons of our own, we refused to sign the international agreement on copyrights formulated by the Berne Convention, and find ourselves to-day entirely unprotected in most foreign countries.

I have always maintained, and certainly ought to know what I am talking about, that there is no law in England to cover the copyright of films. Why should there be? Laws are made for the benefit of a country's citizens. When an English manufacturer makes a film he usually sells the world rights here in London, and suffers but very little, if at all, from infringements.

I believe we were pioneers in opening foreign offices on the Continent, and we have only been in business getting on for six years. These abuses did not affect us until the Universal Film Mfg. Co. started to exploit the Far East and South America. The country was at war, and the only way relief could be obtained was through Parliament, but the British House of Lords and House of Commons were too busy with war questions to take up a matter which affected an American film firm, or all the American film firms put together, as far as that is concerned, so nothing could be done in that direction.

Under these conditions, the only way in which the Far East and South American markets can be operated in a satisfactory manner is by having the respective agents, when a film is sold on an exclusive basis, only guarantee that no copies of that particular subject will be sold from the home office, its agents or representatives.

For instance, how do we know that a customer who purchases one of our films through a branch office in Spain, Egypt, Russia, Scandinavia, etc., will not export same? We all know that it is only necessary to change the titles to suit a picture to any foreign country.

Another thing—if American manufacturers would supply their foreign offices with their productions simultaneously, the same as they make a release in America on a certain date, they could stop these abuses.

I trust you will pardon me for taking up so much of your time with a question of this character. Still, it is an important one, and one on which the Moving Picture World should be well and properly informed, and I feel you will believe I certainly should have some accurate knowledge of this matter.

With best wishes, I remain,
Sincerely yours,
J. V. TIPPETT.

Mr. Tippett is perfectly right in his statement of conditions as they exist at present in Great Britain, but, in our judgment, his proposed method for solving the problem is too one-sided: it offers no real relief to the foreign buyer, whose interests it should be our business to safeguard.

In the interview recently published in these columns and referred to by Mr. Tippett, Arch G. Kent, the Havana impresario, recommended the following solution:

This is the time for the Export Division of the N. A. M. P. I. and the Film Exporters of America to take the logical course, and the only practical one, to exterminate this evil, by entering into a hard and fast agreement not to deal with any national or foreign concern that makes a practice of going outside its territory or of knowingly trading with parties guilty of such infringements. In a word, what I advocate is a commercial blacklist in the film business.

We still think that Mr. Kent was on the right track.

Is New York Handicapped by a New York Company?

The problem of film printing will come to the front for solution as soon as normal conditions are restored. Exporters with headquarters in New York, and most of the manufacturers themselves who have been handling the bulk of the export business from here, must make a combined effort to eliminate this handicap under which they are laboring.

Printing on American-made raw stock is done cheaper in Europe than in the United States. With the ½c. tax, which the exporters have been paying right along, although its legality seems doubtful, the difference in the cost of film printing is, for instance, as high as 1¼c. in favor of Great Britain.

Even without the tax, printing on the other side remains ¾ of a cent per foot lower than here.

The reason?

At this moment we can only think of one. The firm controlling the output of raw stock is protected in this country by a high tariff against foreign competition, and, naturally, has things pretty much its own way; it enjoys no such protection in Great Britain—thence lower prices.

The war has counteracted the effects of this disadvantage, but how about the future?

No better time than the present, when the industry in general, and the exporters in particular, are giving daily proofs of their value to the cause, to take the matter in hand with the earnestness it deserves and have the evil corrected.

There was a time, not so many years ago, when the Nordisk brand of pictures was supreme in every Spanish and Portuguese-speaking country. Its almost complete elimination from those markets is another proof of the fickleness of the public and of the failure in store for any amusement enterprise that believes to have attained perfection.

* * *

The Italian producers have sent delegates to South America in an attempt to recover those lost markets. One of these experts is reported to have made in Buenos Aires the following statement:

"There is no secret or anything new to us in American methods. Their technique is an open book to most Italian directors. We believe that our artistic standards are higher, but, if you insist upon obtaining the kind of pictures I see in your theatres, why, we will gladly supply them to you."

This is significant.

Argentina is to-day on the same cinematographic level as the United States. A success in New York is always a success in Buenos Aires. A failure here is also a failure there.

Will the Italian manufacturers be able to re-introduce their brands in this country through the South American backdoor?

* * *

Public opinion, public tastes, public manners, even public morals, will be create dand led in this country by the two millions of Americans fighting today on the soil of France. The future reserves a sad awakening for the stay-at-home fondly believing that his provincial thoughts and views will again find the same sympathetic echo in the heart of his returning soldier-friend. Suffering, bleeding, swapping "cooties," struggling and conquering shoulder to shoulder with men of all colors and nationalities, how is it possible to retain the old prejudices, social dislikes and petty theories of superiority!

Will French, Italian or British-made films appear to these men as outlandish as before the war?

How will they take to the peculiar versions of European life turned out by our own studios?

KNITTING THE ENGLISH-SPEAKING WORLD

World War Has Not "Caused" But Only "Completed" the Job, Says Inter-Ocean President—Reciprocal Feeling Growing Rapidly.

By Paul H. Cromelin.

YOU will say that the war has done it! But I beg to differ with you. The war has completed it. The knitting has been in process for ten years through the motion picture film. The old antagonisms were speedily swept aside when the films stepped in with their stories of love, of idealism, of sacrifice. We began to revere the same standards, the same romances, the same tragedies, the same heroes and heroines.

England, for instance, early took Florence Turner and John Bunny, Americans, to its heart of hearts; we as eagerly adopted Mary Pickford, Canadian, and

Charles Chaplin, Britisher, and bestowed on them all the honor and wealth that mortal could desire.

The films have broken down the "my country only" idea. If the other fellow is of the right stuff, we consider him as good as ourselves. The topical films have weekly brought us face to face with the British soldier. We know him in camp, on the march, in battle. We know he is "right stuff." When you see a stirring view of Britishers in the news reels you hear the same degree of applause that is accorded a similar scene depicting Americans.

The great ocean in truth becomes "the pond." We are all in the same English-speaking family; residing in different streets, that's all.

And America in England? Isn't it significant that Britain's principal patriotic films, official and otherwise, are such American-made productions as "Hearts of the World," "America's Answer," "My Four Years in Germany," "The Road to France" and "Inside the Lines"? When Griffith made the first of these in England and France he was accorded privileges that no other layman, American or British, had ever received before. And now Brenon, who is British born, but American bred, is making a new official film for and in England, whence he was summoned by a far-sighted Government.

It is true that when the war ends we will not see so much of England through the news films, and that British dramatic films do not find their way to this market in quantity.

But I think the situation with respect to the latter class of film will change. It is frankly admitted in England that American pictures took a lead on English films in the sales sense through sheer superior quality. The last year alone, however, has witnessed a great British quality stride. A number of pictures have been produced that stand up under any test. "A good picture" is always "a good picture," and is sure of entrance to every world market. That I know from my experience as film exporter.

GERARD PICTURE CREATES FURORE IN PORTO RICO

Raphael P. Martin, vice-president and secretary of the West Indies Films, Inc., has arrived in town after an extended trip through Porto Rico and Cuba.

Mr. Martin, who took "My Four Years in Germany" to Porto Rico, reports that the Gerard picture beat all previous box-office records in the Island and created a veritable whirlwind of patriotic enthusiasm. The fact that it was released just a few weeks after the sinking of the "Carolina," a New York-Porto Rico liner, by one of the German submarine prowlers off these shores, was another factor toward the success of the photoplay.

Mr. Martin will shortly leave again for Cuba and Porto Rico in the interests of his company. The West Indies Films, Inc., controls at present the rights on "My Four Years in Germany" for Cuba and Porto Rico, and on "Tarzan of the Apes" and all the Goldwyn productions for Cuba.

L. H. ALLEN PUSHING VITAGRAPHS ABROAD

L. H. Allen, the Vitagraph franchise holder for Spain, Portugal, all the Latin-American and other countries, has closed several deals during the past month. The New York Film Exchange, a renting organization operating in Argentina and Uruguay, has purchased the rights on 26 Blue Ribbon productions and 4 serials for its territory; M. de Miguel & Co., of Barcelona, have also acquired the rights on 26 Vitagraph features and 4 serials for Spain and Portugal; and the Insular Film Service, of San Juan, on 26 Vitagraph features, 2 serials and 26 comedies for Porto Rico.

FILM INDUSTRY GROWS RAPIDLY IN JAPAN

(*Continued from page* 424.)

proportion, which reflects the extent of actual conquest of American film there in claiming forty-five per cent. of the distribution. What holds foreign film back in Japan are the peculiarities of presentation. Our subtitles are ofttimes not translated; instead, they remain right in, even if the translation is carried, with lecturers imitating the various roles and speaking the story from the darkened stage. Owing to the fact that Japanese men only go in for acting, even the women's roles are spoken by men, so versed at the simulation of the female voice, that detection is impossible. Even the Japanese films are so assisted, the music usually furnished by an orchestra of five or six instruments, being rendered softly and in keeping with the requirements.

One outrage, Mr. Ono points out, makes it difficult for our film to bring in more revenue to our manufacturer, and that is the practice of sneaking illicit film mysteriously into the island from other points of the Orient, particularly the Straits Settlements, China and the Philippines, after it has finished its exploitation in the countries for which it was originally secured. While Japan has laws protective against these practices, nevertheless the courts move slowly and the expense involved is just enough to make extended actions of this type unfeasible.

Japan is worthy of the most painstaking cultivation on the part of both manufacturer and exporter, and the presence of Mr. Ono in New York, instead of London, is a fact for which our film folk should be justly grateful.

Here on Export Business.

O. F. Spahr, vice-president and general manager of the Enterprise Optical Manufacturing Company of Chicago, will shortly visit New York for the purpose of attending the convention and settling different matters connected with the export activities of his firm.

Buenos Aires Buyer Arrives.

Marcel Morhange, of the New York Film Exchange, a Buenos Aires organization handling Vitagraph pictures in Argentina and Uruguay, has just arrived in New York.

Vogel With Influenza.

William Vogel, of William Vogel Productions, Inc., is ill at his home in Brooklyn, with what is apparently the prevalent malady. It is thought, however, that he is only suffering from a mild attack of the new form of influenza, and it is hoped that he may be able to return to his office by the end of this week.

LAMY JOINS FOX EXPORT DEPARTMENT

Globe-Trotting Film Man Switches from Piedmont After Four Years of Service There—Made Enviable Reputation in Europe.

After a connection covering the past four years, Joseph Lamy has left the Piedmont Pictures Corporation to join the export department of the Fox Film Company.

Among the trained commercial moving picture men, Mr. Lamy was one of the first to recognize the growing importance of the foreign markets to the American producers.

Years ago, when the various manufacturers who formed the General Film Company were at the height of their success, Mr. Lamy and his affiliations in Spain and Portugal already controlled the output of the Essanay and Edison agencies, and later on of the Imp Film Corporation, predecessor of the Universal Film Manufacturing Company, and his former associates today still hold the Universal franchise for the above territories.

When he transferred his activities to Paris, at the time the film center of Europe and South America, he became intimate not only with the producing business but also with each and every European and South American market.

He completed in record time the distribution over the entire world of the first French series of features starring Suzanne Grandais, obtaining prices which at that time attracted a great deal of attention.

It was also owing to his efforts that Essanay pictures were shown all over France and Belgium to a much greater extent than those of any other producer with the exception of Vitagraph.

It is due to the foresight of Mr. Carlos, the general representative of the Fox Film Corporation, that arrangements between that concern and Mr. Lamy were concluded to secure his services as manager of the foreign sales department.

BLANCHE SWEET'S RETURN INTERESTS EXPORT TRADE

The return to the screen of Blanche Sweet, after an absence of a year and a half, will be of particular interest to operators in the American film export field. Tremendously popular a few years ago, when the personal successes of American screen stars were just in their beginning, Miss Sweet is still prominently identified with the things that are best in the American photoplay in the minds of countless exhibitors in foreign countries.

Miss Sweet's present activities are under the personal business direction of Harry I. Garson, with Marshal Nielan, the widely known director, supervising her productions equally as carefully as he does those of Clara Kimball Young, the other prominent American screen star to whose lustre Mr. Garson's business direction has added so much during the past couple of years.

Miss Young's rise to eminence in the foreign field has been a steady one without a break, beginning with the days when she was a popular figure in Vitagraph pictures, and the controlling heads of the Select Pictures Corporation, through which her current pictures are being released in all markets, including those in this country and abroad, have on their cash books abundant testimony of the fondness audiences in Europe, Asia, Africa and South America have for her particular style of work.

The Blanche Sweet pictures are being made for independnt distribution. The first one under the Garson management, "The Hushed Hour," was completed some time ago, and just now "The Unpardonable Sin," from Maj. Rupert Hughes' sensational book by the same title, is nearing completion in Los Angeles. It will soon be offered the trade, and gives every promise of creating a real sensation.

NEAR CATASTROPHE CAUGHT IN FILM

Frederick Burlingham Adventure Series Show Hair-Breadth Escape from Death and Combine Beauty with Excitement—Taken in Swiss Alps.

THE Frederick Burlingham Adventure films, from which the accompanying scenes are taken exclusively for publication in The Moving Picture World Export Edition, are among the most interesting subjects released during the year. They show an actual "slip" on the Blumlisalp, not made for the movies although caught by them. On another day, after arrival near the summit, the whole top was found to be a huge cornice overhanging several metres. Behind was the steep ice slope just ascended, while on the other three sides were frightful precipices. Mr. Burlingham, however, determined to cinematograph the actual arrival of his expedition at the summit, and after installing his camera and tripod he sent his guides, with infinite precaution, to reconnoitre the extent of the cornice. While Mr. Burlingham began taking pictures of this delicate operation, suddenly the whole top of the mountain caved in dropping over one thousand metres into the Kanderfirm mists below. The cornice broke away within a few inches of where the guides were climbing. Had they advanced two feet more on the cornice, which looked perfectly safe, the whole caravan would have been lost.

In spite of the extraordinary situation, with the guides hanging on the edge of an abyss, Mr. Burlingham had the sangfroid to continue taking pictures.

The photographs, now developed, show all the details of the cornice breaking, which is of a scientific interest, as well as the development of the avalanche thus started, constituting a complete and highly sensational record of an Alpine phenomenon never before recorded in photography, and which may not be repeated in two thousand years.

The Burlingham series will undoubtedly enjoy popularity no less through

their thrill element than by reason of the international publicity the explorer-producer has received.

These pictures are handled by the Inter-Ocean company here and abroad.

HOUDINI SERIAL BIG PLUM FOR EXPORT

Export & Import Film Co., Inc., Secure Choice Contract for Pictures by Internationally Known "Escape Artist" and Sales Start Off Splendidly.

Once every so often there flashes across the horizon in the export field a contract which arouses the cupidity of all of those interested in the sale of American-made film in foreign countries. Pictures are made which are a sure-fire success in these particular markets in the judgment of all the experts who pay attention to the peculiar necessities of their many clients with as many twists of taste as are represented by their number, and the friendly race for the right to distribute such pictures becomes a matter of great interest.

The Houdini serial, the first episode of which is about to be released, provided pictures of this class, and the Export & Import Film Co., Inc., which secured the rights for the entire world, is being congratulated upon the achievement by even its competitors, who had hoped that the plum might come their way.

The Houdini serial is being made in two-reel episodes, fifteen in number, and the early chapters, which have been completed and screened for examination, have convinced all who have seen them that the serial is bound to excite tremendous interest and achieve great commercial success wherever shown. Of particular interest, however, to the export trade is the extraordinary box-office draft which it is likely to have abroad.

Houdini, the star of the production, is probably the best known cosmopolite in the show business. During the many years he has been following his profession as a public entertainer, he has appeared repeatedly in the leading theatres of every country in the civilized world. He is notable among show folks as a performer who has taken his work seriously and has bent every energy to the perfection of every detail calculated to enable him to achieve the greatest possible success. He has learned the language of the people in almost every country in which he has appeared—and his opportunities have been great, for his engagements abroad have been fully as extended as in the United States, where he has established himself as foremost of all "escape artists." More importantly, as bearing upon his initial moving picture venture of consequence, he has made a careful study of the things which appeal to the greatest number of people in the greatest number of localities, with the inevitable result that his pictures, though made in America, will be equally interesting in the most hidden corner of Siam.

Judging from the early episodes, the B. A. Rolfe Productions began the undertaking with complete confidence that they had something which would justify the maximum of trouble and expense, and nothing is being spared to make each episode come up to the standard that has been set, namely, that each and every chapter shall have all the qualifications of a first-class feature photoplay.

That the Export & Import Film Co., Inc., operating in the foreign field with only a couple of episodes to show or even talk about, has already sold the entire serial for India, China, Japan, and the Dutch East Indies, and are about to close for other important territory, would seem to indicate that the congratulations for having secured the export contract are very much in order.

HOLLANDERS INVESTING IN PICTURE ENTERPRISES

Holland financiers of late are beginning to invest, though hesitatingly, small amounts in the manufacture of moving pictures. Until now they had always avoided the film industry because they were unacquainted with the business. The financial world is still skeptical and doubtfull of everything connected with the moving picture industry. The reason for the distrust of the big investors is the failures and disillustions the film manufacturers had at the start. Many of these liquidated and others went bankrupt, and it is claimed that this was mainly due to the bad reputation of the men in charge. During the last few months we have heard of several new film enterprises with very good and tempting names, and good futures. We believe the film business in Holland has a future provided that the people running it are capable and honest.

FILM TRADE DIFFICULTIES IN THE ORIENT

Brief Resume of Conditions in Japan, China, Strait Settlements, India, and Dutch East Indies—Australasia Partial to American Product.

By Horace T. Clarke.

THE Orient is one of the most difficult markets of the world to serve owing to the fact that most of the pictures are made from the standpoint of Western peoples, setting forth their religious, sociological, ethical and political views, with which the East has so few points of contact. The most painstaking efforts and frequent visits are essential to successful marketing. It is encouraging, however, to note that in a very short time, largely through the medium of motion pictures, Western ideas are rapidly being assimilated by our Oriental brothers. It is not improbable that motion pictures will be the medium which will disprove the old saying that "East is East and West is West, and never the twain shall meet."

Of the various countries of the Orient, Japan has probably progressed further toward Western standards, and this is largely due to its close proximity to America. American pictures are becoming more and more popular throughout the Island Empire. Japan is also leading Eastern countries in the production of moving picture, an industry which has had a remarkable growth. At present they are making two kinds of moving pictures, one presenting stories of ancient times in Japan, giving the history of the country and showing the valorous deeds of the Shoguns and their followers, and the other presenting modern stories of Japanese life, as well as dramas of Western life.

Picture conditions in Japan are flourishing, as the working people and the traders are receiving today more money than at any other time in the history of the country, and nearly everyone is profiting to some extent from the prosperous times brought about by the nation's increase in foreign trade and shipbuilding. At the same time, the fact that the cost of living is also higher must be taken into consideration. Japanese who have returned to their country after several years absence are astonished at the amusement developments.

Picture conditions in China are rather unsettled owing to the constant revolutionary difficulties and political disturbances. Chinese merchants and importers are also hard hit by the laws preventing them from shipping raw materials to the United States, which were formerly among their biggest sources of income. Naturally, these dull times in the market influence the demands for pictures. In addition to these difficulties there are comparatively few places in China where moving pictures are shown, so that the countless millions of population are not contributing to the growth of the business there. At the present time the chief centres of pictures are the treaty ports, as few Europeans venture inland owing to the dangers of transportation, bandits and pirates.

The Straits Settlements are a promising territory in spite of the fact that the population is made up of a number of races, which makes the selection of pictures the more difficult. The chief city is Singapore, the most important trading centre between Hong Kong and Calcutta. In the Federated Malay States one of the big drawbacks is that the population resides chiefly on the big rubber and tea plantations, tending to create small communities in which it does not pay to run amusement houses. Usually on each plantation there are 3,000 or 4,000 coolies, the owners doing everything in their power to keep them settled there permanently away from the cities.

In Java great difficulties are encountered at present in the picture business. Being a Dutch colony and a neutral country it is unable to take many of the timely subjects dealing with the war. General business conditions are also bad owing to the fact that practically all shipping from the country has been changed to other routes, and Javenese products, such as rice and sugar, so badly needed in other parts of the world, are going to waste through lack of ships. The picture men there who manage to survive the war will undoubtedly be able to increase heir business greatly when times are normal again, and will develop this market into one very much worth while.

Progress in India has been greatly hampered through inability to build new picture houses. Practically no new theatres have been opened since the outbreak of the war, and the local exhibitors have been unable to keep pace with the tremendous strides made in other countries despite the increased popularity of the screen. As soon as the war ends, however, new and suitable houses will be built, attracting by these means the wealthy class of patronage, and the business will flourish in India with a boom.

Australia and New Zealand have also been handicapped to some extent by the Government's ban on the building of amusement houses for the past three years. Australia, however, has suffered least in this respect, as, according to present standards, her picture theatres were the most advanced at the outbreak of this war, and still holds the unique position of paying more per capita for amusement than any other country in the world, as well as paying proportionately more for her film. American pictures are very popular, and undoubtedly owe this position to the great amount of American magazines and literature read by the Australian people. Subjects and themes which are popular in America are usually well-liked in the Antipodes. This rule has practically no exceptions. Still greater developments are to be expected in Australia, as the laboring classes receive very high wages for few hours' work, giving time, means and inclination for amusements and sports of all kinds.

In New Zealand the business has shown a steady growth during the past few years. In spite of the fact that she has contributed to the war more per capita in men and money than any other part of the British Empire she has kept abreast of the times in the cinematographic realm. When the restrictions on buildings are removed considerable capital will be put into amusement enterprises, and materially aid in increasing the popularity of pictures.

BARCELONA PAPER SURE JOHNSON WENT BROKE

Apropos of the picture featuring Jack Johnson, released a few months ago on the **Spanish** market, we remarked in the weekly foreign department of the Moving Picture World:

"The ex-prizefighter opened a physical culture studio in Barcelona. . . ."

"La Vida Grafica," a local trade paper, commenting upon the item states that:

"Jack Johnson does not run and has never run a physical culture studio in Spain."

"Arte y Cinematografia," another Barcelona moving picture paper, puts an end to the argument in the following terms:

"Despite the statement made by one of our colleagues, we know it to be a fact that Jack Johnson opened in Barcelona, besides a publicity agency in the Rambla del Centro, a physical culture and boxing establishment in No. 887 Gracia street, and we have been assured, moreover, that both ventures ended in complete disaster, costing the ex-pugilist upwards of 100,000 pesetas."

Embark in "Film Business."

Our Mexico City correspondent reports that several local stores are selling to the "fans," at high prices, large pieces of moving picture films. Among the productions marketed in this peculiar fashion he mentions "The Bull's Eye," meaning, we presume, the Universal serial of the same name.

BRITISH GOVERNMENT FILMS DESTROYED

Fire at London Film Laboratory Consumes Important Hall Caine Propaganda Negative and Does Other Damage—Lord Nelson Cinema Saved.

THE damage caused by the disastrous outbreak of fire at the laboratory of the London Film Company has unfortunately included the loss of many valuable lengths of negative film, in a few cases the only ones in existence. The propaganda departments of the Government are the heaviest losers, for the whole of the negative of a lengthy and costly subject, specially written and prepared by Hall Caine, has been completely destroyed. Certain sections of the historical spectacle, "The Life of Lord Nelson" (International Exclusives) were also damaged. Beyond delay, the fire will not interfere with the release of this subject in its original form.

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A patriotic film drama has recently been completed of special interest to the historian of the New World. It is entitled "Foundations of Freedom," adapted from Arthur Branscombe's book on the English homes of two great residents of the U. S. A., Washington and Franklin, and identifies the national aims and ideals of Great Britain and America in a remarkable manner. Mr. Branscombe himself superintended its production, a private enterprise, under the auspices of Earl Spencer. The cast includes Cecil York, Mrs. Hayden Coffin, and Miss Irene Selwyn.

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The Kinematograph Exhibitors' Association is anxious to come to a clear understanding with film exchanges upon the vexed question of supplying exclusives of outstanding merit to stock theatres to the disadvantage of the regular exhibitors, and to obviate a recurrence of the awkward situation created a few weeks ago by the showing of the Gerard film at West End music halls. The general council of the Association is contemplating a definite form of agreement, at the request of its London branch, for regulating such abnormal conditions.

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Despite the many objections to the title, the Evelyn Thaw film, "Shadows of My Life," is beginning an extensive booking program this week. The West End Kinema is making it a special attraction for re-opening after holiday vacation; at least one theatre in each suburb has an engagement to follow, and country exhibitors by the hundred are already announcing its appearance. There has been no alteration in the title so far.

Sir William Jury has become a director of Associated Provincial Picture Houses, Ltd. The company is affiliated with Provincial Kinematograph Theatres, Ltd., and operates fine halls at West Brounwich, Sunderland, Halifax and others of our smaller provincial cities.

Thos. H. Ince's sensational dramatic novelty, "Those Who Pay," is being handled here by the London Independent Film Trading Co., and promises to be the most successful Ince feature since "Civilization."

NEW ZEALAND SOLD UP ON MOVING PICTURE PRODUCT

According to U. S. Consul General Alfred A. Winslow, the film censor for the New Zealand Government has announced that there has been a great falling off of late in the importation of picture films.

The July importations amounted to only 255,980 feet, as compared with 446,370 feet for the corresponding month of last year, and 746,760 feet for the maximum month since the censorship was established some two years ago.

During the first 12 days of August there were but 89,000 feet of film put in the hands of the censor, and but little prospect for an increase during the next few months, since it is understood that there is a good supply of films in stock.

It is understood that the large picture supply houses in New Zealand have laid in a large stock of up-to-date films, fearing that the war might interfere with the production, so that now, it is stated, there are sufficient supplies of the standard films to last for two years, and it is supposed that only the newest and more attractive films will be imported during the near future.

New Power's Agency in Buenos Aires.

Moss & Co., of Buenos Aires, have secured the agency of the Nicholas Power Company for Argentina and Uruguay. The transaction was closed through A. J. Lang, export manager of the New York concern, who has been traveling throughout South America during the past five months, pushing the sale of Power's machines.

CALCUTTA THEATRES IN COMPETITION

Changes in Management Here and There Are Showing Results in Betterment of the Business —Wide Variety of Features Offered.

By S. B. Banerjea.

OUT of the ashes of the Presidency Theatre, Calcutta, has risen the Palladium Cinema. It has been placed under the management of Miss Gladys Sobral, who knows her business from A to Z. The management claims that it gets pictures from the best sources available. It never leaves others to select its pictures. So far it has screened "Liberty," "Million Dollar Mystery," "A Child of the Paris Streets," "The Gold Ship," and many American comics—to crowded houses. Every Sunday morning it holds a children's prize show. One day Zenana were admitted free of charge.

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Mr. Ducasse has resigned his managing directorship of the Bijou Grand and is devoting himself to his film-renting business. His resignation will prove a distinct loss to the Bijou. Within a short time, he had succeeded in making the old Bijou a financial success. He possesses the knack of selecting good pictures. I am glad to report that his Dorjeeling show and his Bombay theatre are going strong. Crowded houses clearly prove how his efforts to provide excellent fare are being appreciated.

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At the Bijou, which is now under the management of one Miss Bromley, we have seen the following: "Missing the Tide," "Dog-catcher's Love," "A Bird of Prey," "The Outsider," "Measure of a Man," "The Sign of the Poppy," "Murdered by Mistake," "The Labor Leader," "His Father's Son," "In Darkest Russia," "To the Death," "Fighting for Love," "Under Handicap," "The Question," "The Cold Deck," "Heroes," the Universal Screen Magazine, and many American comics. The above selections, I understand, were made by Mr. Ducasse himself, and I do not wonder that these were seen by crowded houses.

I regret to say that, of late, the Picture House of Calcutta has not screened very good films. However, amongst those exhibited favorable mention may be made of "The Oval Diamond," "In Treason's Grasp," and "Little Missspoil." The house has just been closed for a month for repairs and alterations, when it will reopen under the management of Mr. Ducasse. I have no doubt that under his management the Picture House will prove a greater financial success than it has been in the past. I would only suggest that additional seats should be provided for the 4a and 8a patrons, who are the mainstay of all theatres.

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At the Albion Theatre we have seen "Marie Tudor," "Right to Live," "Chase Me, Charlie," and the serial, "The Neglected Wife." Such serials are badly needed in these days.

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The authorities of the Calcutta Picture Palace have screened "The Girl Phillipa," "The Prey," "Pendleton's Round Up," "Mayflower," "Marise," "Prima Donna's Husband," "Resurrection," "Masks and Faces," "The Two Duchesses," "The Barrier," "Birds of a Feather," "Fireman," "A Dream or Two Ago," "Wife's Forgiveness," "The Common Law," "Toil and Tyranny," and "House of Glass."

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At the New Cornwallis, the "Voice on the Wire" is being screened to overcrowded houses.

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I am glad to report that the Government of India have just honored our Bioscope King, J. F. Madan, with the title of O. B. E. (Order of the British Empire). The honor is well deserved, and I congratulate old Madan for it. May his shadow never grow less!

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At the Bioscope Theatre "Pauline Cushman," "The Lure of the Mask," "Million Dollar Mystery," "Lure of the Ladies," and "Graft of Greed" have been screened. Why doesn't Mr. Ardashir, its proprietor, screen new films, as Madan does? He can pick up many excellent serials if he will only consult the "Moving Picture World." Let him screen new films in his own theatre and arrange to exhibit them in the Palladium for the benefit of people who live in the northern quarter of the city. Indians love serials, and they will not hesitate to run distances to witness them.

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At the Lahore Empire, "The Adopted Son" and several British films of no merit have been exhibited. Why do not its authorities arrange to screen serials?

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At the Bombay Empire, "The Death of a Nation," "Temporal Power," "The Last of the Carabys," "Sylvin of the Secret Service," and the "Dancer's Peril" have been shown to good houses.

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At the Theatre Royal we have seen "Lonesome Hearts," "God's Witness," "Diamonds are Trumps," "Taterley" and several other films of like merit. It being a purely European-owned theatre, I expect a better show.

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The cinema Precious is the latest bioscope theatre in Bombay. It has been opened at Grant Road, and there is accommodation for over 1,000 persons.

"SATAN" CAUSES TROUBLE IN SYDNEY

First Output of Beaumont Smith Company, an Australian Concern, Gets Good Advertising at Censors' Hands—Other Antipodean Notes.

By Thomas S. Imbrie.

The Beaumont Smith Film Company has released its first film drama, which enjoys the melodramatic title of "Satan in Sydney." This subject had the good, or bad, luck to incur the disfavor of the Sydney police censor, and was withdrawn after its first screening. The censor board, however, subsequently passed the film without amendment, which fact, being duly advertised, caused great business wherever shown.

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"The Woman Suffers," a seven-part Southern Cross production, made in Adelaide, S. A., has been unanimously acclaimed by the press to be one of the best of locally produced subjects. It began a record season at the Theatre Royal, Adelaide, by smashing all previous attendance records at that house, taking £900 in six days.

The producer, Raymond Longford, and photographer, Arthur Higgins, have done good work throughout the picture, which embraces both bush and city life. The leading players are Lottie Lyell, Boyd Irwin, Roland Conway and Connie Martyn.

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This month Quality Pictures presented a seven-reel comedy-drama, "Just Peggy," produced in Sydney. Sara Allgood, who toured Australia and New Zealand with success recently in the play "Peg of My Heart," is the star. Unfortunately she is not suited to the story, and, in spite of an interesting personality, cannot be said to be the success in pictures that she was on the stage.

The story is an average one, and the director, J. A. Lipman, must be credited with considerable skill in handling it so well.

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The success of the amateur film, "Cupid Camouflaged," mentioned by me some time ago, is proved by the fact that up to date over £1,100 ($5,500) net has been realized. For four nights and one matinee the picture was screened at the King's Cross Theatre, Darlinghurst, and the proceeds were entirely devoted to the Red Cross fund, so that altogether the fund has benefited considerably by the production of the society film. It is now being screened throughout the country districts for the same good cause.

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Important developments in the producing activities of some Australian firms are expected to materialize next month, according to local rumors.

Moving Picture Briefs From Foreign Fields

About People and Things—What Has Happened and What Is About to Happen—Interesting Notes That May Prove Helpful Hints to Those Engaged in Export and Import.

"Christus," the Italian biblical production, has met with scant success in **South America.**

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The Municipal Authorities of Santiago, **Chile,** have prohibited the exhibition of "Thais" (Goldwyn) on moral grounds.

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Compania Cinematografica Ariel is the name of a new producing company organized in **Buenos Aires,** Argentina.

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J. Alfonso, of **Barcelona,** has released the old Kalem serial, "The Girl from Frisco," in the Spanish and Portuguese markets.

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Cine-Monumental, the newest motion picture house built in **Barcelona,** and which will shortly be inaugurated, has a capacity of 4,000 persons.

The "Cinema-Odeon," of Rio Janiero, During American Independence Day.

The Zarco Theatre of Quetxaltenango, illustrated in these columns, was the first one to resume business in **Guatemala** after the earthquake.

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"Babbling Tongues," the Ivan production, has been released in **Buenos Aires**

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by the Star Program Company, a distributing company recently formed.

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Caesar Film, the well-known producing company of **Rome,** is about to release a series of photoplays, with Francesca Bertini in the lead, entitled "The Seven Deadly Sins."

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"A Dog's Life," the first Chaplin picture produced for the First National Exhibitors' Circuit, has just been released in **Chile** by Bidwell & Larrain, the local franchise holders.

* * *

A new producing company has been organized in Buenos Aires, **Argentina.** George Benoit, who held laboratory positions with several American companies, has been appointed technical director.

The America Theatre of **Rio Janeiro** has been acquired by the Brazilian renting house of Alberto Sestini and in future will be entirely devoted to the exhibition of films, particularly of American make.

* * *

The Municipal Theatre of Serena, **Chile,** has been completed and will be opened next month. It was built with city funds, and the structure alone has cost over $300,000. It will be devoted to moving pictures.

* * *

The Chilean branch of Max Glucksmann has signed a long-term lease on the Politeama Theatre of **Santiago.** . The house was officially inaugurated under the new management with the Nazimova feature "War Brides."

* * *

According to the **French** trade papers, Charlie Chaplin was born in a dilapidated house of Huertas Street, Madrid, Spain, and his name is given in the books of the local Registrar's office as Carlos Martinez Chaplin. How about this, .Charlie?

* * *

A special performance was staged on the Odeon Cinema-Theatre of **Rio Janeiro** during the American Independence day. The proceeds were donated by the Companhia Brazil Cinematographica, lessee of the house, to the Red Cross Society.

* * *

Jacobo Glucksmann, New York representative of Max Glucksmann of **Argentina,** has recently acquired the exclusive rights for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia on the special Metro feature "The Million Dollar Dollies," starring the Dolly sisters.

* * *

After numberless petitions and when the local newspapers had practically forgotten the war in their efforts to get the authorities to act, the **Guatemala** Government has permitted a few of the motion picture houses to reopen their doors, which had been closed since the last earthquake, four months ago.

* * *

Some of the statements made by Alexander Goldman, manager of the San Juan exchange of the Universal company in the columns of the Moving Picture World and Cine-Mundial, have created considerable ill-feeling among some of the islanders residing in New York. Mr. Goldman will probably have to do a lot of explaining when he gets back to **Porto Rico.**

* * *

Juan Sala, the veteran importer and renter of Barcelona, has obtained the representation for **Spain** and **Portugal** of the Mundus Film Company, one of the associate firms of J. Frank Brockliss, of New York and London. Mr. Sala has begun to release Metro, Billy West and other productions in the Peninsular market.

* * *

"Lest We Forget," featuring Rita Jolivet and depicting the sinking of the "Lusitania," had its premiere in **Buenos Aires** on July 23. All the money taken was donated by the North American Motion Pictures, Inc., of New York and Buenos Aires, to the local branches of the American and British Red Cross. The sum amounted to $6,358.

* * *

"Broadway, Arizona," the Fairbanks picture released in this country sometime ago by the Artcraft Company, has been seized by the local authorities and its exhibition barred within the Republic of **Chile.** It is claimed that the story has an immoral tendency. The manager of the theatre where the showing was to take place had to spend a night in jail.

* * *

Abraham Carlos, general representative of the Fox Company, and Aquileo Calvo, of the export department of the same organization, have fired the opening shot in the campaign to introduce Fox pictures in the **Cuban** market. In a letter just received from Mr. Calvo, we are informed that the campaign will be launched in one of the large Havana theatres with the exhibition of "Cleopatra."

* * *

"Wolves of Kultur," the new 15-episode serial controlled by J. Frank Brockliss, Inc., of New York, in all countries of the world with the exception of the United States and Canada, has recently been placed on the foreign markets. An intensive advertising campaign has just been launched in **Great Britain** and her colonies, **France, Latin America,** and, in a word, in all neutral and allied nations.

* * *

Shetna & Company, of **Bombay** and **Kalbadevi,** are energetically pushing the exhibition of Italian pictures in the Indian market. According to the Rome trade press, the firm in question has purchased upward of four hundred subjects, including a selection of "Cines," "Ambrosio," "Itala," "Cinema Drama," "Italica," "Savoia," "Milano," "Pasquali" and "Caesar," and has already started an imposing advertising campaign covering the principal Indian centers.

The "Splendid Theatre," of Buenos Aires, just built by Max Glucksmann.

The saltpeter mining companies of **Chile,** which represent 75 or 80 per cent of the total wealth of the country, have devised and put in practice a novel method to keep their men away from the saloons and disreputable dance halls. It consists of deducting from each man's pay fifty cents a month, and this sum gives him the right to a seat in the local moving picture theatre when off duty. The theatres are owned and managed by the saltpeter works, and the business is not conducted for profit. The movement, which at present is limited to the Iquique and Antofagasta zones, gives signs of spreading throughout the whole northern part of the republic.

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Goldwyn Pictures

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Critical Reviews and Comments

Concerning Current Productions

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"THE CAILLAUX CASE"

Spendidly Developed Story of Historic Treachery Produced Without Conspicuous Flaw by William Fox.

Reviewed by Walter K. Hill.

STATISTICIANS may have never turned their pencil to the problem, but we hazard a guess that one in every hundred features produced for the screen presents a really exceptional opportunity for moneymaking. The remaining ninety-nine run the full gamut of commercial usefulness.

"The Cailluax Case," produced by William Fox, with Madaline Traverse playing the leading spirit in a bond of treason, is one of the hundredth pictures. By all the hazards that showmen may take this revelation of a great and still vibrant scandal should make money for exhibitors during months to come.

Events that now fill the mind with kaleidoscopic bewilderment will pass, in due process of Allied victory—but the Cailleux case(which Fox finishes with the execution of Bolo Pasha) will be subsequently kept in revival by the trial of Joseph Caillaux, Senator Humbert and other French traitors still headed for the bar of justice. So much for the celebrated case abroad—who can say that its tentacles of intrigue shall not reach again to the United States and sweep into the light of exposure notorious individuals whose names have been more than whispered in couplet with Bolo Pasha?

It is for this reason that the Caillaux case bears so directly upon the struggle that is arresting the attention of the world; because France so nearly fell beneath the undermining of Bolo Pashaism and Hunzollernism; because other famous figures are still to be brought to book—it is because of these things that the Fox presentation should be a live issue in the moving-picture market for an indeterminable time.

There is an immediate value in the picture as timely entertainment. The manner and method of the Fox production is entirely adequate and commendable. Miss Traverse is undeniably an aquisition to the Fox forces, and screen entertainment, while she is engaged in photoplaying, will vastly benefit. Richard Stanton has directed the featured player and her support without conspicuous fault and in the "mob scenes" where Parisiennes rebel at the verdict of the jury an inspiring effect has been attained.

The screened foreword referring to "types" to fit the characters lends benefit to the presentation, and in selecting actors who resembled the famous characters (as we are willing to believe they do) a great deal of offending "make up" has been obviated and the "types" pass current for their various representations. In this Director Stanton has accomplished an effect not always agreeable in filming living characters in historic scenes.

Borrowing from the "tout" who prints his "wisdom" on horse races, let us advise exhibitors to "get down on 'The Caillaux Case.'" Here is the "makings" of a "clean up" for those who press agent and advertise the vast and vital amount of material the picture affords. Every patron of moving picture theatres possessed of average intelligence and capacity for being really entertained by an unusually timely and forceful presentation will be thoroughly pleased and satisfied.

"WHOSE LITTLE WIFE ARE YOU?"

Mack Sennett-Paramount Comic Releases Floods of Joy and Water.

Reviewed by Robert C. McElravy.

THIS two-reel Mack Sennett concoction is one that will bring plenty of laughter. It contains a generous number of scenes, all of the purely nonsensical type, and cleverly executed. The cast includes Charles Murray, Wayland Trask, Eva Thatcher, Mary Thurman, Alice Lake and Joseph Baldy Belmont. The latter appears to have found a beneficent hair restorative, for he now appears with a full crop of the genuine article, or if it is still camouflage it is very much like real hair.

The incident of first merit in this number is perhaps the one in which a big dog rescues two kittens floating on a raft in a flooded cellar. This scene is bound to prove effective with any audience. The chase after the mouse in the opening reel is also amusing.

Most of the scenes occur in a drug store adjoining a beach hotel. Baldy and his father, the druggist, both love a pretty manicurist, and Baldy leads in the race for her affections. But the climax comes when he is almost drowned in the ocean. During the efforts to resuscitate him the hotel becomes flooded with water, and some exciting incidents follow.

"ON THE JUMP"

George Walsh a Loose and Lively Star in Frail Plot Built Especially to Exploit the Athlete.

Reviewed by Walter K. Hill.

THE person who wrote the titles for "On the Jump" is entitled to be congratulated by his boss; and if we were said boss we would raise his salary—for the titles have made this George Walsh feature a revelation. So good are the expressions that it is clearly impossible for the plot and action to meet the "brain children" of the title-writer any where near half way.

Built expressly to exploit the star's athletics the production has fulfilled so much of its mission that the action amply suits the title. Walsh is on the jump all the time—swimming, boxing, vaulting, fighting, wrestling, playing golf, jumping, diving, kicking, leaping, and sometimes stopping long enough to do just a bit of acting. Devotees of the screen who fancy George Walsh as a favorite will have him to their heart's content in this latest William Fox presentation of his agility.

In the six reels there is hardly one reel of plot—and in that there is little to engage special interest. Boosting the sale of Liberty Bonds seems to be the first and most laudable mission of the presentation. If it fails to get into circulation in time to do much good for the Fourth Loan it will help vastly in keeping the public mind on coming events of a like nature. There is a twist of Hun subtlety in the purchase of a newspaper and the establishment of a bank—and the villain, in the last two reels, comes out in the open as a disciple of Hunzollerism.

Walsh frustrates the schemes in daring fashion and is aided by Frances Burnham, who instills a very slight love interest, and Henry Clive, who looks too clean and decent to be a kulturist. This Clive individual has the ability to do better things in pictures, as his work in Walsh's support demonstrates. In communities where exhibitors have a Walsh following they may well go down heavy on the boost for "On the Jump"—it is mostly Walsh and Walsh at his liveliest.

"WOLVES OF KULTUR"

New Pathe Serial Concerns Work of German Spies in America.

Reviewed by Robert C. McElravy.

THE first two installments of "Wolves of Kultur," made by Western Photoplays, Inc., and released by Pathe, introduces the observer to a pretty bunch of German spies operating in this country under the leadership of a man named Henry Hartman. The events are of a rapid-fire melodramatic order and once the story is started there is no let-up in the action; as a matter of fact even in these swift-running serials it rather pays to slow up a little occasionally in the succession of events in order to more fully impress the observer. But we have no doubt the public will take very kindly to this offering, for it moves along with breathless suspense and holders the interest well.

Sheldon Lewis, whose work in former serials will be remembered, is cast in the role of Roger Barclay, a criminologist who is always "on the job," sometimes in a fairly miraculous manner. He wears various disguises and plays the role of a detective much of the time. Leah Baird, the principal girl in the case, appears as Alice Grayson, the neice of a man who has invented a torpedo operated by wireless. It is the murder of the uncle by poisonous gas, and theft of the inventions, that brings on the principal events. The girl starts out to round up the spies herself and soon comes in contact both with Barclay and with Bob Moore, whose sister, Helen, is in the power of one of the spies.

There are a number of inconsistencies in these opening installments, and the long arm of coincidence is employed pretty

freely in places. These lapses of logic have a tendency to weaken the dramatic effect somewhat.

Others in the cast are Charles Hutchison, Betty Howe, Mary Hull, Edmund Dalby, Austin Webb and William Cavanaugh. The serial was written, produced and directed by Joseph A. Golden.

"THE VELVET HAND"

Bluebird Offering Presents Fritzi Brunette in Tale of Italy.

Reviewed by Robert C. McElravy.

SOME striking atmospheric effects have been achieved in this five-reel subject, "The Velvet Hand," which was written by Edith Barnard Delano and directed by Douglas Gerrard. The plot, which is dramatic in character, tells a story of Southern Italy and some rarely beautiful scenic settings have been chosen in which to frame the story. The production as a whole is one that is very creditably assembled and is in every department true to type. The big dramatic moments are not handled with any great degree of intensity, but the presentation is adequate and pleasing.

Fritzi Brunette appears as Gianna, the daughter of an Italian violin maker, who sets out to avenge the death of her brother in true vendetta fashion. She believes the crime to have been committed by Count Paul Trovelli, when in fact her brother's death was at the hands of Trovelli's friend, Prince Viscomte. Gianna, after making a great success as a dancer at Milan, meets the Count, who falls in love with her. The girl thinks only of her revenge and plans to stab Trovelli, but the Countess Michetti, an adventuress with whom her brother had been in love, warns Gianna that Trovelli did not commit the crime. Gianna really loves Trovelli and readily forgoes her vengeance, and the Prince meets death on the battle front, thus giving the story a less tragic ending than might have been anticipated.

The cast is capable throughout and includes Fred Turner, Eugene Corey, William Nowell and Carmen Phillips.

"THE KINGDOM OF YOUTH"

Goldwyn Presents Madge Kennedy and Tom Moore in Attractive Comedy-Drama.

Reviewed by Margaret I. MacDonald.

ONE of the most attractive of the Goldwyn comedy-dramas in which pretty Madge Kennedy has been appearing is "The Kingdom of Youth," from a story by Charles Logue. In the production in which Tom Moore plays an excellent male lead, and which was released September 23, an amusing domestic tangle has been presented in a skillful manner under the direction of Clarence C. Badger. The comedy situations are consistent, and the construction of the picture is fashioned after a form to which, while it may not be faultless, we are becoming accustomed to and which, in this instance, is so cleverly managed that there is little room left for criticism. It is built on that stop system to which directors and scenario writers are much given of late, in which at a certain vantage point in the story one of the principal characters has a dream or vision which allows, in this instance, a fascinating visualization of the story of a bride and groom previous to the opening of the picture.

As the story runs a young college man falls in love with a pretty girl of the village and secretly marries her. Immediately after the marriage he is called away to fulfill the plans of his future, according to the ideas of a deceased male relative, whose widow, "just outside the pale of youth, looking in," exhibits more than a friendly interest in him much to his discomfiture.

The young wife suddenly comes upon the scene, after he has been made manager of the widow's estate, following which occur some amusing events which end in a near tragedy. Through the scheming of the widow the girl is thrown into the company of a count, while she tries in vain to estrange the young husband's affections. One of the most effective scenes in the picture occurs where the wife, in desperation, makes a smoke smudge which takes her supposed rival unawares, and causes her to rush forth in negligee, revealing the necessity of a careful makeup. The jealousy aroused in the young wife finally causes her to accept an invitation to dine alone with the count on his yacht, and, in trying to "paddle her own canoe," she meets with an accident in which she is nearly drowned. On her a akening she realizes her mistake, and a reconciliation takes place.

"TONY AMERICA"

Francis McDonald Gives Lifelike Impersonation in Capital Triangle Picture.

Reviewed by Edward Weitzel.

THE acting of Francis McDonald as a young Italian emigrant in the Triangle picture, "Tony America," dominates the entire story. Evelyn Campbell, the author, has supplied an interesting plot and Thomas N. Heffron has directed the performance with good judgment. The human interest is strong, and most of the situations keep pace with the facts of life; but it is the skillful and sympathetic acting of the star as the eager, warm-hearted Tony, who comes to this country to make his fortune and finds at first only the hardest kind of work and the barest sort of living that gives the story its chief value. His marriage to a faithless wife and his love for his little daughter afford the actor opportunities for a display of emotional power, of which he takes full advantage.

The story opens in Italy. Tony is brought to this country by a wealthy fruit dealer and becomes one of the push-cart men that the merchant has working for him and keeps in practical slavery by cheating them out of their earnings. At the boarding house where Tony lives the daughter of the landlady, Mrs. Picciano, traps him into marrying her in order that she may escape from her mother's authority and carry on an affair with a German spy. Tony finds out how he is being deceived and it almost wrecks his life. Mamie Dean, a little factory girl, becomes his friend and helps him to care for his child when he takes her away from her mother. Freed from his wife by the divorce court, Tony finds happiness with Mamie and his child.

Rae Godfrey plays Mamie with real feeling and Mrs. Harry Davenport does a fine piece of character work as Mrs. Picciano. The other members of the cast are Yvonne Davis, Herald Holland, Ludwig Lowy, Dick Loreno and Dorothy Giraci. Photographed by B. H. Wales.

"TELL THAT TO THE MARINES"

James Montgomery Flagg Two-Part Comedy Good Entertainment and Good Propaganda.

Reviewed by Edward Weitzel.

THERE is a strong object lesson for Pacifists in the two-part Paramount-Flagg comedy, "Tell That to the Marines." The artist-author has not only furnished a good plot but has supplied a lot of sub-titles that have a kick in them like an army mule's. The kick is always directed straight at the woefully mistaken person who thinks the United States did wrong in going to war with Germany. Much of the story is told in a comedy vein, but its point is driven home firmly for all that. Eliot Brainard, the Pacifist person who gets his eyes opened to the truth at last, is fortunate enough to have a sweetheart who is all for war and her Uncle Sam. She joins the Secret Service and sets out to capture a German spy. The man is working a wireless in an unfrequented part of the country. When he finds that Nan is watching him the German attacks her. Brainard happens to be in the right place at the right time for once in his life. All the real man in him comes to the surface and he rushes at the enemy and disgraces the breed of Pacifists for ever.

After this, there is only one thing he can do to show his cure is complete—he joins the Marines.

Olin Howard as Eliot Brainard and Beatrice Tremaine as Nan are effective, and the production is satisfactory in all its details. The picture was produced by Town and County Films, Inc.

"THE MATING"

Gladys Leslie and Several Small Children Score in Vitagraph Juvenile Story.

Reviewed by Edward Weitzel.

JUDGED by the well-worn nature of its material, "The Mating" should not possess any great amount of entertaining qualities. As a matter of fact, this five-part Vitagraph picture, written by Millicent Evison and directed by Fred Thomson, has many enjoyable moments. The story belongs to juvenile fiction, the best scenes being between Gladys Leslie and three clever children who have not been taught to "act." The familiar situations of the aged and impoverished inventor, whose wonderful machine brings him fortune at the finish, and the youthful author whose story wins the prize in the last reel, are among those present; also the rescue of the children by the hero when they drift away in a boat and manage to upset it. Several human touches and a certain youthful charm and simplicity about the whole story helps it to get by, if the spectator cares for this class of picture.

Nancy Fane, the daughter of the inventor, is a little small-town girl who lives next door to a big, unoccupied house. One day she hears a noise in the house, and, having just read of an escaped convict, starts an investigation. Dick Ives, the owner of the property, has come back to live in the old place. Nancy sends for the constable to arrest him and finds out her mistake. This is the beginning of the romance, which ends in the good old way. Most of the action is devoted to doings of the younger Fanes.

Gladys Leslie has the youth and the temperament for the part of Nancy, and Herbert Rawlinson is excellent as Dick. Forest Robertson gives one of his finished impersonations as Mr. Fane. Stephen Carr, John Thomson and Aida Horton are the trio of clever children.

"THE MAN FROM FUNERAL RANGE"

Famous Players-Lasky Production Tells Story of Dramatic Interest.

Reviewed by Robert C. McElravy.

THIS new Paramount offering in five reels is enacted by a strong cast headed by Wallace Reid and Ann Little. Willis Marks does some very effective work as Budlong, and Tully Marshall is also excellent in the character role of Beekman, a shyster lawyer. Lottie Pickford, Phil Ainsworth and George McDaniel also have important parts.

The story itself contains many effective dramatic situations. It was adapted by Monte M. Katterjohn from a play entitled "Broken Threads," written by Ernest Wilkes, and the screen production has been capably directed by Walter Edwards. It contains several situations that are of a conventional type, the crime itself being one of these, but these features have been properly abbreviated and then surrounded by much that is new and unusual. The production is a good example of what can be done in the way of offsetting familiar, or stock, situations with new and pleasing incidents.

Wallace Reid and Ann Little make the most of their love scenes. He appears as a man just in from the desert and she as a cabaret singer. His rival is a young lawyer, for whose death the young prospector is held. The dead man's partner, Beekman, succeeds in convicting the hero, though he knows him to be innocent. But in the end the tables are turned and justice prevails. The legal end of this story rings true, and is one of its strongly entertaining features.

"SUCH A LITTLE PIRATE"

Second Lila Lee Paramount Picture Contains Light but Amusing Material.

Reviewed by Edward Weitzel.

BY culling considerable of his plot from Stevenson's "Treasure Island" and Rider Haggard's "Mr. Meeson's Will," and supplying original material of a light but amusing quality, James Oliver Curwood built up a fairly good bit of fiction, which he christened "Peggy, the Pirate." Adapted to the screen by Monte M. Kitterjohn under the title of "Such a Little Pirate," and produced by Jesse L. Lasky for the Paramount, with Lila Lee as Patricia Wolf, the picture proves a better vehicle for the new star than her first screen story.

The types, while not essentially American, fit into the situations, and the whole affair is a pleasant enough specimen of fooling with fact and fiction. No serious note is struck or attempted, as a consequence the most skeptical spectator has no excuse for not smiling tolerantly when the treasure-seekers unearth a massive chest of pirate gold and jewels. The old charm of a hunt for buried treasure is as potent as ever.

Obadiah Wolf, the grandfather of Patricia, has a treasure map tattooed on his chest, and has been working hard to make the last payment on the schooner, "Laughing Lass," and sail for the Spanish Main, where his ancestors were famous buccaneers, and dig up his legacy. A rascally ship owner tries to cheat the old captain out of the boat and sell it to the Government at four times its value. The one-eyed seadog who did the tattooing on Obadiah also takes a hand in the villainy, and has him shanghied and landed on the treasure island. Patricia and her young man arrive in time to secure the chest. An educated chimpanzee assists in foiling the villains.

Lila Lee's screen impersonation shows her as a sweet and wholesome young person who takes a startling adventure in a matter-of-fact way, and is good to look at all through the picture. Theodore Roberts is a tower of humorous strength as Obadiah. Harrison Ford as Rory O'Malley and Guy Oliver as "Bad-Eye" are both excellent. Forest Seabury, J. Parks-Jones and Adele Farrington complete the cast. George Melford has caught the spirit of the story in his direction.

"JUST SYLVIA"

World Picture Presents Barbara Castleton in Comedy-Drama.

Reviewed by Robert C. McElravy.

IN this five-reel subject, "Just Sylvia," Barbara Castleton has an attractive role which gives her plenty of opportunities for individual acting, and she uses these to the best advantage. The story itself, adapted by Hamilton Smith from the original by Harry O. Hoyt, and directed by Travers Vale, is one of the type of plays which appeared just after Channing Pollock's "Such a Little Queen" scored a notable success on the legitimate stage. It follows the career of a masquerading princess in America, and for seasoned theatregoers will have no great novelty. It is presented in an attractive style, however, in spite of certain weak dramatic moments, and will no doubt prove pleasing to less sophisticated audiences.

Miss Castleton first appears as Sylvia, a pretty girl living in a cheap rooming house without visible means of support. As the hardhearted landlady of "the spurious smile," as O. Henry described it, demands rent money at regular intervals she gets a job as model for a modiste. This brings her in touch with Zebulon Hicks, who has just come with his wife and son to the metropolis, where they hope to live in luxury on Fifth avenue. The contrasts are brought out in an interesting way, both Jack Drumier and Gertrude Berekley doing some quite interesting character work as Mr. and Mrs. Hicks. John Hines appears as the son, Henry, with whom Sylvia falls in love. His character is not so clearly brought out, for the reason that Henry has no great part to play in the story, and the girl's love for him seemed slightly incredible.

The dramatic features of the plot, which are handled with a fair degree of strength, have to do with Sylvia's appearance as the Countess Bonnenuit. While playing this part she exposes two others who are faking titles with a view to fleecing Mr. and Mrs. Hicks. Sylvia's own right to the title of princess is brought out later, but she gives up her claim to it to marry Henry.

GENERAL FILM PROGRAM.

Gloria Joy Featured in "Little Miss Grown-Up" and "Wanted a Brother."

Reviewed by C. S. Sewell.

THE two final offerings of the Oakdale series of five-reel features released by General Film Company will appeal primarily to children. The stories are slight, with hardly enough action to fill the necessary number of reels, and the action is not always consistent. However, they serve to show to advantage the clever work of little Gloria Joy, whose acting is pleasing to both young and old.

"Little Miss Grown-Up."

Nan has very advanced ideas for a little girl, and thinks she is a "grown-up." She takes a fancy to her young aunt's sweetheart, using all her wiles to ensnare him. Finally she proposes, and he laughingly accepts. When it comes to a show-down, he, of course, accepts the aunt, and Nan, very disconsolate, goes back to her home in the country and tells her little playmate she thinks she will wait until he grows up. The production was directed by Sherwood McDonald, and is interpreted by a capable cast, including Neil Hardin, Edward Saunders, Ethel Pepperell, Mary Northmore and Daniel Gilfether. Much of the action revolves around Nan's grown-up playmate, who still acts as if he were a little boy, and who scares her grandfather's household, who believe he is a ghost.

"Wanted a Brother."

There is more heart interest in this than in the preceding picture. Bab, the shoemaker s daughter, when her friend Tom, who is much older, is arrested on a trumped up charge of theft, sells his papers for him. Tom has been cast off by his wealthy father, and when he gets out of jail Bab induces her father to take him in. Tom's gang plan to rob his father's house. Bab follows, is discovered, and tied hand and foot. Tom's father finds her, after the gang are frightened away, and she finally succeeds in bringing about a reconciliation between father and son. There are several innocent childish pranks in this picture, in which the little star is assisted by a small, very black negro boy of about her own age. Others in the cast include Mignon LeBrun, H. E. Archer, Daniel Gilfether, Julian Dillon and Edward Jobson. Robert Ensminger directed the production.

"THE FORBIDDEN CITY"

Joseph M. Schenck Presents Norma Talmadge in a Beautiful Production.

Reviewed by Louis Reeves Harrison.

THE highest value in this beautiful production is a composite and so rare that it is seldom seen on the screen. The rare part is one of successful treatment—the illusion is so admirably preserved that an appearance of reality is given to pure romance—a plausibility so combined with beauty that it held a large Rivoli audience enthralled. This fascinating effect is produced by a logical and consistent development of the story, by distinct characterizations, each one a cameo of type; by backgrounds ingenious to the last degree, so far as giving the play atmosphere is concerned, and beautiful in both large effects and small details, and by acting, in which Norma Talmadge gives a wonderful exhibition of psychology supported by Thomas Meighan, Rogers Lytton, Michael Rayle and others in masterly style. A composite of these elements produces a whole effect that will remain with the spectator after leaving the theatre.

Norma Talmadge is forging to the foremost rank through her intelligent conception of each role she assumes. In delineating the childish woman her revelations of thought and feeling are a source of constant delight to the spectator. Not by pantomime, not by gesticulation and facial contortion, but by investing her own personality with that of the character she portrays she holds the eye enchanted. She will find her true place in a play of vital and powerful motive such as has not yet been accorded her. "The Forbidden City," poorly named and lacking in any big definite purpose, is made effective by marvelous treatment, spendid interpretation and romantic presentment, so that it will please almost any audience, and it may be regarded as a gem by some of them. It registered a distinct success at the Rivoli, and will count among the best of its kind yet shown.

"THE LURE OF LUXURY"

Bluebird Subject Features Ruth Clifford in Heart Interest Story.

Reviewed by Robert C. McElravy.

THIS five-part subject, "The Lure of Luxury," is a very effective offering of the simple, sentimental type, and it may be safely said that it will make its way with any audience. It was adapted by Fred Myton from a story by Nalbro Bartley and directed by Elsie Jane Wilson. Its emotional quality is direct and appealing, without descending to sentimentality.

This begins with the childhood of two young neighbors, a little rich girl named Dale Aldis and a poor boy named John Coventry. The rich girl has no playmates and lives with her mother and the housekeeper in a fine country house. John lives on an adjoining farm and he sends her a valentine after their first meeting. Years later the girl, now eighteen, returns to the house, her mother having died and she has no one but the housekeeper and her servants. She again meets John Coventry, now a strapping young farmer who expects to make a fortune selling vegetables. They fall in love and then the girl's guardian, Philip Leswing, returns from abroad and he also falls in love with the girl. A rivalry develops between the young farmer and the middle-aged guardian, in which the youth finally wins after much tribulation. The story has a fine human quality, with mingled pathos and humor.

Elizabeth Janes and George Hupp do very well as the children and are good types, to be followed by Ruth Clifford and Edward Hearn in the same characters later. There is an actual resemblance, something that does not often happen.

"THE KAISER'S FINISH"

Eight-Part Propaganda Picture Produced by S. L. Warner Should Make Popular Hit.

Reviewed by Edward Weitzel.

I WILL kill thee one hundred and fifty ways!" exclaims Touchstone to the shepherd in "As You Like It." It looks as if the moving picture will execute the same number of deaths on the German ruler. In "The Kaiser's Finish," an eight-part picture produced by S. L. Warner and released on a state rights basis, the author has the leader of the Huns killed by an illegitimate son. The boy is brought up in America that he may be the better able to serve his father when the United States becomes a part of the Kaiser's empire. The scheme backfires. Years of living under the Stars and Stripes so fills his soul with a love of liberty that he turns against the teaching of his father's agents and makes his way to Berlin as a secret agent for this Government.

His remarkable resemblance to the Crown Prince enables the young man to end his brother's earthly career and get

into the presence of the All Highest. Once there he reads his father a lecture on the mistakes he has made and the horrible crimes he has committed and sends him to join the Crown Prince in the place where all good Americans are positive will be his future address. Soldiers rush into the room. The young chap hurls a powerful explosive at them and is destroyed with the others.

This story is emphasized and driven home by the addition of many scenes of actual warfare, taken from various news reels, and also by specially posed scenes of conflict. The result is a picture in which there is always something doing, and it should prove a popular hit. There is nothing subtle about its propaganda. It hits straight at the mark and hits home. John Joseph Harvey, who directed the production, has carried out the purpose of the picture without fear or favor, and the spirit of its eight reels guarantee it a warm reception.

Acting honors go to Earl Schenck in the dual role of Robert Busch and the Crown Prince. Claire Whitey, Percy Standing and Louis Dean have the other leading parts.

COMMENTS

General Film Company

THE MIDNIGHT BURGLAR.—The fourth of the series of Oakdale productions featuring little Gloria Joy tells a pleasing heart interest story which should appeal to both young and old. The diminutive star adds further to her laurels in the role of a "burglar" who, in order to help some poor friends, "robs" her own home of a basket of food at midnight.

TOBIN'S PALM (Broadway Star Feature).—An O. Henry story, but not up to the others shown by this company, not so popular because illogical details in the telling.

Bluebird Photoplays, Inc.

THE VELVET HAND (Bluebird).—A five-reel offering, adapted from a story by Edith Barnard Delano and directed by Douglas Gerrard. Fritzi Brunette appears as the heroine, an Italian dancing girl, supported by a good cast. The story has Southern Italy for its locale and is both pictorially attractive and dramatic.

THE LURE OF LUXURY (Bluebird).—A splendid five-reel offering of the simple, sentimental sort, with Ruth Clifford, Edward Hearn, Elizabeth Janes and George Hupp in the cast. It tells of a rich girl who fell in love with a country boy when a child and later marries him in spite of her guardian's opposition and rivalry. This contains a great deal of heart interest. Reviewed at length elsewhere.

Famous Players-Lasky Corporation

TELL THAT TO THE MARINES (Paramount-Flagg), Oct. 13.—A two-part comedy written by James Montgomery Flagg, this picture is good Liberty Loan material and good entertainment. Olin Howard and Beatrice Tremaine head the cast.

BATTLING JANE (Paramount), Oct. 6.—Dorothy Gish is a veritable hit in this comedy-melodrama, giving a characterization which ranks her among the best comediennes of to-day. The story is good for all kinds of audiences.

THE MAN FROM FUNERAL RANGE (Paramount), Oct. 6.—A strong five-reel subject, adapted by Monte M. Katterjohn from the play "Broken Threads," by Ernest Wilkes. Wallace Reid and Ann Little play the lovers and are assisted by George McDaniel, Willis Marks, Lottie Pickford and others. The story contains conventional elements, but also much that is new and enjoyable. It contains some excellent drama. Reviewed at length elsewhere.

WHOSE LITTLE WIFE ARE YOU? (Mack Sennett-Paramount), Oct. 20.—A two-reel comic with a lot of really mirthful situations. The cast includes Charles Murray, Eva Thatcher, Joseph Baldy Belmont and others. The incidents occur at a beach drug store and hotel and are very laughable. Reviewed at length elsewhere.

Fox Film Corporation

THE CAILLAUX CASE (Fox Standard Picture), Sept. 15.—The notorious treason and intrigue that came close to tumbling France into the dust of cruel and unjust defeat has been filmed by William Fox in splendid fashion. Madlaine Traverse is brought forward as a new screen star and her work justifies the opinion that she will at once establish herself in deserved high favor. Richard Stanton has staged a fine big production, presenting skillful artists in the prime roles, and "The Caillaux Case" should make a lot of money for exhibitors in every class of community.

ON THE JUMP (Victory Pictures).—Oct. 6.—In this picture George Walsh is seen at his best—and utmost. He does everything an athletic individual may concoct in the line of demonstrating physical dexterity, and, in passing, stops here and there for a bit of comedy acting. The picture is a large boost for the sale of Liberty Bonds and will be just as good for the next "drive" as for this one. Henry Clive is conspicuously clever in the thankless role of a Hun spy. Frances Burnham has little to do save look pretty—and that comes natural. Where there is a strong following for George Walsh this picture will be immensely satisfying—for it is, practically, six reels of that athletic star.

Greater Vitagraph, Inc.

THE MATING, Oct. 7.—Gladys Leslie and several clever children are the stars of this five-part picture. The material is not at all new and belongs to juvenile fiction, but it will please some portions of the public. It is reviewed at length on another page of this issue.

Mutual Film Corporation

KEEP HER SMILING (Strand).—Elinor Field and Bobby Vernon are the featured members of the cast in this moderately entertaining comedy. The story follows the love story of a young girl whose father wants her to marry a man of his choice rather than her own. Her sweetheart, a young doctor, in a plot to win out, has had her carried home apparently injured from a fall from her horse. He is then sent for to attend her, and effecting a wonderful cure wins the sympathy of the father and the hand of the maiden.

SCREEN TELEGRAM NO. 59 (Mutual).—This issue opens with some scenes from the front showing how a handful of marines captured 165 Germans. Other scenes of interest show the Legion of Honor here to take part in the Fourth Liberty Loan campaign, the funeral of Cardinal Farley and a Californian duck farm.

SCREEN TELEGRAM NO. 60 (Mutual).—Over Chicago by aeroplane is the first item in this issue. This encompasses a fine birdseye view of the city. Other events recorded are Brooklyn honoring its heroes, a bathing girl revue at Idor Park, California; a school for the instruction of shipbuilders at Hog Island Yard, Philadelphia, caterpillar wheat harvesters at work, soldiers of 1918 on a visit to Lookout Mountain, and deaf mutes rendering "The Star Spangled Banner" with their hands.

A JUNGLE JOY RIDE (Outing-Chester), Sept. 22.—A canoe ride on the Potaro river in British Guiana is what this film presents. Many interesting scenes among the Patamonian Indians are included, showing their homes and industries, including the making of cassava meal. The dangerous ride over the rapids is something to be remembered, and then the final wind-up in a quiet nook where the water vouchsafes scarcely a ripple.

SCREEN TELEGRAM NO. 61 (Mutual), Sept. 28.—The opening item of this number shows President Wilson going to cast his ballot in Princeton. Other recorded events vary from the battlefields of Europe to a pilgrimage to the tomb of George Washington, headed by Mrs. George Dewey and Secretary Daniels. There is also the unveiling of the statue of Depew and the naming of a bridge in Lyon, France, after our President.

SCREEN TELEGRAM NO. 62 (Mutual), Oct. 1.—In this issue President Wilson is seen opening the Loan drive in New York City; Theodore Roosevelt addresses a Baltimore audience; motor cycle soldiers ride to the hounds in Georgia, and the navy builds a great rifle range in New Jersey. The hunting of grizzly bears in the Canadian Rockies affords scenes of interest, and the burning coal mines in Ohio are none the less interesting.

THE GIRL IN THE BOX (Strand), Oct 8.—Elinor Field is the featured member of the cast in this number. The story presents a young lady looking for romance, which she finds in the theatre where she sits night after night gazing at the same man. When she advertises for a maid the man dresses in feminine attire and answers the ad, gains the position, and finally after discovery becomes the affianced lover of the girl. If taken seriously this film does not set a particularly good example to young girls.

Pathe Exchange, Inc.

TOSSED IN THE TORRENT (Pathe), Sept. 29.—Episode No. 7 of "Hands Up." Fighting with the Inca Indians is a leading feature of this installment. Echo makes a great dash in a stage coach to escape them, during which some fine riding scenes are pictured. But she is captured and once more taken to the temple. Plans are laid to sail to Peru, but Two-gun Carter and his men are already scheming to recover the girl.

OFFICIAL WAR REVIEW, NO. 14 (Pathe), Sept. 29.—This opens with scenes from the American trenches in France, then shows President Poincaire and officers of the French army decorating heroes. Other features deal with the Italian front, inspection of British troops by the Earl of Scarborough, and the number closes with a living flag photographed at the Great Lakes Naval Training Station.

NO PLACE LIKE JAIL (Rolin-Pathe), Oct. 6.—The first of some new comedies with Stan Laurel as chief comedian. He appears in this as a man just out of jail, with a companion crook. They invade a girl's school to kidnap one of the fair maidens, but get the principal by mistake. The scenes in the girls' school are the most amusing; the number as a whole is of average interest.

THE TRIUMPH OF TRANSPORTATION (Pathe), Oct. 6.—This gives a brief review of the various forms of transporting goods since the days when manpower itself was the only means. Ox carts, prairie schooners and other vehicles are shown, and the film then gives interesting glimpses of the way in which modern auto trucks are assembled. A short comic is added at the close.

WHY PICK ON ME? (Rolin-Pathe), Oct. 13.—One of the funniest of Harold Lloyd comedies, which is saying considerable. Most of the incidents occur at a beach resort, in which various concessions are brought into play, with some laughable results. Harry Pollard and Bebe Daniels are also in the cast.

MONEY ISN'T EVERYTHING (American-Pathe).—A five-reel comedy-drama featuring Margarita Fisher. It is this star's first appearance on the Pathe program, and it is a pity that her opportunities have not been greater. The production falls short on the comedy line. A

full review will be found in our issue of October 5.

THE MANTLE OF CHARITY (American-Pathe).—A five-reel number, with Margarita Fisher and Jack Mowrer in the leads. The hero and heroine conduct rival charity organizations, one run on the familiar red tape line and the other on an open plan for dispensing supplies to the needy poor. There is some good comedy running through this subject, which is enjoyable.

OFFICIAL WAR REVIEW, NO. 15 (Pathe), Oct. 6.—This opens with timely scenes on the allied front in the Balkans. Scenes from Italy's mountainous front follow. The use of camouflage suits by Americans in France makes an interesting feature. Scenes from Chateau Thierry and the building of a pontoon bridge close the issue.

RAINDROPS (Post-Pathe).—One of the best, if not the best of its kind yet shown on the screen, beautiful and evoking warm applause from a large audience at the Rivoli.

THE FATAL JEWELS (Pathe), Oct. 6.—Episode No. 8 of "Hands Up." This installment is very much alive with fresh developments of an exciting nature. The capture and escape of the Inca king-regent, the burning of the cabin, Echo's narrow escape from death after Killman has tied her to the horse and other incidents are pictured.

HOBBS IN A HURRY (American-Pathe).—A six-reel offering, featuring William Russell, assisted by a pleasing cast. This is a Western number, full of humorous stunts, and will no doubt please observers despite some weak places in construction. It is brilliantly photographed and contains much good humor. Reviewed at length in last week's issue.

THE TORTURE TRAP (Pathe), Oct. 13.—Episode No. 1 of "Wolves of Kultur," in three reels. This new serial, written, produced and directed by Joseph A. Golden, has in the cast Leah Baird and Sheldon Lewis, whose work in former offerings will be remembered. The plot centers about the murder of the girl's uncle and theft of his invention, a wireless torpedo, by a gang of German spies operating in this country. The number has plenty of suspense. There are some inconsistencies, but it is sure to please as a quick-action melodramatic serial.

THE IRON CHAIR (Pathe), Oct. 20.—Episode No. 2 of "Wolves of Kultur," in two reels. This number opens with the rescue of Alice from the gang of spies by Bob, who is fleeing from the pursuing officers. The two join forces at Alice's country home and plan to regain the stolen invention. Alice goes to Hartman's office under an assumed name and lures him to her home, where he is made captive. This number contains good action and holds the interest well.

AN ENEMY OF SOAP (Rolin-Pathe), Oct. 20.—A new Toto comic which will please his admirers very much, as it is one of the best of his subjects. Tota plays a hobo. He finds a pretty girl in bathing who has lost her garments, and robs a scarecrow to clothe her. The burro also helps along with some good humor.

Triangle Film Corporation

TONY AMERICA, Oct. 6.—There are many human touches in this five-part picture taken from a story by Evelyn Campbell. Francis McDonald has the title role and seems to actually live the character of the Italian fruit peddler. A longer review is printed on another page of this issue.

Universal Film Company

DANGER AHEAD (Western), Sept. 14.—A two-reel railroad story by L. Caulfield, featuring Helen Gibson, Millard K. Wilson, O. C. Jackson and J. Johnson. The heroine performs a daring piece of business in capturing a wild tank and caboose by means of an automobile. If she had shown a little more natural excitement it would have helped the realism. But the number is a good one of the type.

THE HUMAN TIGER (Western), Sept. 21.—A two-reel jungle story by C. B. Hoadley, featuring Fred Church, Eileen Sedgwick, Noble Johnson, Frank Fanning and Dick La Reno. The plot concerns a young scientist and his bride who go to Africa, accompanied by the villain, a former admirer of the wife. Murder and adventurous episodes are included in the story. Wild animals also play a prominent and exciting part at times. The close is tragic, wherein the native chief saves the wife by permitting a lion to kill the villain. This is well constructed and full of picturesque scenic effects.

ALL FOR GOLD (Western), Oct. 5.—A two-reel number by T. Shelley Sutton, featuring T. D. Crittenden, Eileen Sedgwick, Fred Church, Leon D. Kent and Betty Schade. The story concerns a mining man and his daughter, who are victimized by a designing individual named Pete. The latter is in love with a dance hall girl. The hero is a young mining engineer named Bob, who saves the old miner's daughter from disaster after her father's death. This is loosely constructed in one or two places, but the story interest is quite pronounced and the situation is firmly held. There are some good human touches in this and the settings are pleasing.

PERILS OF THE PARLOR (Nestor), Oct. 14.—A two-reel number, featuring Carter De Haven and Nell Bennett. The wife rents the house, thinking the husband has gone on a trip. He returns and is discovered taking a bath by four girls in bathing suits, who have rented the house from the wife. The situation is decidedly risque, yet accomplished without any great offense. The mother and wife arrive, as well as a policeman, and in time everything is straightened out. The bathing costumes are very brief, but the action harmless.

SCARS AND BARS (L-KO), Oct. 16.—A two-reel comic with Jack Henderson, Helen Lynch, Dick Smith, Henry Gugenheim and Eddie Barry. The most amusing thing in this is a peculiar vehicle which travels on railroad tracks and which we suspect is a camouflaged Ford car. There are a number of stunts, including a prison vaudeville show. The offering makes a comic of moderate strength.

NAILED TO THE PLATE (Star Comedy), Oct. 19.—A breezy comedy, which will appeal to baseball fans in particular, though others will appreciate it also. Lee Moran appears as "Red" Hogan, baseball unpire, and Eddie Lyons as a rampant fan who throws a bottle at "Red." They meet subsequently at the latter's wedding, where fresh trouble starts. This will bring laughter.

THE LOVE CRAZE (Nestor), Oct. 21.—A two-reel subject, written and produced by Winthrop Kelley. Florence Lawrence plays the part of a romantic slavey who dreams of being a Juliet to some handsome young Romeo. The scenes occur in a boarding house and a number of the characters are pleasing. After her first disappointment in Mr. Mudge the girl finally finds her real hero, portrayed by Harry Benham. The number is a good example of the quietly amusing type of comedy.

THE BRASS BULLET, NO. 12 (Universal), Oct. 21.—This number continues the exciting incidents begun in the previous one. Jack rescues Rosalind from drowning, but is himself pursued under suspicion of having murdered Homer Joy. The events on board the steamer are full of swift, exciting movement. Jack finally escapes capture by diving into the sea.

PAINLESS LOVE (L-KO), Oct. 23.—A two-reel comic featuring Babe Hardy, Billy Armstrong and Peggy Prevost. This opens with some funny stunts in a dentist's shop. Later scenes occur in a wine room and in a big plunge, with a contingent of pretty girls. There is no very definite connecting idea in this, but it will bring at least two good laughs and possibly more.

WHY WORRY? (Star Comedy), Oct. 26.—One of the best of recent Lyons-Moran subjects, with plenty of laughs all through it. Lee appears as Eddie's friend and agrees to arrange matters for the latter's wedding. He plans an elopement, pretending the girl's father is willing, but the old gentleman is not and some surprising results follow. An excellent comedy.

THE SILENT SENTINEL (Western), Oct. 28.—Helen Gibson and L. C. Shumway appear in this two-reel Western story. The plot, which is rather weak, concerns the rivalry of two men over a girl. Several holdups and gun fights are pictured, the action being of a conventional, melodramatic order. The subject is of about average strength.

MAID WANTED (Star Comedy), Oct. 28.—Eddie Lyons and Lee Moran appear in this as two business partners who desire the same maid. Dorothy De Vere appears as the latter. The wives of both men become wildly jealous of the maid and she finally settles matters by eloping with a young soldier. This is an amusing domestic comedy of slight but enjoyable plot.

World Pictures Corporation

THE ROAD TO FRANCE (World Picture), Oct. 14.—A seven-reel subject, written by Harry O. Hoyt and directed by Dell Henderson, with Carlyle Blackwell and Evelyn Greeley in the cast. The story has some excellent features, but suffers from a series of unconvincing melodramatic situations. These might be cut to advantage. Both the opening reels and the closing reel are full of patriotic appeal and otherwise pleasing. Reviewed at length in last week's issue.

Petrova's Life Story to Be Published.

Coincident with the release on October 15 through First National Exhibitors' Circuit of Madame Petrova's fifth independent picture, "The Panther Woman," arrangements have been made for the publication of the story of her life, which will be syndicated through a large number of prominent newspapers.

Madame Petrova has had a very interesting career both in this country and abroad, and it is believed by the officials of her organization that the syndication of this publicity matter will prove of material benefit to exhibitors throughout the country.

It is also planned to follow a similar procedure with the story of "The Panther Woman," which is a picturization of Gertrude Atherton's well known novel, "Patience Sparhawk and Her Times."

Perret's Second a "Studioless" Film.

An eight-reel motion picture drama produced without the use of a studio is the task Leonce Perret has set for himself in the filming of "Stars of Glory." Naturally there are interior scenes, but those which represent residential quarters will be picturized in real houses, and, as for the other inside views, special sets are being built at the Perret Productions field near Great Neck, L. I. Among them is a ruined French church, its lofty columns shattered by Boche shells, its tottering walls scarred and broken in the bombardment. The facade is a pile of debris, but the side and rear walls hang together, and the high altar stands unmarred. The non-studio feature is said to delight the co-stars, E. K. Lincoln and Dolores Cassinelli, both of whom revel in open-air work.

W. H. Using Patriotic Titles.

W. H. Productions Company advise that in future they will label each series of productions with some patriotic word or phrase in addition to the actual name of the series, and that the recently announced series of Keystones featuring Mabel Normand and Ford Sterling will be known as Liberty Keystones, while the series of two-reel westerns will be called Victory Kay-Bee Western Dramas.

Advertising Aids for Busy Managers

"THE KING OF DIAMONDS"

Vitagraph Presents Harry Morey in an Intensely Dramatic Story of the Man Who Was Caused to Suppose Himself a Leper and the Terrible Revenge He Took.

Cast.

Oliver Bennett.....Harry Morey
Jewel.....Jean Paige
Lucille Bennett.....Betty Blythe
Dr. Emilio Toranno.....George Majeroni

Directed by Paul Scardon.

The Story: Oliver Bennett has been unsuccessful in holding the love of his young wife, Lucille, who has fallen a victim to the wiles of Dr. Toranno. Toranno, knowing that Bennett will not consent to a divorce, administers a mineral poison which causes Bennett to believe himself a leper. He attempts suicide by leaping into the ocean, but the desire for life is too strong, and he keeps afloat until rescued by a passing vessel, which takes him to Africa. There he is befriended by Dr. Sanderson, who is fabulously wealthy through his investments in diamond mines. Sanderson shows Bennett that he has been poisoned, and the latter decides to be revenged. Sanderson dies, leaving half his fortune to Bennett, and the latter returns to his former home, finding his wife married to Toranno. He wrecks the latter's fortune through stock manipulation, and then rouses his jealously. Too late, he finds that Lucille is the daughter of his benefactor. She has killed herself, and Toranno has followed her into eternity.

Feature Harry Morey as Oliver Bennett and Betty Blythe as Lucille.

Program and Advertising Phrases: Gripping Story of Jealousy, Intrigue and Applied Vengeance.
How an Unfaithful Wife Was Brought to Abject Repentance.
Thirst for Vengeance Becomes Husband's Life Mission.
How a Crooked Doctor Wronged a Wealthy Patient.
Sensational Scenes and Episodes Abound in Photoplay of Vengeance.
Tensely Dramatic Incidents in Sensational Photoplay.

Advertising Angles: Perhaps you can hook up with jewelry stores on this title, using stills as the centre of a display of diamonds. Have a half-tone made of a face card of the king of diamonds, and work it into your advertising displays, using cards with back printing if you wish a throwaway. Use the leper angle for your selling point in advertising.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released October 14.

Film Swearing Is Getting Awful.

The latest and most startling use of the expression, "The Beast of Berlin," is found in a telegraphic item from Syracuse, and the speaker on this occasion was no less personage than Chancellor James R. Day, of the Syracuse University. The item in part is as follows:

"If 'the beast of Berlin' should send a note to one of our generals similar to that received from a Turk by Dr. George Parker pleading for mercy, I hope our leader would utter a prayer for him similar to the one Dr. Parker uttered for the Turk. It would be short and sweet: "'Oh, God!——Damn the Kaiser'."

IN THIS ISSUE.

The Border Wireless (Paramount).
The Dare Devil (Mutual).
Everybody's Girl (Greater Vitagraph).
For the Freedom of the East (Goldwyn).
His Bonded Wife (Metro).
The Heart of Rachael (Hodkinson).
The King of Diamonds (Greater Vitagraph).
Mr. Logan, U. S. A. (Fox).
My Cousin (Arteraft).
Mrs. Leffingwell's Boots (Select).
A Perfect 36 (Goldwyn).
The Pretender (Triangle).
The She Devil (Fox).
Secret Strings (Metro).
Such a Little Pirate (Paramount).
The Temple of Dusk (Mutual).
Whatever the Cost (Hodkinson).

"MR. LOGAN, U. S. A."

William Fox Presents the Original Cowboy-Actor, Tom Mix, in the Story of What Happened When Jimmy Logan Came to Town.

Cast.

Jimmy Logan.....Tom Mix
Suzanne Morton.....Kathleen Connors
Uncle Billy Morton.....Dick La Reno
Jim Crosby .....Charles Le Moyne
Olsen.....Jack W. Dill
Meier, alias J. Alexander Gage...Val Paul
Dolly Dugan.....Maude Emery

Directed by Lynn Reynolds.

The Story: Uncle Billy Morton owns a tungsten mine, an important factor in Government work. Gage, whose real name is Meier, a German propagandist, comes to the mine to foment a strike. Jimmy Logan just blows in with the breeze, but after that he creates his own breeze, and makes life perfectly worthless to Gage by frustrating all his plans. In the end he lands Gage in jail, and leads Uncle Billy's niece to the altar.

Feature Tom Mix as Jimmy Logan and Kathleen Connors as Suzanne Morton.

Program and Advertising Phrases: Dashing Tom Mix in Daring Feats of Horsemanship and Straight Shooting.
Quick Action, Wild Riding, Straight Shooting—and Dashing Tom Mix.
Liveliest of Photoplaying Spiced with Dare-Devil Stunts.
Tingling Romance, Desperate Situations and Sensational Episodes.
Typical Tom Mix Drama with All the Tom Mix Dash and Daring.
There Are Tricks and Tricks with Wild-Riding Tom Mix.

Advertising Angles: Play more upon the reputation of the star than on the story. Tell them that this is a story with a German propagandist, and ask them to try and imagine what Tom Mix can do to such a cur. Tell them to think up all they can, and then come to the theatre and be shown the other half of what happened. And add that it is full of characteristic Tom Mix stunts. If you can swing it, work a teaser campaign with, "Meet Mr. Logan," followed by "Mr. Logan, U. S. A."

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released September 8.

"FOR THE FREEDOM OF THE EAST"

Goldwyn Presents Ira M. Lowry's Timely Production with Lady Tsen Mei and Her Betzwood Company.

Cast.

The Girl.....Lady Tsen Mei
The Viceroy.....Lai Mon Kim
The Spider of Berlin,
Herbert Horton Pattee
The American.....Robert Elliott
The Prince.....Benj. Hendricks, Jr.
The American Anchor in China.Neil Moran

Directed by Ira M. Lowry.

The Story: Princess Tsu overhears her uncle, the Viceroy, plotting with German propagandists to form a Chinese army to support Germany in Russia. She informs the Americans, and Robert Kenyon is given charge of the matter. The princess falls in love with him, and when she learns that he is engaged to a girl back home her jealous rage leads her to tell the Germans. But love of country is greater than her own affair of the heart, and in the end the princess truly works for the freedom of the east from the crushing hand of the Hun.

Feature Lady Tsen Mei as the girl who saved civilization and Robert Elliott as the American.

Program and Advertising Phrases: Introducing to the Screen Pretty Lady Tsen Mei, the World's Only Chinese Star.
The Screen's First and Only Chinese Leading Woman.
Goldwyn Introduces to the Screen a Pretty Chinese Star.
East Is East and West Is West—Here the Twain Meet.
Chinese Girl Becomes World Heroine in Gripping Film Drama.
How a Beautiful Girl Resigned Love to Save China from the Hun.

Advertising Angles: Work this as a novelty propaganda story. In your lobby paste clippings of the Russian situation on a bulletin board headed with the title of the play. Try to hook up with the news in your newspaper space, keeping your headlines up to date. If you are in a small town you may get the editor to follow the cable news with a reader, "See 'For the Freedom of the East'· at (house) for the reason why the Prussians are not more successful in Russia." If you cannot do it in the news columns, work it in your own space. Work hard on your display, for this will prove a welcome change from an excess of Western front stories.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Make It the Last War
BUY LIBERTY BONDS
And Then Buy Some More

"THE SHE DEVIL"

William Fox Presents Theda Bara in the Story of a Woman Who Loved Because She Loved to Be Loved, and with No Thought of What Would Follow.

Cast.

Lolette.....Theda Bara
Maurice Tabor.....Albert Roscoe
Apollo.....Frederick Bond
The Tiger.....George A. McDaniel

Directed by J. Gordon Edwards.

The Story: Lolette is so used to queening it over the men she knows that she becomes infuriated when a French artist, Maurice Tabor, who has painted her picture, refuses to take her back to Paris with him. She tricks a local brigand into stealing money for her wedding present, and then runs away without marrying him. She meets Tabor in Paris, and he shows greater interest in her, but the brigand appears upon the scene, and very nearly finds his revenge. Lolette outwits him, and, with her artist-sweetheart, goes again to Spain. The brigand captures them, and carries them off to his retreat, but Lolette's wit is more than a match for him, and again he loses.

Feature Theda Bara as Lolette and Albert Roscoe as Maurice Tabor.

Program and Advertising Phrases: How a Woman Makes Love, Unmakes It, Breaks It and Makes It All Over Again.
Theda Bara, Queen of Vampires, as a Female Mephistopheles.
The Story of a Love Intrigue with a Spanish Siren.
When the World Was Young and Loves Mated and Married for Love.
Proving That Nothing Is Sharper Than the Tongue of Woman.
Theda Bara, Shining Star of a Passionate, Powerful, Screen-Story.

Advertising Angles: Make the most of the Bara name, and tell that this is a typical Bara story. If you can find any statuettes of Mephisto dress them in fluffy, red paper skirts, and use them as the basis for window displays. You can hire a devil suit from a costumer and send out a street man wearing it, but with skirts over the suit. One of the handbills described in the press book might be used. For a teaser card try, "'The She Devil' will get you if you don't look out." Get them all over town.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released November 10.

"THE PRETENDER"

Triangle Offers a Selected Cast with Bill Desmond in the Rollicking Story of a Discharged Cowboy Who Turned Schoolmaster and Became Sheriff.

Cast.

Bob Baldwin.....Bill Desmond
Dolly Longstreet.....Ethel Fleming
Otheloe Actwell.....Gene Burr
Percival Longstreet.....Jos. Franz
Harold Whiteside.....C. E. Thurston
Seth Higgins.....Graham Pettie
Rev. Harold Upright....Percy Challenger
Erza Hoskish.....Walter Perkins
Hi Newsome.....Joe Singleton

Directed by Cliff Smith.

The Story: Bob Baldwin is fired from the Diamond-K ranch because of his ability to raise several kinds of hell along with the cows. He falls in with Percival Longstreet, who is in despair because he has been thrown from his horse and will not be able to assume his duties as teacher of the Frelo Beanos School. When Bob learns that it means starvation for Percy's sister, Dolly, soon to join her brother, Bob takes the job as Percy's deputy. When she arrives, Dolly helps him. A stranded actor seeks to make trouble for him, but Bob gets him in jail for attempted robbery, and the town decides he will make an even better sheriff, and Bob passes the school along to Percy—but holds fast to Dolly.

Feature Bill Desmond as Bob Baldwin and Ethel Fleming as Dolly Longstreet.

Program and Advertising Phrases: Putting New Methods Into Teaching School Wins Cowboy Renown—and a Bride.
Unique Photoplay Developed Along Lines of Original Entertainment.
How the Stage and Society Mixed It Up in Lively Western Ways.
Exciting Scenes in Photoplay of Fast-Moving Plot Sequence.
One of the Most Original Themes Ever Introduced to the Screen.
Novel Entertainment Involved in Breezy Western Comedy-Drama.

Advertising Angles: This story is unfortunately titled in that it suggests a well-worn melodramatic theme rather than a fast-moving comedy. Work hard to offset this handicap by putting some of the vivacity of the story into your advertising. Tell how Bob comes to take the school. Poke fun at the stranded actor, and throw similar side lights on the advertising both in newspaper and throw-away work.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

Released October 13.

"SECRET STRINGS"

Metro Presents the Dainty Star, Olive Tell, in a Screen Realization of Kate Jordan's Story in Ainslee's Magazine.

Cast.

Janet Newell.....Olive Tell
Raoul Newall.....William J. Kelly
Hugh Maxwell.....Hugh Thompson
Richard De Giles.....John Daly Murphy
Mrs. De Giles.....Marie Wainwright
Ross.....Hugh Jeffrey
Williams.....Bert Tuey
Benjamin Moraud.....John A. Smiley
Katia.....Barbara Winthrop
Detective.....Edward Lawrence

Directed by John Ince.

The Story: Janet Newell leaves her husband, Raoul, whom she discovers to be a crook. Later, Raoul offers her a chance to earn a living honestly by doing detective work. She is to discover the secret hiding place of a certain paper belonging to his friend and held by the aged Richard De Giles in his home. In reality the whole scheme is a plot to acquire the De Giles jewels, and Raoul has another accomplice in the house in the person of Ross, the butler. Janet enters the De Giles home as a companion to Mrs. De Giles, and learns to love Hugh Maxwell, their nephew. She is unwilling to confess her marriage to a scamp. Raoul comes to direct the raid in person, but there is a surprise denouement that paves the way to Janet's happiness.

Feature Olive Tell as Janet Newell and Hugh Thompson as Hugh Maxwell.

Program and Advertising Phrases: Cleverest of "Crook" Dramas Filled with Thrills and Surprise.
Gripping Mystery Plot Holds Attention to the Surprise Finish.
Great Detective Story Unravels a Baffling Mystery Plot.
Kate Jordan's Popular Fiction Now Comes to the Screen.
Thrills and Exiting Encounters in Sensational Photoplay.
Ideal Entertainment Found in Gripping Detective Photoplot.

Advertising Angles: Work the star's popularity as usual. You might gain interest in the title by starting a contest for the best list of secret strings, such as corset laces, two strings to her bow, etc. Post the lists on a bulletin when the contest has been decided, which should be the morning of the playing date. Make some capital of the magazine origin of the story.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released October 7.

"HIS BONDED WIFE"

Metro Presents Emmy Wehlen in the Fascinating Story of a Rich Wife and an Impecunious Husband and How Love Straightened All Things Out.

Cast.

Doris Morse.....Emmy Wehlen
Digby Morse.....Frank Currier
Philip Hazard.....Creighton Hale
Tom Lloyd.....John Terry
Kate.....Warda Howard

Directed by Charles J. Brabin.

The Story: Doris Morse wants to be loved for herself alone and not for her father's millions, but when she marries a poor man who insists that she come to him penniless then love started to climb the fire-escape, when, what was poverty to Doris, entered the door. Worse than that, "the other woman" came in with poverty, only she wasn't a rival at all, and Doris was supremely miserable until she became supremely happy, and lived happily ever after.

Feature Emmy Wehlen as Doris Morse and Creighton Hale as Philip Hazard.

Program and Advertising Phrases: How an Heiress, Escaping Fortune Hunters, Found Her Heart's Delight Under Unusual Circumstances.
Gripping Photoplot of Unusual Interest Interpreted by Finished Players.
Metro Presents Popular Fiction in Fascinating Screen Reflections.
How the Daughter of a Copper King Found Happiness Where She Little Expected.
Photoplot of Intense Interest Holds Attention in Gripping Appeal.
Splendid Screen Entertainment Devised in Fascinating Love Story.

Advertising Angles: In addition to playing up the star work the odd angles of this story with such catchphrases as, "How would you like to be poor?" "Would you marry a man your financial inferior?" etc. You can work up an interest in the story, as well as the star, and appeal to those who may not know the star. Use plenty of pictures, and try to get them in store windows.

Advertising Aids: Four styles one-sheet, three three-sheets, two six-sheets, one twenty-four-sheet. Photos. Slides. Music cue sheets. Special heralds. Special hand-colored lobby displays. One, two and three-column ready made advertisements. Scene cuts.

Released October 14.

"THE HEART OF RACHAEL"

The W. W. Hodkinson Corporation Presents Bessie Barriscale and a Powerful Supporting Cast in a Screen Version of Kathleen Norris' Absorbing Novel.

Cast.

Rachael.....Bessie Barriscale
Clarence Breckenridge..Herschell Mayall
Billy.....Ella Hall
Warren Gregory.....Herbert Heyes
Magsie Clay.....Gloris Hope
Joe Pickering.....Edward Coxen
Jim.....Ben Alexander

Directed by Howard Hickman.

The Story: Rachel is married to Clarence Breckenridge, a drunkard. She comes to realize that she loves Dr. Gregory, and bravely faces the question. She divorces her husband, and marries Gregory. But Gregory soon seeks livelier companionship, and finds it in the company of Magsie. Rachael offers to divorce her husband, but he will not have it. She seems to be at an impasse, but an injury to her little son, which calls for the professional skill of the man she still loves, solves the question through bringing him to his home again.

Feature Bessie Barriscale as Rachael and Herbert Heyes as Warren Gregory.

Program and Advertising Phrases: Divorce, Its Uses and Abuse, Basis of Great Drama of Domestic Life.
Absorbing Romance Filmed in Skilful Photoplaying.

The Question of Divorce Reflected from Two Absorbing Angles.
Problems of Domestic Happiness Solved in the Divorce Courts.
Parental Love Shown to Be Overpowering When Put to the Test.
Bessie Barriscale Star of the Greatest Photoplay of the Times.

Advertising Angles: In addition to featuring Miss Barriscale, point to the unusual cast in her support. Most all of them have either been starred or featured. For a secondary angle tell of the success of the novel of the same title. Give a brief sketch of the situation, and let the reader guess at the outcome.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released September 30.

"THE DAREDEVIL"

Mutual Presents Gail Kane in the Story of a Girl Who Was Willing to Be a Boy in the Cause of Democracy and Played a Man's Part.

Cast.

Roberta ("Bob") Carruthers...Gail Kane
Governor William Falkner.Norman Trevor
Captain Henry Carruthers.W. W. Crinans
Colonel Robert Carruthers.Roy Applegate
Captain Armond De Lassiles,
Duncan McRae
Lieutenant Bourdon.....Henry Sedley
Patricia Whitworth.....Corinne Uzzell
Paul Von Hintze.....Walter Dowling
"Buzz" Clendenning.....Walter Hayers
Cue Tomlinson.....Mildred Marsh

Directed by Francis Grandon.

The Story: Roberta Carruthers, at her father's death, is left the ward of her uncle, Col. Carruthers. The latter is a woman hater, and is disappointed to find that "Bob" is a girl, for he had already promised his nephew's services to the governor as an interpreter. Roberta assumes her cousin's uniform as Bob defeats a German plot, and assumes a place as commander-in-chief over the willing Governor.

Feature Gail Kane as "Bob" Carruthers and Norman Trevor as Governor William Falkner.

Program and Advertising Phrases: When Nature Declined to Comply with Capricious Demands Brave Heroine Overcomes the Difficulty.
How a Brave Girl Served Her Country in Outwitting Hun Spies.
Dual Personality of Screen Queen Works Wonders in Photoplot.
Gail Kane, in Boy's Clothes, Rivals Her Charming Personality in Skirts.
Novel Method in Photoplaying Makes "The Daredevil" a Sensation.
Thrills and Sensations Abound in Exciting Photoplay.

Advertising Angles: Announce Miss Kane. Hinge most of the advertising appeal on women's services in the war. There is plenty of material here for a string of good advertisements. Win the women with your appeals, and the men must follow.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released October 13.

"A PERFECT 36"

Goldwyn Presents the Winsome Star, Mabel Normand, in a Really and Truly Mabel Normand Story—the Sort You Used to Love.

Cast.

Mabel.....Mabel Normand
O. P. Dildock.....Rod La Rocque
Lena.....Flora Zabelle
The Landlady.....Leila Romer
The Constable.....Louis R. Grisel
Sol Manheimer.....Edward Bernard

Directed by Charles Giblyn.

The Story: Mabel is the slavey in a boarding house. Lena, one of the boarders, gives her a dress just before Mabel's fondness for pranks causes her dismissal. She obtains a position as suit saleswoman, but she buys more than she sells, and forgets business entirely when she spies her sweetheart. They go for a swim, and on her return Mabel finds her room robbed and her suit gone. Still in her bathing suit, she goes in search of the constable, but finds that he is in search of her. She is accused of being a hotel thief on the evidence of her gown, which Lena gave her, but Lena tells her it is all a mistake, and that she is the one to be arrested as part of a press agent scheme for a fashionable hotel, and Mabel vows to wear her own clothes in future.

Feature Mabel Normand as Mabel and Rod La Rocque as O. P. Dildock.

Program and Advertising Phrases: A Dive, A Dip and Her Bathing Suit Did the Rest.
All about the Trouble a Bathing Suit Caused.
Her Figure Was Her Fortune—And She Was Rich!
How a Bathing Suit Venus Nabbed a Mystery Lady.
Here's a Picture in Which Clothes Made the Woman.
Brilliant Comedy-Drama of a Girl, a Bathing Suit and a Fortune.

Advertising Angles: Miss Normand made her first real hit in a one-piece bathing suit. Spread the good news that she has gone back to the line of work in which she is most successful, and get so enthused that you rouse your readers to the same frame of mind. The press book offers some good special stunts, but you can get a lot of fun with a wall-paper contest in front of your theatre, contestants to wear overalls and paste three strips accurately.

Advertising Aids: One one-sheet, two three sheets, one six and one 24 sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released October 21.

"SUCH A LITTLE PIRATE"

Jesse L. Lasky Presents Lila Lee in a Story of Dainty Daring Based Upon James Oliver Curwood's "Peggy, the Pirate."

Cast.

Patricia Wolf.....Lila Lee
Obadiah Wolf.....Theodore Roberts
Rory O'Malley.....Harrison Ford
"Bad-Eye," a Sea Dog.....Guy Oliver
Ellory Glendenning.....Forest Seabury
Harold Glendenning.....J. Parks-Jones
Mrs. Glendenning.....Adele Farrington
Sinbad, an Orang-Outang.....By Himself

Directed by George Melford.

The Story: Patricia is the granddaughter of an old salt whose proudest boast is that his ancestors flew the Jolly Roger on the Spanish Main. He has a map of the pirate's hiding place tattooed on his shoulder. They buy an old ship in which to hunt the horde, but the grandfather loses the receipt, and the owner takes the ship for a cruise to save his slacker son from the draft. Patricia and her sweetheart, Rory O'Malley, are aboard, however, and they quell a mutiny, arrest the owner and his son, and discover the treasure just as an opposition expedition, which has captured the grandfather, comes up just in time to be added to the captives.

Feature Lila Lee as Patricia Wolf and Harrison Ford as Rory O'Malley.

Program and Advertising Phrases: Pretty Lila Lee Makes Her Second Screen Appearance as Paramount Star.
Thrilling Story of Pirates Bold and Buried Treasures.
Following a Chart on a Man's Shoulder Leads to Buried Treasures.
Adventures of a Lass Born to the Blood of Buccaneers.
The Screen's Youngest, Prettiest and Most Talented Girl Star.
Lila Lee Star of a Regular Old-Time Pirate Yarn Brought Up to Date.

Advertising Angles: If you had Miss Lee in her first release advertise, "You have cruised with Lila Lee in the 'Make Believes.' Now sail on a treasure hunt on a real ship." Feature the star in your advertising that you may profit by her popularity, and give emphasis to the fact that the plot is taken from a story by James Oliver Curwood, who is more than favorably known to playgoers.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released October 13.

"MY COUSIN"

Adolph Zukor Presents the Star Preeminent, Enrico Caruso, in an Original Story in Which He Assumes a Difficult Dual Role.

Cast.

Mario Nanni, an Artist } ..Enrico Caruso
Cesare Carulli, a Tenor }
Robert Bombardi.....Henry Leone
Rosa Ventura.....Caroline White
Pietro Ventura.....Joseph Ricciardi
Luigi Veddi.....A. G. Corbelle
Secretary.....Bruno Zirato
Ludovico.....Master William Bray

Directed by Edward Jose.

The Story: Mario Nanni, a poor sculptor, is proud of his relationship to Carulli, the famous tenor. He loves Rosa Ventura, the cashier in her father's restaurant, and she returns his love, though her father wishes her to marry Bombardi, who has more money. Relationship to Carulli decides Rosa and she promised to marry Mario. But Carulli comes to the restaurant incognito, and is not recognized by Mario, with whom he refuses to drink wine. It becomes known that he is no other than the famous tenor and Mario's stock drops. He visits the tenor to appeal to him and bungles his mission so badly that he is thrown out, but his talent wins. He has left behind him a bust of Carulli, and the latter comes to "his cousin" to order its completion. Bombardi is left in the cold while Mario and Rosa are betrothed.

Feature: Enrico Caruso in the dual role of Mario Nanni and Cesare Carulli, and Caroline White as Rosa Ventura.

Program and Advertising Phrases: Enrico Caruso, World's Greatest Tenor, Makes His Debut Upon the Screen.
Caruso the Million Dollar Tenor of World Renown.
The Screen Now Presents the World-Famed Italian Tenor.
Famous Italian Tenor Hero of Heart-Gripping Photoplay.
World-Famous Tenor Plays Two Dramatic Roles in Great Photodrama.
Artcraft Presents Enrico Caruso as Its Latest and Greatest Star.

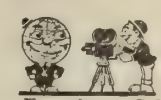
Advertising Angles: As soon as you have contracted for this picture start in to boom it. Announce that you have it booked. Work in with the phonograph stores to boom the Caruso records and if possible borrow a phonograph and some records for the house. Play one record each night and while it is running throw slides on the screen for the picture, and give the phonograph dealer a slide or two. Begin your newspaper campaign at least a week in advance—ten days would be better, and get the name in not less than a ten-line letter. For the first, announce that Caruso will be seen and heard in "I Pagliacci" at your house on a certain date. Reserve the record of that opera for the showing nights and you will have both the opera and the music. Get out a street wagon for this and keep it going during the run. Also use throwaways. Use as many of the six sheets as you can afford or find room for. Have the nerve to cut into your profits a little for the sake of the advertising return this picture will bring you. You can clean up on the second release.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby dis-

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE



985 Market Street San Francisco, Cal.

"Belgian Official War Pictures"

EXCHANGE MEN: Do you want something to stimulate your business? If so, put in a few reels of Belgian Official War Pictures. Write for terms.

BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

plays, 8x0, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Released October 20.

"THE BORDER WIRELESS"

Thomas H. Ince Presents the Virile Star, William S. Hart, in the Story of an Outlaw Whose Patriotism Cleared His Name of Stain.

Cast.

Steve Ransom.....William S. Hart
Elsa Miller.....Wanda Hawley
Herman Brandt.....Chas, Arling
Carl Miller.....James Mason
Frederick Schloss.....E. von Ritzen
Von Helm.....Berthold Sprotte
Esther Meier.....Marcia Manon

Directed by Himself.

The Story: Steve Ransom wars upon the railroad company which robbed his parents of their ranch. His depredations in reprisal bring him outside the pale of the law. He seeks refuge near the Mexican boundary, where he meets Elsa Miller, a telegraph operator, whom he rescues from a band of Mexican bandits. He falls afoul of two Hun spies, and when he goes to enlist the Commandant is warned that he is an outlaw. But Steve prevents the sending of a warning of Pershing's sailing, via Mexico, and for this service the ban is lifted and he is permitted to enlist.

Feature William S. Hart as Steve Ransom, a Bandit, and Wanda Hawley, as Elsa Miller, a Telegrapher.

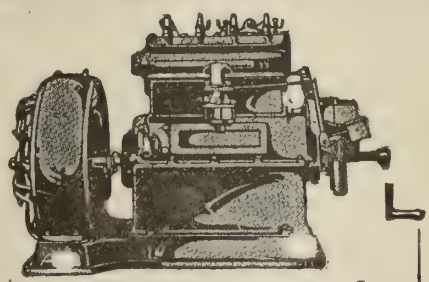
Program and Advertising Phrases: Here Comes Bill Hart in His Latest and Best Screen Thriller.
Artcraft's Two-Gun Star in Thrilling Drama That Grips and Holds.
Big Bill Hart in Role of Patriotic Bandit Shoots Up Intrigue.
Peerless Star of Two-Gun Photoplaying Scores Greatest Success.
Big Bill Hart Handles Hun Spies the Way He Toys with Two Guns.
Artcraft's Famous Star Cleans Up a Bunch of Spies in Thrilling Style.

Advertising Angles: Use plenty of paper in announcing the new Hart picture, and in your newspaper space tell that he essays a new role, a patriot, who clears his name through services to his country. Hart pictures sell themselves, but you have to tell where they can be bought, so advertise generously.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released October 6.

Have You Bought to Your Utmost of the

FOURTH LIBERTY LOAN?



4 K. W. Electric Generating Se.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

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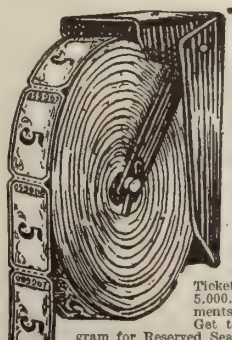
Specimen on Application



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	**$1.50**
Ten Thousand	**3.00**
Fifteen Thousand	**4.00**
Twenty-five Thousand	**6.00**
Fifty Thousand	**8.00**
One Hundred Thousand	**12.00**

National Ticket Co., Shamokin, Pa.

"WHATEVER THE COST"

W. W. Hodkinson Corporation Presents Anita King in the Spirited Story of a Smuggler's Daughter and the Vengeance She Took Upon Her Father's Slayer.

Cast.

Jess Farley.....Anita King
John Farley.....Bruce Smith
Uncle Dud.....Charles Dudley
Steve Douglas.....Stanley Pembroke
"Black Jack" Fanning..Gordon Sackville
Paul Otard.....Patrick Calhoun
Belle .....Corenne Grant

Directed by Robert Ensminger.

The Story: Jess Farley is the daughter of a smuggler, a boyish hoyden who dresses in knickerbockers and never saw herself in women's clothes until she unearths a dress belonging to her dead mother. She attracts the attention of Paul Otard, who seeks to force his unwelcome attentions upon her, but Jess is well able to care for herself. Her father is killed, and to discover his murderer Jess goes into Black Jack's saloon. There she again meets Paul and Steve Douglas, a detective who is searching for the smugglers. She is led to believe that Steve is her father's murderer, but events show Paul to be the guilty man.

Feature Anita King as Jess Farley and Stanley Pembroke as Steve Douglas.

Program and Advertising Phrases: Story of Rugged Life and Combat on Rockbound New England Coast.
Exciting Details in Screen Story of Lawlessness and Love.
How a Brave Girl Avenged Great Wrongs and Frustrated Villainy.
Crime and Intrigue Pictured in Rugged Story of Whiskey Smuggling.
Baffling a Gang of Smugglers and Bringing Criminals to Justice.
Thrills and Excitement Give Sensational Twists to Photoplaying.

Advertising Angles: Play up Miss King and tell that this is a tense, dramatic story with plenty of action. For the advertising angle use the girl's dilemma when she has reason to believe that the man she loves is her father's slayer.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.
Released October 7.

"EVERYBODY'S GIRL"

Vitagraph Presents Alice Joyce in a Charming Story of New York Life Based Upon O. Henry's "Brick Dust Row."

Cast.

Florence .....Alice Joyce
Blinker .....Walter McGrail
Ella .....May Hopkins
Bill .....Percy Standing
Oldport .....W. T. Carleton

Directed by Tom Terriss.

The Story: Florence is a little milliner who shares a room in "Brick Dust Row" with Ella, a fellow worker. It is all the home she has and the girls have to receive their company in the parks because there is no reception room, the millionaire

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

"Belgian Official War Pictures"

PRODUCERS: Are you making up a war story in which you require some great battle pictures, trench scenes, ruins, refugees, etc.? If so, you can get some of the most wonderful ever seen from the

BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

owner of the Row having sublet the parlors. They see no harm in chance acquaintances. Then Florence meets Blinker, and real love comes into her life; but Blinker learns of what to him seems her promiscuous acquaintances and makes it plain that he cannot marry such a woman. There is a fire on the excursion boat on which they are traveling, and Bill, a gun-packing husky, who has constituted himself Florence's champion, saves them both. Then he learns Blinker's attitude, and a visit to the young millionaire owner of the Row shows Blinker that his own greed is basis for Florence's actions and a changed Row is Florence's wedding present.

Feature Alice Joyce as Florence and Walter McGrail as Blinker.

Program and Advertising Phrases: The Late O. Henry's Fascinating Story, "Brick Dust Row," Comes to the Screen.
Vitagraph Presents in Fascinating Screen Drama an O. Henry Story.
Famous American Author Leaves a Lustrous Legacy to the Screen.
Pleasantest of Screen Entertainment Based on O. Henry Story.
Thrills and Surprises Abound in Fascinating Screen Story.
Liveliest of Screen Entertainment in Cleverest O. Henry Story.

Advertising Angles: With a popular star in a story by a genius, this feature should be self-selling. In the country, tell that it is a vivid side light on life in the cities. In the larger places suggest that this might have happened to hundreds of girls in your own town. Work hard on one of these angles, emphasizing star and author.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released October 21.

"THE TEMPLE OF DUSK"

Mutual Presents Sessue Hayakawa in His Own Production of a Story of East and West by Frances Marion.

Cast.

Akira.....Sessue Hayakawa
Ruth Dale.....Jane Novak
Adrienne Chester.....Sylvia Bremer
Edward Markham.....Lewis Willoughby
Pembroke Wilson.....Henry Barrows
Blossom .....Mary Jane Irving

Directed by James Young.

The Story: Akira, a young poet of the Samurai clan, loves Ruth Dale, who is his father's ward. Her affections, however, turn to Edward Markham, a man of her own race. Markham soon turns to Adrienne Chester, and Ruth, on her deathbed, gains Akira's promise that he will watch over her motherless daughter, Blossom. Markham marries the Chester girl and returns to America. Akire follows to be near Blossom. Markham surprises his wife with Wilson, and kills the latter. Akira assumes the crime to protect Blossom. He breaks jail when she writes that she is lonesome and is fatally wounded, but faithful to his trust, he goes to the child and enters The Temple of Dusk to meet his great reward.

Feature Sessue Hayakawa as Akira and Jane Novak as Ruth Dale.

Program and Advertising Phrases: Story of Great Love and Final Sacrifice in Living True to an Ideal Devotion.
Greatest of Japanese Actors in Gripping Story of Sacrifice.
Shouldering the Crime of Another to Protect an Ideal.
Sensational Surprises in the Unfolding of Gripping Photoplot.
Photoplay of Deep Interest Typifying Oriental Ideals and Devotion.
Devotion to an Ideal Forms Basis of Sensational Photoplot.

Advertising Angles: Play the star's name and portrait for the chief appeal, but for a side angle announce the story is by the author of Miss Pickford's late plays. The story contains a real human appeal. Get the chief appeal into the newspaper work. Work hard on the story, which is stronger than his recent productions.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.

Released October 20.

"MRS. LEFFINGWELL'S BOOTS"

Lewis J. Selznick Presents Constance Talmadge in the Sprightly Story of the Trouble Caused by Two Pairs of Slippers.

Mrs. Leffingwell.....Constance Talmadge
Mr. Leffingwell.....Harrison Ford
Walter Huntley.....George Fisher
Aleck Brown.....Fred Goodwins
Wilhelmina .....Mercedes Temple
Mrs. Tom Brown.....Vera Doria
Mr. Tom Brown.....Herbert Prior
Mabel Brown.....Julia Faye

Directed by Walter Edwards.

The Story: Mrs. Leffingwell owns a pair of slippers of a marked design. She does not know that Huntley has purchased a pair for his fiancee, Mabel, and has given them to the maid when Mabel breaks her engagement. Leffingwell sees a woman in Huntley's room trying on a pair of slippers that he thinks are his wife's. Huntley's reputation is none too good where women are concerned, and a divorce nearly results. Later his wife spends a night with friends. Leffingwell learns that Huntley is also there and makes his way thither through a storm. But it is worth the trip, for the mystery of the boots is explained.

Feature Constance Talmadge as Mrs. Leffingwell and Harrison Ford as Mr. Leffingwell.

Program and Advertising Phrases: Constance Talmadge Returns as Star of World-Famous Stage Story.
Constance Talmadge, Beautiful Screen Star of Famous Stage Comedy.
Side-Splitting Stage Comedy Screened in Every Day Situations.
Pretty Wife with Pretty Slippers Creates Roars of Laughter.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

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POSTPAID, WEEKLY, $7.25
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Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

THE SUN-LIGHT ARC

The Light That Never Fails

The sun-light that has no clouds to mask its illumination.

Don't fail to see the Sun-Light Arc illuminate Madison Square Garden for motion picture photography.

First time in history.

Pay a visit to the National Motion Picture Exposition, opening on Saturday, October 5th, until Sunday, October 13th.

THE SUN-LIGHT ARC

Sun-Light Arc Company, Inc.

218 West 48th Street

New York City

How a Pretty Pair of Slippers Brought Forth Comedy Situations.
Photoplay for Husbands Who Are Suspicious of Wifey's Footwear.

Advertising Angles: Work with the shoe stores for special displays of fancy slippers with a set of stills for an attractor. If you cannot wake them up, you should at least get a space for a card. In your newspaper work tell that this is a play by Augustus Thomas which enjoyed success on the spoken stage. For a side angle announce it as a play for suspicious husbands. You might get out a throwaway with "For suspicious husbands only" as the only display lines, the rest running in a ten or twelve-point type.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cuts of star, and one one-column and one two-column cuts of star. Released in October.

Picture Theatres Projected

LOS ANGELES, CAL.—Milwaukee Building Company, Wright & Callender building, have contract for moving picture plant at Washington boulevard and Sherman way, Culver City, for Thomas H. Ince, to cost $150,000. Plans include two glass-enclosed stages, shop buildings, dressings rooms, etc.

ALBANY, GA.—Rawling Theatre, which was damaged by fire, will be rebuilt. It will have a seating capacity of 800.

ARNOLDS PARK, IA.—Benit & Jenkins Amusement Company has been incorporated with $25,000 capital by C. P. Benit, G. Benit and T. O. Jenkins.

DES MOINES, IA.—A. Sugarman, Masonic Temple, has contract to erect $400,000 store, office and theatre building for R. B. McGrigor.

SCHLESWIG, IA.—Augustus D. Paulson has sold his opera house to Cornelius Paulson, of Mapleton.

BELLEVILLE, ILL.—Washington Theatre Company has been incorporated with $50,000 capital by Philip H. Cohen, Joseph Erber and Charles E. Ward.

CHICAGO, ILL.—E. V. Johnson, 80 East Jackson boulevard, has contract to erect $100,000 auditorium for Municipal Tuberculosis Sanitarium.

CHICAGO, ILL.—Reidenour & Erickson, 545 East 47th street, have contract for $20,000 theatre for Ascher Brothers, 220 South State street.

DECATUR, ILL.—Moving picture theatre will be opened here by J. W. Dyer, of Lovington.

KOKOMO, IND.—Sipe Theatre will reopen under management of Samuel Carlton.

COFFEYVILLE, KAN.—R. C. Young, 116 West Martin street, has contract to erect $75,000 moving picture theatre.

LEBANON, KAN.—C. A. Ricord has leased moving picture theatre to C. E. Ingram & Son.

LOUISVILLE, KY.—Know Theatre Company has been incorporated with $5,000 capital. Fred Dolle, 227 East Broadway, is interested.

CLINTON, MINN.—J. L. Hasbrauck has leased opera house.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.

The Stern Mfg. Co., Inc.

1023 Race St., Philadelphia, Pa.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

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MOTION PICTURE CAMERA
"You get the picture and get away before the other fellow is ready."
UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Atlas Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

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MANUFACTURERS OF
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and all kinds of Theatre Tickets
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TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

ELK RIVER, MINN.—Fred Larkin has taken over management of moving picture theatre which he has renamed the Elk.

FARMINGTON, MINN.—O. D. Benjamin will open moving picture theatre here.

WAUBUN, MINN.—John Chromy plans to establish moving picture theatre here.

MACON, MO.—K. O. B. Lexorious has leased Logan Theatre and taken possession.

WEBSTER GROVE, MO.—George Pliakos, 1806 Franklin avenue, St. Louis, plans to erect $7,000 moving picture theatre here.

FREMONT, NEB.—W. E. Sanders has sold his moving picture theatre to E. A. Reetz.

ORCHARD, NEB.—Edward Hirring has purchased Rex Theatre from Lloyd Drayton.

ORD, MICH.—Misses Goodhand and Hilzer have purchased Gem Theatre.

STEELE CITY, NEB.—Wilts Brothers have purchased the moving picture business of W. O. Bundy and P. D. Erehhart.

SALISBURY, N. C.—Main Theatre will remodel adjoining store room for addition to theatre.

HEBRON, N. D.—Prof. Felton has disposed of his moving picture business to N. Linabitz.

GLOUCESTER, N. J.—Pusey & Jones plans to erect theatre here as part of the community centre.

BROOKLYN, N. Y.—Tobias Goldstone is preparing plans for improvements to theatre owned by William Fox, 130 West 46th street, New York.

NEW YORK, N. Y.—Koreno Theatre Company, 50 Bowery, will expend $18,000 for improvements to Atlantic Garden Theatre.

MARIETTA, O.—E. H. Stewart has contract to erect $60,000 theatre for the C. & A. Amusement Company.

MARTINS FERRY, O.—Extensive improvements will be made to Rex Theatre.

STEUBENVILLE, O.—American Amusement Company has been incorporated with $25,000 capital. John K. Papulias is interested.

HOMESTEAD, PA.—A. L. Wallace, 632 Hawkins avenue, Braddock, Pa., has contract to erect one-story moving picture theatre, 40 by 110 feet, for J. E. Stahl, care Stahl Amusement Enterprise, to cost $25,000.

READING, PA.—Berks Amusement Company, care Wilmer & Vincent Theatre Company, 33 West 42nd street, New York, will erect $35,000 theatre here.

WASHINGTON, PA.—Lincoln Coal & Gas Company will erect $25,000 moving picture theatre. It will be conducted under management of H. A. Davis.

ANDREWS, S. C.—Princess Theatre Company has been incorporated with $2,000 capital by H. W. Carter, E. N. Beard, E. H. Raines and others.

LAKE ANDES, S. D.—O. K. Hillard has leased opera house.

DALLAS, TEXAS—Jefferson Theatre Company has been incorporated with $25,000 capital. Theatre will be remodeled.

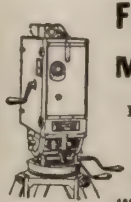
FORT WORTH, TEXAS.—Savoy Theatre on Jennings avenue has been leased and will reopen shortly.

"Belgian Official War Pictures"

EXHIBITORS: Your patrons want to see Belgian Official War Pictures. Let us know the Exchange that supplies you. If they don't give you Belgian Official War Pictures, we will tell you of an exchange that will. Write at once.

BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

If You Want the **News** Buy the **World.**



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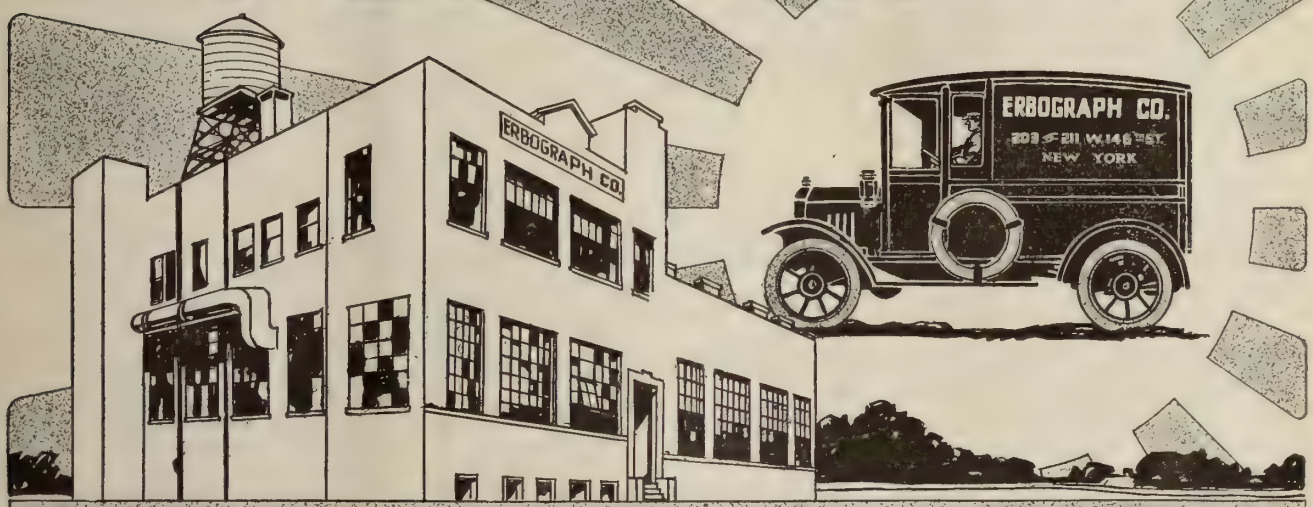
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

ERBOGRAPH

FOR SERVICE



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LUDWIG G. B. ERB President

203-211 WEST 146TH STREET NEW YORK

"Belgian Official War Pictures"
PRODUCERS, DIRECTORS, EXCHANGE MEN, EXHIBITORS and LECTURERS
You can obtain everything in Belgian Official Motion Pictures, Lectures, Lantern Slides, and Lobby Displays direct from the
BELGIAN OFFICIAL PICTORIAL SERVICE
W. Lindsay Gordon, Director 207 West 34th St., N. Y. C.

GOERZ KINO HYPAR F: 3.5
The motion picture is playing an increasingly important role in the affairs of the world. The GOERZ KINO HYPAR F:3.5 lens is playing an increasingly important part in the production of the best motion pictures, whether made in the studio or in the field. It is made in 1⅝, 2, 2¾ and 3 inch focus, and can be fitted to nearly every standard outfit on the market. Write or call for latest particulars—it's worth your time.
C. P. Goerz American Optical Company
318 East 34th Street New York City

HIVILEY, WIS.—Picker & Petrusha, who control both moving picture theatres in Ironwood, have taken over Garrick Theatre here. They plan to remodel the latter.

OCONTO, WIS.—R. A. Sharpe has let contract for one-story moving picture theatre, to cost $6,000.

WAUKESHA, WIS.—Waukesha Amusement Company's theatre will be remodeled. Miss Jones is manager.

DAVENPORT, IA.—Liberty Amusement Company will erect moving picture theatre here.

DES MOINES, IA.—W. Drue, 513 E. Locust street, has plans by Kraelsch & Kraelsch, 315 Securities building, for theatre and office building.

DES MOINES, IA.—Star Amusement Company has been incorporated with $10,000 capital. They will rebuild Amusu Theatre at 513 E. Locust street and open house under title of Star Theatre.

FORT MADISON, IA.—Atlee Estate has plans by Owen & Payson, 202 Reliance building, Kansas City, Mo., for one-story moving picture theatre, 50 by 145 feet, to cost $30,000.

MARSHALLTOWN, IA.—H. E. Cook and Logan Storey, of Minneapolis, have purchased moving picture here.

INTERNATIONAL FALLS, MINN.—New moving picture theatre has been opened here by Devereaux & Tippel.

ROCHESTER, MINN.—Reported that L. G. Roesner, of Colonial Theatre, heads company organized to take over all theatres in city.

TRUMAN, MINN.—Tony Hoover has leased Cozy Theatre to William Rector.

VIRGINIA, MINN.—William J. Rezac, manager Lyric Theatre, has taken over management of Grand Theatre. Latter will be reopened in near future.

WALKER, MINN.—Mrs. Phil Bibb has disposed of her interest in Grand Theatre to A. A. Green.

CARUTHERSVILLE, MO.—T. Kenneth Bademan has disposed of Dixie Theatre to Cecil Mears.

ST. LOUIS, MO.—Montgomery Theatre will expend about $2,000 for alterations.

MILES CITY, MONT.—E. N. Disney has purchased Iris Theatre.

BROOKLYN, N. Y.—Levy Brothers Realty Company, 189 Montague street, has plans by Thomas W. Lamb, 844 Eighth avenue, New York, for three-story theatre, 117 by 180 feet, with seating capacity for 3,200 persons and to cost $200,000.

BROOKLYN, N. Y.—M. Goldsmith, 1829 Bath avenue, has plans by Kallich & Lubroth, 2210 Bath avenue, for interior alterations to theatre to cost $3,000.

UTICA, N. Y.—Goldstein & Black have purchased Park Theatre and plan to redecorate the interior.

HACKENSACK, N. J.—Eureka Theatre Company, 171 Main street, has been incorpated with $100,000 capital.

FARGO, N. D.—People's Theatre Company has been incorporated with $100,000 capital by Victor G. Belwin and others. Company plans to erect theatres in Fargo and other cities of Northwest.

COSHOCTON, O.—Smith & McCue have taken over Mystic Theatre. New owners plan to repair and thoroughly renovate house. Mr. McCue will personally direct the business.

LILLY, PA.—Elig Brothers are erecting moving picture theatre on Main street.

WACO, TEXAS.—William F. Sonneman has leased building at 419 Austin street and will remodel for moving picture theatre. Ventilating and cooling systems will be installed.

BINGHAM, UTAH.—Paramount-Princess Company will erect theatre on Main street with seating capacity for 600 persons. Plan to have house completed and opened early in December.

TACOMA, WASH.—New Rialto Theatre has opened under management of H. T. Moore.

YAKIMA, WASH. — James Lane has plans by H. Weatherwax for moving picture theatre, 50 by 120 feet, with seating capacity for 500 persons.

WHEELING, W. VA.—Improvements will be made to Rex Theatre on South Fourth street.

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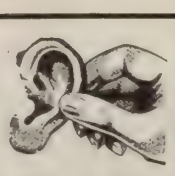
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List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 13.

Hands Up (Episode No. 9, "A Leap Through Space"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, "The Torture Trap"—Two Parts—Drama).
Why Pick On Me (Harold Lloyd—Comedy—Rolin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical).
Official War Review No. 16 (Topical).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 20.

The Bells (Frank Keenan—Five Parts—Drama Anderson-Brunton).
Hands Up (Episode No. 10, ""The Sun Message"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, "The Iron Chair"—Two Parts—Drama).
An Enemy of Soap (Toto—Comedy—Rolin).
On Caribbean Lapped Shores (Travel-Post).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France's Dusky Warriors—Topical—French Pictorial).
Official War Review No. 17 (Topical).
Hearst-Pathe News No. 86.
Hearst-Pathe News No. 87.

RELEASES FOR WEEK OF OCT. 27.

Hands Up (Episode No. 11, "The Stranger from the Sea."—Two Parts—Drama).
Wolves of Kultur (Episode No. 3, "Trapping Traitors"—Two Parts—Drama).
Nothing But Trouble (Harold Lloyd—Comedy—Rolin).
Sumatra (Travel—Post).
The Far Flung Battle Line (Britain's Naval Air Power—Topical—British).
Official War Review No. 18.
Hearst-Pathe News No. 88.
Hearst-Pathe News No. 89.

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Oct. 21—Just Sylvia (Barbara Castleton—Five Parts—Drama).
Oct. 28—The Grouch (Montagu Love—Five Parts—Drama).
Nov. 4—The Sea Wolf (Five Parts—Drama).
Nov. 11—The Man of Bronze (Lewis A. Stone—Five Parts—Drama).
Nov. 18—Hitting the Trail (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Nov. 25—The Love Wraith (June Elvidge—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.
Oct. 20—Whose Little Wife Are You?

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Oct. 27—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Drama).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Oct. 20—The Make Believe Wife (Billy Burke—Five Parts—Drama).
Oct. 20—Gipsy Trail (Bryant Washburn—Five Parts—Drama).
Oct. 27—Woman's Weapons (Ethel Clayton—Five Parts—Drama).
Oct. 27—A Daughter of the Old South (Pauline Frederick—Five Parts—Drama).
Oct. 27—Mirandy Smiles (Vivian Martin—Five Parts—Drama).

Artcraft Pictures.

Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).
Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Oct. 20—Snobs (Owen Moore—Five Parts—Dr.).
Oct. 27—The Cheat (Special—Five Parts—Dr.).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.
Oct. 20—Building the Eagle Boat.
Oct. 27—The Development of Big Gun Construction.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.
Oct. 20—Fiji Does Its Bit.
Oct. 27—Fire Walkers of Beqa.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03233.
Oct. 23—No. 47 (Topical)—03243.
Oct. 28—No. 48 (Topical)—03254.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.
Oct. 23—Painless Love (Babe Hardy—Two Parts—Comedy)—03242.
Oct. 30—King of the Kitchen (Harry Gribbon)—03253.

NESTOR.

Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.
Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.
Oct. 21—The Love Craze (Florence Lawrence—Comedy)—03241.
Oct. 28—A Twentieth Century Pirate (J Warren Kerrigan—Comedy)—03252.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03299.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 5—Issue No. 91 (Educational)—03212.
Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters"—Two Parts—Drama)—03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.
Nov. 2—The Brass Bullet (Episode No. 13, "$500 Reward"—Two Parts—Drama)—03258.

UNIVERSAL CURRENT EVENTS.

Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.
Nov. 2—Issue No. 77 (Topical)—03256.

STAR COMEDIES.
(Lyons-Moran Pictures.)

Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03239.
Oct. 26—Why Worry—03250.
Nov. 2—Maid Wanted—03260.

WESTERN AND RAILROAD DRAMAS.

Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.
Oct. 19—The Husband Hunter (Neal Hart—Two Parts)—03236.
Oct. 26—The Dead Shot (Helen Gibson—Two Parts)—03246.
Nov. 2—The Silent Sentinel (Helen Gibson—Two Parts)—30257.

Mutual Film Corp.

STRAND.

Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.
Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.
Oct. 15—The Tale of a Hat (Elinor Field)—42-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct 8—Screen Telegram (Topical)—64-T-1.
Oct. 12—Screen Telegram (Topical)—65-T-1.

OUTING-CHESTER PICTURES.

Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-0-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.
Sept. 22—The Jungle Joy Ride—13-0-1.
Sept. 29—Unblazed Trails—14-0-1.
Oct. 6—A Tropic Melting Pot—15-0-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).
Oct. 21—A Perfect 36 (Mabel Normand—Five Parts—Comedy).
Oct. 28—Thirty a Week (Tom Moore—Five Parts—Comedy-Drama).
Nov. 4—A Perfect Lady (Madge Kennedy—Five Parts—Comedy-Drama).
Nov. 11—The Hell Cat (Geraldine Farrar—Dr.).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).
Oct. 21—A Pair of Pink Pajamas (Two Parts).
Nov. 4—The Jelly Fish (Two Parts).
Nov. 18—You Know What I Mean (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Doilies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mabie Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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List of Current Film Release Dates

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VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.
A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 25—Ali Baba and the Forty Thieves.

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).
Nov. 24—I Want to Forget (Evelyn Nesbit).

EXCEL PICTURES.

Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).
Oct. 27—Tell It to the Marines (Jane and Katherine Lee).
Nov. 10—Buchanan's Wife (Virginia Pearson).
Nov. 24—Caught in the Act (Peggy Hyland).

VICTORY PICTURES.

Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).
Dec. 1—Treat 'em Rough (Tom Mix).
Dec. 15—The Sneak (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AFFILIATED DISTRIBUTORS CORP.
1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

AMERICAN STANDARD MOTION PICTURE CORP.
130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Oct. 19—Together (Violet Mesereau—Five Parts—Drama)—03238.
Oct. 26—Hugon, The Mighty (Monroe Salisbury—Five Parts—Drama)—03248.
Nov. 2—All Night (Carmel Myers—Five Parts—Drama)—03259.

CHRISTIE FILM COMPANY.

Sept. 2—Some Cave Man (Comedy).
Sept. 9—Are Second Marriages Happy?
Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

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A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

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No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.
No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).
Oct. 28—Three X Bordon (J. Warren Kerrigan—Five Parts—Drama—Hampton).
Sept. 30—The Heart of Rachael (Barriscale—Five Parts—Drama).
Oct. 14—Goddess of Lost Lake (Louise Glaum—Five Parts—Drama).
Cupid Angling (Ruth Roland—Douglas Natural Color).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.
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Among the Cannibal Isles of the South Pacific (Educational).

GEORGE KLEINE.

Conquered Hearts (Rialto De Luxe).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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What Does a Woman Need Most (Six Parts).

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Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).
Oct.—A Lady's Name (Constance Talmadge—Five Parts—Drama).
Oct.—Her Great Chance (Alice Brady—Five Parts—Drama).
Oct.—The Road Through the Dark (Clara Kimball Young—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

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Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
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A Grain of Dust.

FOURSQUARE PICTURES.
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The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

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Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

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Sept. 1—The Fly Ball (Two Parts).
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Mothers of Liberty.

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Zongar (Drama).

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His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
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A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
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The Siren in the House.

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The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

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Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
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EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

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WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES.

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   (a) Rheostat
   (b) Rewinders
   (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel in so far as possible, and to advise this Division of the action taken.

Conservation Division
War Industries Board

235-50

We pledge ourselves to abide by its provisions in every particular

Precision Machine Co.
Manufacturers
Simplex Projectors

Nicholas Power Co., Inc.
Manufacturers
Power's Cameragraph

Enterprise Optical Co.
Manufacturers
Motiograph

Victor Animatograph Co.
DAVENPORT, IOWA
Manufacturers
Victor Projector

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

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3. **Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.**
4. **Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.**

CONSERVATION DIVISION,
War Industries Board.

235-50

We pledge ourselves to abide by its provisions in every particular

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 Gold Street, New York, N. Y.

PRECISION MACHINE CO., INC.
Manufacturers of Simplex Projectors
317 East 34th Street, New York, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 West Randolph Street, Chicago, Ill.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
Davenport, Iowa

Vol. 38, No. 4 October 26, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

SUCCESS Is Electric

YOU feel it. You convey it to others. They benefit and profit by the rapidity with which such news reaches the public.

Note carefully all the critical reviews of each Goldwyn Star Series production thus far released. All successes! That's why

"This is a Goldwyn Year!"

Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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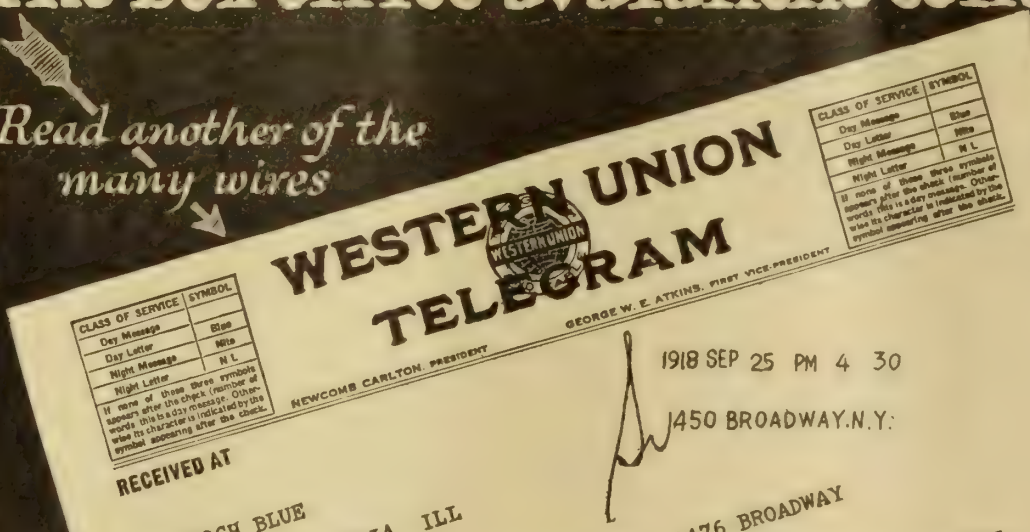
Chalmers Publishing Company 516 Fifth Ave. New York

The box office avalanche continues

Read another of the many wires



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Day Letter | Nite
Night Message | N L
Night Letter

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R. A ROWLAND

PRES METRO PICTURES CORPN 1476 BROADWAY

NEW YORK NY

JUDGING FROM THE BUSINESS DONE IN LAST THREE DAYS ON TO HELL WITH THE KAISER THIS WILL BE THE BIGGEST WEEK IN THE HISTORY OF THIS THEATRE THE PICTURE IS THE TALK OF THE TOWN YOU ARE CERTAINLY TO BE CONGRATULATED ON THIS BIG KNOCK OUT

DUCHESS THEATRE.

The SCREEN CLASSICS INC. *Production*

TO HELL WITH THE KAISER

Featuring Lawrence Grant as the Kaiser with Olive Tell · Written by June Mathis · Directed by George Irving

Book it and re-book it

It always brings the money

METRO PICTURES CORPORATION *Exclusive Distributors*

Maxwell Karger, *Director General*

HERE'S THE KIND OF TROUBLE YOU ARE LOOKING FOR

"Triple Trouble," Essanay's brand new Charlie Chaplin comedy, is causing all kinds of trouble.

Exhibitors everywhere have had trouble in finding even standing room for the immense crowds thronging to see it.

They have had to take the trouble to listen to their patrons telling them how much they enjoyed it.

They have had extra trouble in counting up their big box office receipts.

Essanay has had telegrams and letters from every part of the country telling of these troubles. Here's just another sample from Eugene Levy, of Levy's Orpheum Theatre, Seattle, Wash., who wired:

"'Triple Trouble' broke our house records. Doing tremendous business and giving satisfaction to our patrons. It's a sure-fire box-office winner."

IS THIS KIND OF TROUBLE WORTH WHILE?

Essanay

George Kleine System Distributors

Perfection Pictures

Lewis J. Selznick ~ Constance

"The Shuttle"

"The Studio Girl"

"Good Night, Paul"

Here you see CONSTANCE TALMADGE in the star role in each of her past SELECT SUCCESSES!

The "boots" are bought

"Scandal"

"Up The Road With Sallie"

"The Honeymoon"

"The Lesson"

SP

"Sauce for the Goose"

"A Pair of Silk Stockings"

presents Talmadge *in* "Mrs. Leffingwell's Boots"

SELECT SP PICTURES

from the celebrated play by
AUGUSTUS THOMAS

Scenario by Edith Kennedy
Directed by Walter Edwards

She admires her purchase

The "boots" become a bone of contention!

She's done it again—has Constance Talmadge! She has made another corker—another of those laughter-plus-drama hits—and a worthy successor of the nine that have gone before (see opposite page). Is *your* house getting the benefit of the ***patronage-building*** pictures in Constance Talmadge's First and Second Select Series? An early play-date means an early opportunity to play the next picture. Your patrons will be waiting for it!

A Love Story of Great Tenderness in

SELECT SP PICTURES

Great Special

In no screen drama yet presented has the beautiful theme of wifely devotion been so nobly presented as in Thomas Dixon's great photoplay, "The One Woman," made from his sensationally popular novel of the same name. Mother love, the love of husband, the love of home, of honor, of a fair name—these are threads interwoven with consummate skill by Reginald Barker in a dramatic fabric in which virile passions and selfish desires strike a harsh but compelling counter note.

Distributed by

SELECT PICTURES CORPORATION

"The ONE WOMAN"

by

THOMAS DIXON

Directed by Reginald Barker
Produced by MASTERCRAFT

On these two pages are shown bits from the great production—the "wedding by proclamation" scene in The Temple of Man, above, and, at right, the return of Frank Gordon to the wife who has kept her faith in him and the children who have waited him during his "long journey" to the shores of Free Love. On the page opposite are seen Adda Gleason as Ruth, the Mother; Clara Williams as the Other Woman; and a detail from the thrilling fight between the Banker (Herschel Mayall) and Frank Gordon (Lawson Butt). The children are Mary Jane Irving and Ben Alexander.

No private concern, however rich, however powerful, could get such war pictures as these Government Pictures!
The carefully trained, carefully organized forces of cameramen of United States, France, Great Britain and Italy secure these pictures. They go wherever the soldiers and sailors go, where no civilian is permitted and where the shock of battle is fiercest. Their pictures, authentic, thrilling and history recording, are assembled weekly in one notable and attendance-compelling reel—
OFFICIAL WAR REVIEW
It is a release that belongs on the program of every theatre, everywhere!
Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director
COMMITTEE ON PUBLIC INFORMATION
Distributed by
PATHÉ

An Argument That Has Weight

Not only does

HAROLD LLOYD

in the comedies bearing his name have a big hold on audiences, but his support is most popular too.

Bebe Daniels, the charming girl who adds beauty and fun; "Snub" Pollard with his comical antics – both are known and watched for from coast to coast.

The Best One Reel Comedies Made–One Every Other Week

Produced by Rolin

PATHE'

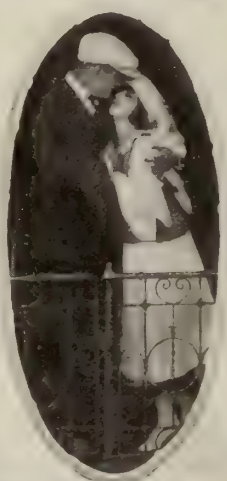
Distributors

AMERICAN FILM CO., INC.

Presents

Margarita Fisher- *in* "The Mantle of Charity"

By STEPHEN FOX
Directed By EDWARD SLOMAN



A whimsical comedy-drama breathing the spirit of youth and romance. Depicting the quaint method taken by a hoydenish society girl to reform a reformer.

Theatres playing the Fisher subjects are always enjoying capacity business. Keep *your* receipts above normal by showing all the Fisher American "Flying A" Pictures.

Produced By **AMERICAN FILM CO., *Inc.***
SAMUEL S. HUTCHINSON, *President*
Distributed by Pathe

Now Playing:
MARGARITA FISHER
in
"Money Isn't Everything"

State Right and Foreign Buyers Here's Your Chance

"BEYOND THE LAW"

IN SIX PARTS

A beautiful, romantic love story, written by and featuring Emmett Dalton—last of the world's most noted outlaws. Published in the Wide World Magazine from May until September, 1918. The first historical picture ever produced with any of the original characters.

A REAL Western picture, full of appealing human interest, featuring a man who made history before moving pictures were known.

VIRGINIA LEE
Playing the Part of Ruth Lane, Young Emmett Dalton's Sweetheart

HARRIS GORDON
Playing the Part of Emmett Dalton in Youth

SCENARIO BY

Wm. Addison Lathrop

DIRECTED BY

Theodore Marston

PHOTOGRAPHED BY

Robt. A. Olsson

Write us for full particulars

EMMETT DALTON AS HE IS TODAY

ADVERTISING MATTER

One Kind, 24 Sheet
One Kind, 6 Sheet
Two Kinds, 3 Sheet
Three Kinds, 1 Sheets
24 Kinds of Photos

To be released soon
by the

Southern Feature Film Corporation

Suite 801-806
1476 Broadway
at 42nd Street
NEW YORK

Watch for the date

EMMETT DALTON

General Manager

A·NEW·IDEA·IN
SHORT·PICTURES

SHIRLEY MASON
IN A
SMASHING·MONEY-MAKING
SERIES·OF·2·REEL
ATTRACTIONS

McCLURE PRODUC-[illegible]-TIONS, INC., *presents*

SHIRLEY MASON

associated with NANCE O'NEIL, H.B.WARNER, CHARLOTTE WALKER
ANN MURDOCK *and* HOLBROOK BLINN *in a condensed version of*

"THE DEADLY SINS"

A chain of films whose cyclonic action and strong, timely, patriotic finish will coin money for you. Backed by McCLURE nation-wide publicity.

Distributed by GENERAL FILM COMPANY

The Strongest Testimonials Ever Given

Are the *Figures*

Written on the Profit Side of the Box-Office Statement by

Vitagraph Serials –

"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS!"

are titles that mean *MONEY!*

Run Liberty Loan Films — and Our Boys Over There Will Run the Hun Back to Berlin!

Now Booking–

ALBERT E. SMITH *Presents*

"THE IRON TEST"

VITAGRAPH'S *LATEST AND GREATEST PHOTOPLAY SERIAL*

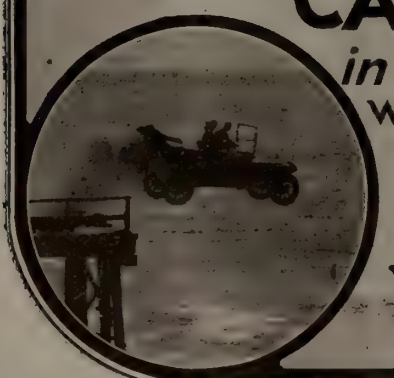
FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

in 15 Smashing Episodes

Written by ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

Directed by Paul Hurst



VITAGRAPH

THE ONE AND ONLY

Charles Chaplin

IN HIS ONLY, NEWLY PRODUCED
PICTURE SINCE "A DOG'S LIFE"

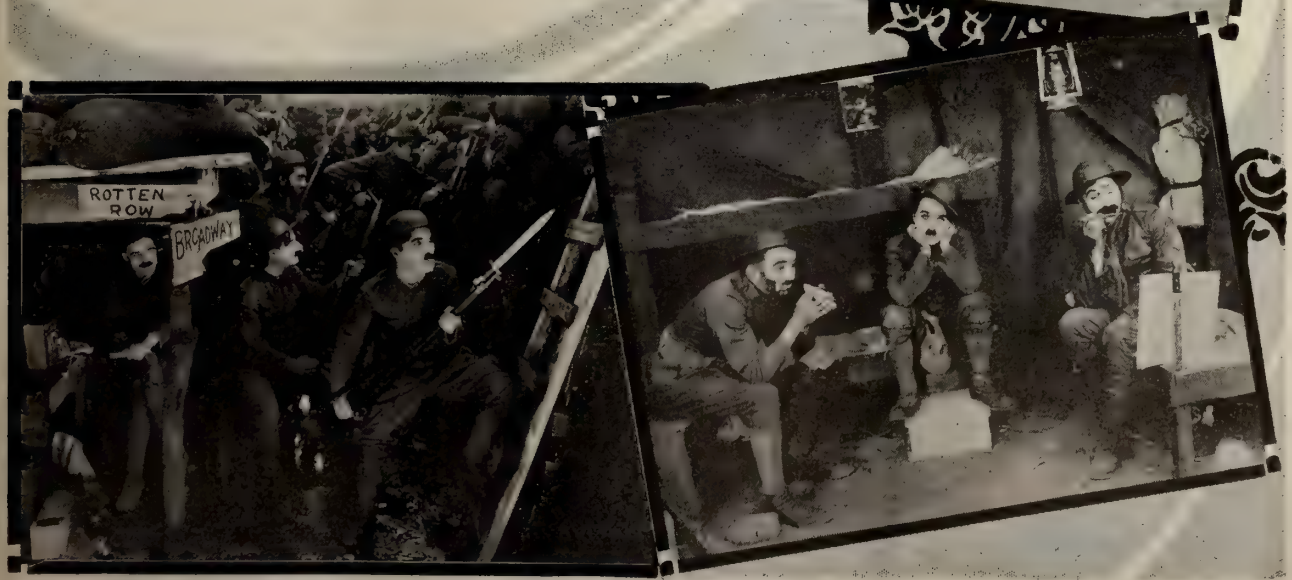
"SHOULDER ARMS"

3 REELS

NOW BOOKING

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION



A Statement To Exhibitors

BY reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or re-issued pictures for a period of four weeks, commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.
Edgar Lewis Productions
Famous Players-Lasky Corporation
First National Exhibitors Circuit
Fox Film Corporation
General Film Company
Goldwyn Distributing Corporation
International Film Service, Inc.
Ivan Film Productions, Inc.
Kalem Co.
Metro Pictures Corporation
Mutual Film Corporation
M. H. Hoffman Exchanges
Pathe Exchange, Inc.
Select Pictures Corporation
Triangle Corporation
Universal Film Mfg. Co.
William A. Brady Picture Plays, Inc.
William L. Sherry Service
World Film Corporation
W. W. Hodkinson Corporation

"SMILE AT THE WAR WITH OLE BILL!"

"THE BETTER 'OLE"

A SMILE MESSAGE

FROM

OLE BILL

BAIRNSFATHER'S Greatest Character Conception of the Great War

The show charges $2.00 and "Ole Bill's" publicity makes it easy to get. Cash in on this big publicity! Releasing announcement soon. A war-time oddity; a film of the war that makes you smile the war away! An injunction to be merry—like "Ole Bill"—to Carry On!

This is the cheer-up picture of the present conflict. There has never been anything like it before. The World War has produced an epoch making motion picture that will enthuse and brighten the folks at home as no other force or agency can.

Adapted by
GEORGE PEARSON
and T. A. WELSH

From the play, "The Better 'Ole," by
BRUCE BAIRNSFATHER
and ARTHUR ELIOT

By arrangement with
MR. C. B. COCHRAN

The Film Produced by
GEORGE PEARSON

"SMILE AT THE WAR WITH OLE BILL!"

Make no mistake—

"THE KAISER'S FINISH"

Produced with practically the same cast

The Moving Picture World says:

It should prove a popular hit . . . a picture in which there is always something doing . . . it hits straight at the mark and hits home . . . the spirit of its eight reels guarantees it a warm reception.

A Positive Clean-up

This territory sold: Ohio, Indiana, Michigan, New England States, New York, New Jersey, Pennsylvania, Georgia, Florida, Alabama, Virginia, North and South Carolina.

IS A BIG PICTURE

as "MY FOUR YEARS IN GERMANY"

The Exhibitor's Trade Review says:

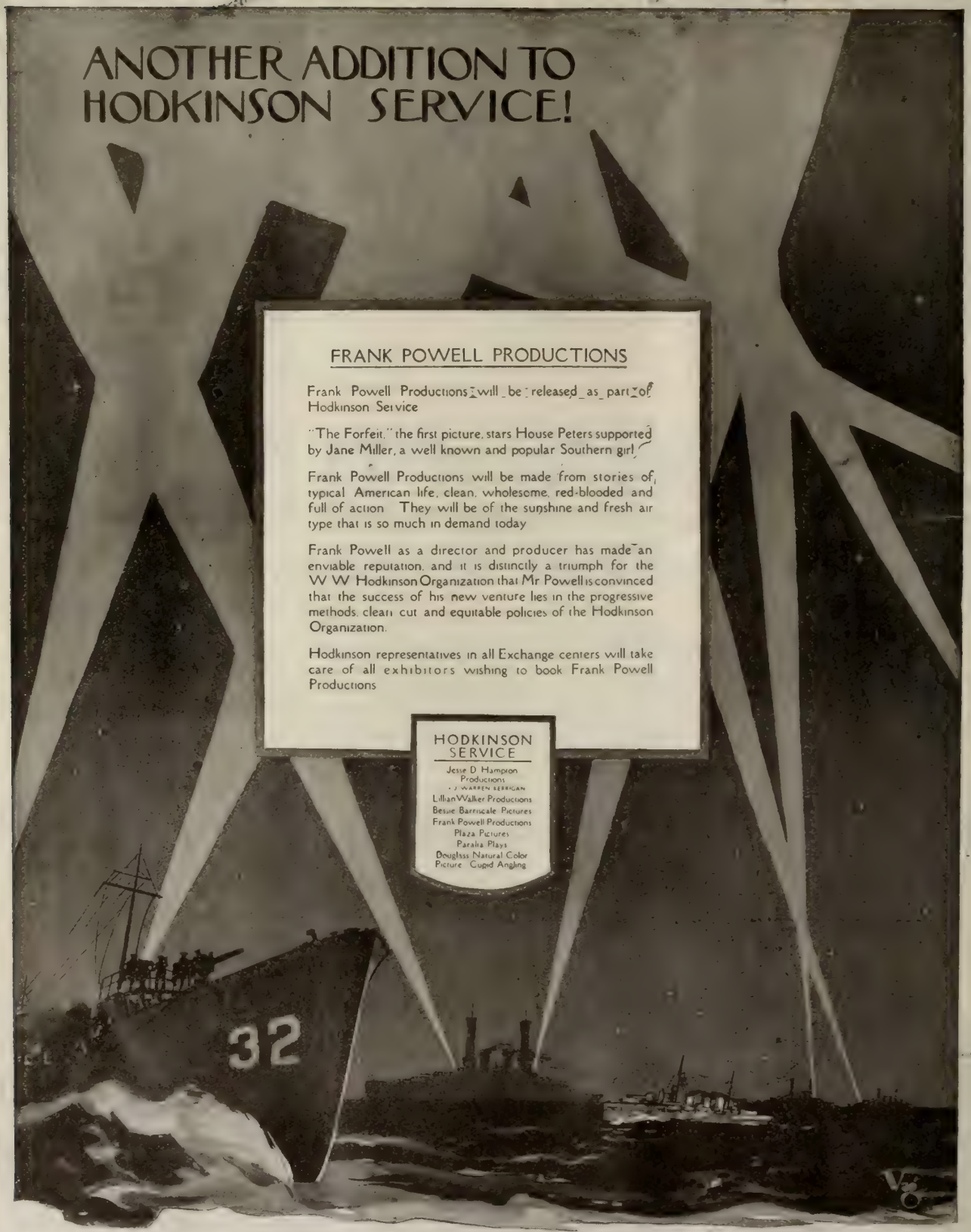
Here's a feature that you can go after in a big way and advertise to the limit, for it will back up an elaborate campaign and satisfy patrons.

For States Right Men

For territory apply to **A. WARNER, 220 West 42nd Street, New York, N. Y.**
Hiller & Wilk, Foreign Agents, Longacre Building, New York, N. Y.

Produced by S. L. WARNER

Directed by JOHN JOSEPH HARVEY


ANOTHER ADDITION TO HODKINSON SERVICE!
FRANK POWELL PRODUCTIONS
Frank Powell Productions will be released as part of Hodkinson Service
"The Forfeit," the first picture, stars House Peters supported by Jane Miller, a well known and popular Southern girl
Frank Powell Productions will be made from stories of typical American life, clean, wholesome, red-blooded and full of action They will be of the sunshine and fresh air type that is so much in demand today
Frank Powell as a director and producer has made an enviable reputation, and it is distinctly a triumph for the W W Hodkinson Organization that Mr Powell is convinced that the success of his new venture lies in the progressive methods, clean cut and equitable policies of the Hodkinson Organization.
Hodkinson representatives in all Exchange centers will take care of all exhibitors wishing to book Frank Powell Productions
HODKINSON SERVICE
Jesse D Hampton Productions
J WARREN KERRIGAN
Lillian Walker Productions
Bessie Barriscale Pictures
Frank Powell Productions
Plaza Pictures
Paralta Plays
Douglass Natural Color Picture Cupid Angling
32

W·W·HODKINSON CORPORATION 527 FIFTH AVE NEW YORK

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

No Armistice for World Subscribers

NONE ASKED—NONE WANTED

Exhibitor-Subscribers to the Moving Picture World Carry On.

The World Goes to Thousands of Exhibitor-Subscribers Whose Theatres Have Not Been Closed by Act of Providence.

The World Goes to Thousands More Subscribing-Exhibitors Who Have Been Compelled to "Shut Up Shop" for the Time Being.

Meanwhile the Curtailment of Production and Distribution Has Interrupted the Usual Progress of Industry With An Act of Providence Applying as a Direct Cause.

The World Carries on Its Business Pages the Announcements of Distributors and Producers Who Are Ready to Serve Exhibitors in the Present Emergency.

From the List of This Week's Advertisers Many Names That Have Always Been Carried in the World's Business Pages Are Omitted. A Host of the Leaders Have Abdicated Their Positions in the Advertising Field.

We Welcome the Captains of Industry Who Have Flung Their Standards to the Breeze in This Issue, and Shall Hail the Return of Those Friends Who Have Abandoned Their Accustomed Stations in the Forefront of Commercial Battle.

The Advertiser Who Speaks to the World's Thousands of Exhibitor-Subscribers Will Find an Audience Eager To Be Advised; a Vast Company of Representative Exhibitors Too Numerous and Too Important To Be Neglected.

The Government Advises Against "Panic"; the Government Urges Wise and Discreet Conservation—but the Government NEEDS THE SCREEN. It Seems Altogether Unlikely That Captains of Industry Will for Very Long Mark Time While the Exhibitor Needs the Encouragement and Help of Liberal Distribution.

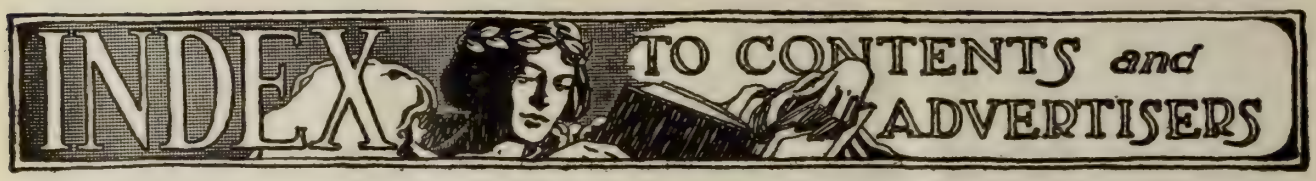
Exhibitor-Subscribers to the World Will Clean House While Their Theatres Are Closed. Others Will Continue Exhibiting and Depending Upon the World for Its Conservative and Unbiased Co-Operation.

The Leaders of Industry Who Keenly Vision the Future of the Trade Will Find the World Favored With the Loyalty of a Vast and Growing Constituency—a Thousand-Fold Opportunity for Business Expansion That Can Only Be Reached Through the Pages of the World.

We Salute Our Subscribers and Advertisers!

The Leaders of Industry Who Have Struck Their Commercial Standards Will Find That the World's Thousands of Exhibitor-Subscribers

Will Carry On!



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The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

PRODUCERS DECIDE TO CLOSE UP SHOP

Shutting of Theatres in Districts Where Grip Is Spreading Leads National Association Members to Take Action—Reports from Affected Communities

BECAUSE of the deplorable epidemic of influenza that has gripped the entire country, even unto its most remote corners, the clock of the motion picture industry has been stopped as of October 14. This decision was reached at a series of meetings held by members of the National Association of the Motion Picture Industry in this city during the past week.

Friday it was finally decided to abandon production as far as possible, stop the release of all new feature subjects and confine exchange activities to the immediate circulation of serials and news weeklies. In territory where theatres are still open exchanges are depending upon features already in stock to keep the showmen supplied. This supply will make available pictures that are suitable for "repeats," and will afford theatre managers access to pictures they have never played.

In the business section of this week's issue of the World will be found a page bearing the authorized announcement, signed by the participating organizations. It will be observed that scores of firms who circulate features on state rights are not numbered among the signers of the N. A. M. P. I. announcement, and this supply of features will be ready for distributions where exhibitors cannot find their regular sources sufficiently productive.

In handling the situation among exchanges, in the main offices and where pictures are produced it is understood that each organization will deal with its own problems. Some of the main offices are reducing their forces either by immediate discharges or reductions in salaries. Other firms have made no move in the direction of curtailments in their headquarters staff. As each branch will presumably be left to handle its own situation there nothing authoritative can now be made known apart from the general determination to furl sail, drop anchor and ride out the storm.

In the Eastern studios and factories various conditions exist thus early in the first week of the shut-down. Some factories are tightly closed; others are not as yet affected. The same applies to studios. Our information from Los Angeles indicates almost an absolute shut-down save in the matter of productions actually under way.

It is believed that productions now being made will be finished, but nothing new will be started anywhere until November 9 unless the great, good fortune shall come before then, when the epidemic may be halted and conditions returned to normal. Certainly it is a fact that just as soon as the storm shall pass producers, distributors, exhibitors and every interested associated with the moving picture industry will jump into action with renewed vigor.

As for the exhibitor who has been forced to close here will be a good time to apply soap and water, fresh paint and "slick up a bit" in order that theatres may be fresh and clean to welcome the crowds who will surely flock back to the theatres, eager to be entertained. In the following paragraphs we present a general idea of the situation created throughout the country by the scourge of influenza.

Victory Dinner Postponed.

Because of the prevalence and spread of Spanish influenza the joint committee of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., heeded the suggestion that the Victory Banquet, arranged for Friday evening, Oct. 11, at the Hotel Astor, New York City, be postponed to a future date, to be announced at the earliest moment.

Hundreds of Texas Shows Closed.

With hundreds of motion picture shows closed in Texas, Oklahoma and Arkansas owing to Spanish influenza the motion picture business in this section of the country has received a serious setback both from the exhibition and the film exchange standpoint. Motion picture exhibitors and film men are optimistic that the condition will be merely temporary.

Spanish influenza spread pretty generally through the Southwest during early October. Liberty theatres at the various cantonments and army camps have been closed. Most of the army posts are under quarantine, and in a few instances where posts are not quarantined soldiers are forbidden to attend theatres and managers have been instructed not to admit men in uniform.

Camps under quarantine rules so far as motion pictures are concerned include Bowie, at Forth Worth; Camp Pike, at Little Rock, Ark.; Fort Bliss, El Paso; Camp Travis, San Antonio; Camp Logan, Houston; Fort Sill, Okla.; and many flying fields and smaller training camps.

In Dallas, where there are three military camps, two are under quarantine. Love Field and the great aviation repair depot are quarantined. At Camp Dick, the aviation officers concentration camp, no quarantine has been ordered, and cadets and officers may attend theatres at will. It is not likely that Dallas theatres will be closed since city authorities believe the situation to be well in hand.

Among cities at which theatres have been ordered closed are El Paso, Orange, Marfa, Rockport, Whitesboro, Denison, Lawton, Okla.; Hot Springs, Ark.; Prescott, Ark.; Medicine Park, Okla., and Wilburton. Okla.

Northern Ohio Closing.

Theatres in many northern Ohio towns are being closed to prevent the spread of Spanish influenza. Mansfield, Ashland, Tiffin, Alliance, Wooster and Cambridge are included.

Cincinnati Shuts Down October 5.

Adopting the wise policy of the ounce of prevention, and for the purpose of preventing an epidemic of Spanish influenza before the disease acquired a foothold in the vicinity of Cincinnati, local authorities have ordered the closing of all places where the public assembles in numbers. This step was taken on Saturday, Oct. 5, when a considerable number of cases of influenza were discovered; and while many cities have waited until the disease was epidemic before taking this step, it was considered in Cincinnati much better to do everything possible to stop the spread of the disease before it reached a stage virtually impossible to combat.

The action of practically every city and town in the vicinity of Cincinnati in taking steps similar to that of the larger city against the spread of influenza, by ordering the closing of all theatres, churches, schools, and other places where larger number of persons gather, was simultaneous with that of Cincinnati, and will undoubtedly aid materially in keeping down the ravages of the disease. All of the suburban cities on the Ohio side of the river around Cincinnati, including Norwood, Elmwood, Lockland, St. Bernard and Wyoming, ordered the churches, theatres and schools closed, and Covington and Newport, as well as the other Kentucky towns on the other side, took

the same action immediately, ordering the city and county police authorities to enforce the measure.

At a meeting of the Hamilton (Ohio) Board of Health, with the mayor and other city officials present, a resolution was passed on the evening of October 5 directing the closing of the theatres, schools, churches and other places of public gathering, in order to prevent the spread of influenza.

Michigan Theatremen Aid Authorities.

Michigan city health officers in conference at Lansing, Oct. 8, which was attended by a number of theatre owners, decided to start an educational campaign to teach people how to avoid Spanish influenza. The theatre owners present assured the state authorities of their fullest co-operation, speaking not only for themselves but for the entire industry in the state. It was frankly admitted that for the present there was no need for drastic measures to close public meeting halls, as has happened in other states. Outside of Camp Custer, which is located at Battle Creek, there are only two cities in which the epidemic is at all serious—Jackson and Battle Creek, and it is possible—although not definitely decided at the time of writing—that the theatre there will be closed and other public gatherings prevented until the crisis has passed. In other places throughout the state the closing of theatres will be left to the local health authorities. Many cities have had no cases at all of the epidemic. In Detroit there have been few cases and the situation is not serious. Grand Rapids, the second largest city in the state, has few cases, while in Mt. Clemens, Flint, Pontiac, Bay City and Muskegon, no cases are reported.

Kentucky Houses Closed.

For the first time in many years the theatres and moving picture houses of Louisville are closed. It is a question as to just when they will open again, but the Spanish influenza has become so serious that all schools and churches have been closed, all public meetings postponed, and a quarantine established at Camp Taylor, under which visitors are not permitted to enter, and the soldiers are restricted to a point where only a few thousand are given leave of absence at any one time. The theatres, schools and churches were closed under orders of the State Board of Health, this order affecting the entire state, not only Louisville.

Fred Dolle, secretary of the Louisville Photoplay Association, stated that every house in the city was closed tightly, and that it would probably be a week or more before they would resume operations. The theatres were closed on Monday, Oct. 7, after having been open on Sunday. No effort of any kind is being made to start operations for the present, as the exhibitors are well aware of the seriousness of conditions, and feel certain that the State Board will allow them to renew operation at the earliest possible date. However, the overhead cost with the houses closed down runs into big figures, and is the source of considerable worry.

Lee Goldberg, of the Big Features Rights Corporation, reported that the theatres of Indiana and Tennessee were in the same fix exactly, and that he understood that similar conditions exist in several adjoining states. This will result in many theatres having more or less confusion with their bookings, from the houses showing first-run down.

Believes Philadelphia Situation Better.

Regarding the influenza epidemic which has crippled the amusement enterprises in Philadelphia during the past two weeks, the following statement was given out by Health Director Krusen, on Tuesday, Oct. 8: "We have the influenza epidemic situation under strong control. The number of new cases reported is still high and the death rate still continues heavy. If the clear, cool weather continues we can look for a gradual decline of the epidemic. At the same time persons must realize that such a decline can only come by observing every precaution and a realization that influenza germs may be carried by convalescent persons for eight or ten days.

Saloons were given permission to allow them to fill prescriptions for whiskey as the druggists had quite some difficulty in keeping a sufficient quantity on hand. Whiskey, it is claimed, was being prescribed by 90 per cent. of the doctors as a remedy and a preventative for influenza.

Authorities Close Theatres in Rochester.

In an effort to stem the tide of Spanish influenza which has slowly but surely been sweeping over Rochester, the city authorities have decreed that all theatres and schools must remain closed until Monday, Oct. 21, or so long thereafter as may appear necessary in the interest of public health. The order closing every theatre in the city went into effect at 11:30 p. m. on Wednesday, Oct. 9, being issued late the previous evening.

Atlanta Theatres Close.

Every motion picture theatre in Atlanta closed its doors without warning Monday afternoon, Oct. 7, at 2 o'clock, in compliance with an unexpected precautionary order, designed to forestall a local Spanish influenza epidemic, issued by the city board of health and later ratified by an emergency ordinance passed by council. The measure bans all public gatherings, including theatres, churches, schools, dances, etc., for a term of sixty days, or until further notice.

While this drastic action came in the nature of a complete surprise, inasmuch as the epidemic has not gained a foothold here, officials of the Atlanta Theatre Managers Association, when called into consultation by the city health authorities a few hours prior to the issuance of the order, gave assurance that every exhibitor in the city would cheerfully suspend operations if the public welfare so demanded.

The situation was foreshadowed by the flood of cancellations which early last week began to pour into local exchanges from all over the southeastern territory. South Carolina exhibitors were apparently the first to be hard hit by the influenza, and on Oct. 7 every theatre in the state was ordered closed by the state board of health. Many Tennessee, Alabama and Georgia exhibitors have closed their doors through action taken by local authorities.

Sam Denbow in Hospital.

Sam Denbow, manager of the Liberty Theatre, Camp Gordon, Georgia, and popular in film circles through his several years service as manager of the World and Fox Atlanta offices, is now a patient at the cantonment base hospital, a victim of the influenza epidemic.

Simultaneously with Monday's health order closing all local theatres a full-page advertisement in the interests of the Fourth Liberty Loan appeared in the daily newspapers, contributed by the Atlanta Theatre Managers' Association and representing every exhibitor in the city.

F. I. L. M. Club Postpones Dinner.

Acquiescing to the wishes of the Board of Health to defer as many public gatherings as possible and a contemplated move on their part to close all theatres and places of public gathering, the F. I. L. M. Club will postpone its dinner dance which was to be held at Reisenwebers, New York City, Saturday, Oct. 19, until a further date.

All Theatres in Indiana Closed.

Dr. J. N. Hurty, secretary of the Indiana State Board of Health, on Wednesday, October 9, issued an order authorizing the closing of all theatres, schools, churches and public places in Indiana until at least midnight, October 20. The order was intended to replace a somewhat less stringent one issued two days before in Indianapolis and some of the other cities in which the influenza was spreading rapidly.

In some of the cities in Indiana outside of Indianapolis which have not yet reported many cases of influenza, exhibitors have petitioned the state health authorities to rescind the order, but their appeals have been in vain. However, the board has explained that it issued the order because of the grave danger of the disease spreading and expects the orders to be obeyed until the danger is passed.

About sixty motion picture theatres in Indianapolis are affected by the board's order. The majority of exhibitors are keeping all the employes they possibly can on the payroll until the order is raised. About fifteen theatres are affected in Evansville, and about twenty in Terre Haute, South Bend and Fort Wayne.

In a number of instances in Indianapolis, and in some of the other large cities in the state, the theatre owners have made the best of the closing order by using the period as a time to remodel, redecorate or improve their theatres.

Business at Standstill in Charlotte.

Business on Film Row in Charlotte, N. C., for the past three weeks has been almost at a standstill, the chief occupation of the exchanges being toward chasing down and calling in many films on circuit through the influenza scourged sections where all theatres have been closed. Films have arrived in towns which were closed, being held at the express offices many days before finally instructions were received as to their disposition.

There is not a single first-run account handled out of any Charlotte exchange but what has been closed by the epidemic, and only among the smallest villages and isolated places where the epidemic has not yet extended, is any amusement business being carried on. New releases come in with regularity.

only to be shelved without even a single run, and the Government Liberty Loan films which the exchanges had pledged to work solid during the campaign remain on the shelves of the exchanges untouched.

More Canadian Theatres Close.

The inroads of Spanish influenza in the Maritime Provinces are increasing each day. Edmonton, St. Stephen, St. George, St. Andrews, Bridgetown, Bridgewater, Liverpool, and all of Cape Breton except Glace Bay are closed. Halifax, and now St. John, have been added to the list, as St. John theatres were ordered closed October 11. This means the closing of ten theatres in St. John and all the houses throughout the Province also.

Theatres Close in the Carolinas.

With the opening of the week of October 9 it was announced that every town in the States of North and South Carolina of ten thousand inhabitants or larger had closed their theatres account of the scourge of influenza. In North Carolina, the process of closing the theatres of the State was through individual orders of the various municipalities, Wilmington leading the way when the Board of Health ordered all theatres closed early in the afternoon of September 27. Charlotte, Winston-Salem, Durham, Greensboro, and other important theatres soon followed, later advices telling of the closing of theatres in almost every town in the State.

In South Carolina, the matter was made a State-wide move, with the State Board of Health taking the initiative, closing all theatres in the State on October 9 for an indefinite period. Over in Virginia, Norfolk, Petersburg, Richmond, Newport News, and other principal cities theatres have been closed since early in October with small likelihood of early opening.

Scourge Closes Maryland Theatres.

Due to the epidemic of influenza which is raging in Baltimore, Dr. John D. Blake, Commissioner of Health of Baltimore City, found it had become necessary on Tuesday afternoon, October 8, to issue an order closing all theatres, public assembly and dance halls, and of all public, private and parochial schools. In issuing this order, Dr. Blake acted on the request of Surgeon-General Rupert Blue, of the United States Public Health Service, and the local health officers throughout the State may take similar action.

The theatres, as well as other places of public assemblage, that have been ordered closed in the various cities, as follows: Cumberland, Md., October 4; Frostburg, Md.; Princess Anne, Md.; Salisbury, Md.; Laurel, Del., October 3; Seaford, Del., October 5; York, Pa.; Waynesboro, Pa., October 4; Federalsburg, Md.; Fredericksburg, Va.; Norfolk, Va.; Petersburg, Va.

Iowa in Grip of Influenza.

Spanish influenza has Iowa in its grip, and the result is the closing of more than one hundred of the larger picture theatres. All houses in Des Moines closed on six hours' notice. In the other larger Iowa towns, such as Sioux City, Cedar Rapids, Waterloo, Keokuk, Iowa City, Burlington, Fort Madison, Fort Dodge, Marshalltown, Mason City and Dubuque, the lid has been clamped on tight. The distribution of films is practically demoralized. Circuits are broken up, although individual shipments are being made where no order for discontinuance has been received. Managers Frisch of Universal, Sheridan of Pathe, Garland of Yale and LiBeau of Paramount are doing their utmost to keep things moving so as not to disappoint the smaller towns which have not come under the ban. The closing of the picture theatres has been accompanied with the discontinuance of all public assemblages. Churches, ten-cent stores, schools, dances and even football games and out-of-door sports have been tabooed. The local quarantine is for ten days at least.

Pennsylvania Men Co-operate.

At a meeting of the Central Managers' Association and allied motion picture and vaudeville interests from all over the state, held in Harrisburg, Pa., Wednesday, October 9, the matter of the present epidemic was discussed and action taken supporting the order of the state department of health in closing theatres and other public places as a matter of precaution and safety. Representatives from various sections of the state and local health departments have taken the situation in hand, and the consensus of opinion among the theatre managers was that as a result of this splendid work the epidemic will soon subside.

Minneapolis Closes.

The epidemic of Spanish influenza, spreading from the East, has invaded the Minneapolis territory and is temporarily paralyzing the moving picture industry of the Northwest. Under an order issued by the city health department forbidding public assemblages of all kinds and closing churches, schools, billiard halls and theatres, all moving picture houses in Minneapolis suspended performances Sunday, October 13. The ban will be effective indefinitely.

Moving picture theatres of Duluth and other Minnesota cities have also been indefinitely closed by similar orders. Cities of North Dakota closed their theatres a week ago on account of the epidemic.

At the present writing St. Paul was the only large city in Minnesota which had taken such drastic action to check the spread of the epidemic.

Toronto Business Light.

No attempt was made by Toronto exhibitors to cut down the quality of their attractions during the early stages of the epidemic of influenza in the Ontario capital when there was the prospect of an order from the medical officer of health to close all places of amusement in the city, and when patronage took a sudden drop in many of the theatres. The situation during the week of October 7 was highly interesting. It was announced by Lieutenant-Colonel J. W. S. McCullough, chief health officer for the Province of Ontario, that there was no intention to order the general closing of theatres in Ontario because the theatres alone were not causing the spread of disease. He blamed overcrowded street cars for the damage and he told the people that there was little or no danger through the theatres providing the theatres were kept well ventilated and no spitting was allowed.

Incidentally, the chief health officer for Ontario issued instructions to the authorities of all centres of the province to the effect that they were not to become panicky nor were they to issue orders right and left at the request of excitable persons. Immediately after this statement had been issued, the authorities of Ingersoll, Ontario, decided to rescind the order of October 1, which required local theatres to close. The Toronto Health Department did order the calling off of all public meetings and conventions on October 11 until further notice.

Los Angeles Closed October 11.

Los Angeles, October 14.

All theatres in Los Angeles and neighboring towns were closed October 11 by the health department because of Spanish influenza. Local exhibitors think the shutdown will not last over two weeks. There is no indication that studios will stop productions unless the suspension extends for a long period.

The motion picture Liberty Loan campaign has been interrupted only so far as sales at public meetings are concerned. Chairman Charles Christie says redoubled efforts in behalf of the loan will be made and reports big subscriptions coming in from studios daily. The drive has passed the $2,600,000 mark to date, exclusive of sales in theatres and exchanges. GIEBLER.

Albert Flintom Victim of Influenza Epidemic

ALBERT D. FLINTOM, district manager of the Famous Players-Lasky Corporation at Kansas City, and one of the most successful and best known film men in the United States, died at Kansas City Thursday, October 10, of pneumonia following an attack of Spanish influenza. He was ill just a few days, having contracted influenza in St. Louis while on a business trip to that city.

The name of Albert D. Flintom has been one to conjure with among all men connected with the film industry in the Middle West for more than a decade. He was a wonderful organizer and a master salesman and executive, as well as a keen judge of box-office values, an expert in raw stock and in all the manifold details connected with the big district distributing organization of which he was the head.

Born in Lawrence, Kan., about forty-eight years ago, Mr. Flintom was a successful banker in that city and Kansas City until, about eleven years ago, discerning the tremendous possibilities which lay in motion pictures, he embarked in the business. Prior to 1912 he was at the head of the Yale Film Company and other film enterprises and was also connected with the General Film Company. With the inception of the Famous Players-Lasky Film Company in that year he started handling its product on a state rights basis. He later became a franchise holder of the Paramount Pictures Corporation, and with the organization of the Famous Players-Lasky Corporation he became a stockholder, and was appointed district manager.

In the exchanges of his district—Kansas City, St. Louis, Des Moines and Omaha—he had the reputation of maintaining the highest efficiency.

Mr. Flintom is survived by his wife and a son, who is a lieutenant in the Marine Corps, and has been serving in France for the past year; also by an adopted daughter. Like so many men who have been markedly successful in business, he had a hobby, and that was the raising of pure-bred cattle, two fine farms in Kansas having been maintained by him for that purpose.

AMERICAN EVOLVES NEW SALES PLAN

Samuel S. Hutchinson Has Selected a Flying Squadron of Trained Expert Salesmen

By James S. McQuade.

LAST week, in an interesting interview with Samuel S. Hutchinson, president of the American Film Company, Inc., it was learned that he has just effected a new plan of coordinating the sales system of his product with that which governs his producing forces. This plan, he believes, will result in a greater popularity of "Flying A" pictures than has heretofore been attained. He is impressed that plans which has been maturing for a number of years are now on the threshold of fruition, and that ideals long cherished are about to be realized.

Mr. Hutchinson dwelt on his new sales plan as follows:

"As you know, months ago we advertised that we were prepared to pay anywhere from $1,000 to $25,000 each for stories suitable for presentation in film form. That was but the cornerstone of the foundation for the structure which we have since erected. The stories were the first unit of our plan, but only one of many units. The stars and directors we had were known quantities of established reputation. When the question of the stories had been settled we knew we had made a good beginning.

"Many of the foremost writers in America—authors of books that are classed among the best sellers, magazine writers of note and professional scenario writers—all submitted manuscripts for our approval. We went over the material and chose only the best. We had ample opportunity to exercise discretion, for you would scarcely believe if I told you what a quantity of material was at hand to choose from. Already our plans called for a series of eight productions, featuring each of our three stars—Mary Miles Minter, William Russell and Margarita Fisher. With eight productions by Minter, eight by Russell and eight by Fisher we provided for the release of twenty-four subjects at least, which carry us along quite a way into the future.

Twelve Subjects Are Completed.

"Before I left Santa Barbara about three weeks ago I had personally seen twelve of these subjects completed and ready for distribution, while four or five more were in production and far enough along so that we could judge of their merit. All of these new American "Flying A" pictures are of superfeature quality.

"But the production end of our plan was but one factor in the big whole which we have long been looking forward to. The sales end is just as important. In the past American subjects have been marketed or distributed by some organization outside our own and we have been handicapped in the control of any specific sales policy. All that is changed now. As the chief executive of the American Film Company I now am able to control the sales plans just as I have control of the production work. The salesmen who are representing the American Film Company to exhibitors of Pathe exchanges all over the country are all in the direct employ of the American, and report direct to us every day. We thus have our hand on the exhibitor's pulse every day in the year and through him on the pulse of the public.

"Our new intensive selling plan is now in operation. It is controlled from our executive offices here in Chicago, and is in brief an organization of 100 per cent. salesmen, all experts in their line, a sort of flying squadron of specialists. They do not use a line of sales talk that at best can be called nothing but persiflage or buncombe. They do not

S. S. Hutchinson.

attempt to "bunk" the exhibitor. They talk facts to him.

Will Advertise in Daily Press.

"We expect to spend considerable sums advertising these new features to the exhibitors and the public through the daily newspapers. We expect to sell the pictures to the public for the exhibitor—in co-operation with him I had better say, for our newspaper advertising will also carry the names of the theatres at which our productions can be found. Every exhibitor realizes the importance of advertising. This is proved by the fact that certain exhibitors right here in Chicago are spending $10,000 to $15,000 a year in a single paper to advertise their theatres.

"We have the facilities to make a full year's output of pictures," said Mr. Hutchinson at this point, "but to do so would be scarcely wise in several respects. Take, for instance, the item of costuming. Being mere men we may not ourselves appreciate this to the full, but any of our feminine patrons of the theatre will tell you it either makes or mars a picture if the frocks worn by the star are not in keeping with the times. By keeping only about three months in advance I believe we can avoid this error."

"What are the possibilities of your adding new stars to your organization?" was asked Mr. Hutchinson.

"We believe that to make super-pictures of known drawing power with our three stars, varying their productions sufficiently to keep interest alive, and to exploit properly these stars in accord with their merit, constitutes a better plan than endeavoring to make a large number of productions of a mediocre sort and then try to put this mediocre stuff over on the exhibitor. We are, however, watching for stars of real merit and drawing power who can fulfill the demands of the exhibitor and the public, but we shall not attempt to exploit any unknown stars or try any experiments at the expense of the exhibitor."

Stage Women's War Relief to Make Series of Pictures

SO great has the call of humanity in distress been made upon the Stage Women's War Relief since the war started that in order to meet these ever-growing demands it has added to the already extensive organization a division of films, with offices to handle this division in the Candler Building, New York.

Much has been written in the press of the activities of the Stage Women's War Relief and the wonderful work the organization has been doing. It ranks as third of the societies in usefulness to the Government, and enrolls nearly fifteen thousand members, who comprise the women identified with all branches of the theatrical world, and all are devoting every minute of their spare time toward war relief work.

The organization, by its ceaseless effort to be helpful in the war, has, by the work of the members' own hands, the gift of their talents and their instant readiness to supply with the entire absence of red tape any demand that is made upon them, whether it be from the despatching of a group of entertainers to a hospital or camp, or a case of dressings to Armenia. They send away weekly an average of 2,500 surgical dressings, 600 hospital supplies, 300 kits, 900 baby garments, 500 parcels of renovated clothes, 164 knitted articles, 50 wind-proof vests and 16,000 cigarettes. Twenty-five free entertainments are sent to camps and hospitals weekly. Through the service house in New York they offer sleeping accommodations for ninety men, and entertain an average of 300 boys in the service daily. At the present time there are six branches operating throughout the United States. Added to this checks go out weekly to the needy families of the boys now in service over there.

It is in order to enlarge the scope and to keep the exchequer full that the division of films was created.

The plans for this branch were formulated by John W. Semler. Upon the adoption of the plans the organization prevailed upon him to act as director for the division, which he has accepted. Mr. Semler will conduct the production and distribution of the pictures, which will be a series of two-reel subjects from the pens of authors of the highest standard, and enacted by players whose names are known throughout the entire country.

The first story of the series is nearing completion, and has as its stars Maclyn Arbuckle and Miss Percy Haswell.

This first story is from the pen of Charles Hopkins Adams.

The art titles for these pictures will be by James Montgomery Flagg. The first of the series is figured to be released on or about November first.

News of Los Angeles and Vicinity

By A. H. GIEBLER

ORGANIZE TO PRODUCE WAR IN THE AIR

Henry MacRae and S. H. Woodruff Principals in Airplane Propaganda Feature Company

A NEW film producing company known as The Photo Crafts Film Trust, with the Title and Trust Company of Los Angeles holding the trust, has been organized for the purpose of making a big propaganda feature that has a theme based on aerial warfare and the part that branch of the service plays on the battle field today.

Henry McRae and S. H. Woodruff have been placed in charge of the production, Mr. McRae as director-general of the Universal Film Company, one of the pioneers of the motion picture industry, in fact, and is today considered one of the most capable of film directors. Mr. Woodruff is a business man, and has had considerable experience in handling large business organizations.

High officials of the Army have given their approval of the making of the propaganda film. The idea of making a film showing the efficiency, training and development of the air service is credited to Col. H. B. S. Burwell, commanding officer at Rockwell Field, North Island. Other phases of warfare will also be represented, and entire divisions of men, batteries of artillery, sections of cavalry, as well as several squadrons of aviators will be seen in battle action. A very interesting story with a strong human appeal will be interwoven into the action of the film. Preparation for the making of the picture have begun at the Clune studio on Melrose avenue.

Walthall's Last Picture Cut.

Henry Walthall's last picture, "And a Still Small Voice," which he made just before returning to the stage in New York this fall, has been cut and edited by Director Bertram Bracken, of the National Film Corporation. Bracken believes it is the best thing Walthall has done in years.

True Boardman Dies.

True Boardman, who was stricken with nervous prostration several weeks ago, died at Norwalk, Cal., on Sept. 28, and was buried in Glendale on Oct. 1, according to the rites of the B. P. O. E., of which order he was a member.

Boardman, who became known to the motion picture public in his depiction of "Stingaree" in the pictures made by the Kalem company under that brand, has been featured in other productions since that time, his latest characterization being that of "K" in Mary Roberts Rinehart's story of the same name that was produced by Lois Weber under the title of "The Doctor and the Woman."

The actor was reported as recovering two weeks ago, but a relapse of his trouble caused his death. Boardman was 36 years old, and leaves a son and a wife known on the screen as Virginia Eames.

Screen Hermit Found Dead.

Harvey Walter Saddler, aged seventy years, known as John Johnson, screen player of character parts in various west coast studios, was found dead at his home, a lonely cabin on Clayton avenue in Hollywood, on the morning of Sept. 30. Saddler, who was called "the hermit of the screen," fainted at a studio in Hollywood the day before his death, and after having been sent to the Receiving Hospital for treatment, was taken to his home. Letters found in a tin dispatch box revealed the actor's real name and the fact that he has relatives in England.

Helps Returned Soldiers.

Mary Pickford has found another way in which to be patriotic. She has agreed to engage players from the newly organized Returned Soldier-Photoplayers' Association of Hollywood, which is made up of Canadian, French, Italian and American actors who have been fighting men in the present war. These men have been discharged from service because of wounds or other physical disabilities resulting from warfare. Lieut. John Kincaid Pitcairn is president of the association, and Donald Campbell is secretary.

Pacific Not So Mild.

Madlaine Traverse, who came to California just a few days ago from the eastern Fox studios to make pictures for the Fox program at the Hollywood plant, had a narrow escape from drowning at Ocean Park one day last week. Miss Traverse had heard that the waves of the Pacific were mild, and being a good swimmer, she went far out into the water. When the supposedly mild waves began to dash upon her without warning she quickly became submerged and failed to come up again. A man, whose name was not learned, swam to

Tom Mix in "Fame and Fortune." Gladys Brockwell in "The Strange Woman."

Stars and Scenes of Two Fox Productions.

her and succeeded in getting her to shore before she was drowned, but it was two hours before she was able to be brought back to her home.

Jennings Brothers to Begin New Film.

Frank Jennings, one of the noted bandit brothers, has returned to Oklahoma to begin preparations for the production of a new feature in which he and his brother Al are to be starred. Al will follow in a few days, or as soon as the affair of launching the first Jennings feature, "The Lady of the Dug-out," is wound up.

The Record Bond Seller.

Little Mary Miles Minter has proved to be the prize Liberty Bond seller so far in the big drive the west coast movie stars are making. In four hours on the very first day of the campaign her sales reached a total of $361,800, and in the evening she added another $155,000 worth of sales to the first figure, making a sum of over half a million dollars worth of bonds to her credit in one day. Miss Minter visited the coast cities and other small towns around Los Angeles.

First Girl Operator in L. A.

Nellie Bly Baker is the first girl to receive her license as a full-fledged motion picture operator in Los Angeles. Miss Baker was the first of a class of fifteen girls learning to operate moving picture projection machines at a school headed by Leo Ryan, member of the Southern California Theatre Owners' Association, to be given a license. Ryan, her instructor, is proud of her achievement.

"Miss Baker is only the start," he says. "There are fifteen more waiting to get their licenses. The girls know electricity and they are artistic. They get plenty of sleep and they don't smoke in the operating booths. They've got a great future before them."

Ryan has a class of twenty-five girls learning the art of running projection machines.

A-Hunting We Will Go.

Hunting seems to have taken the place of fishing during the past week with the movie moguls of Los Angeles. Cliff Smith, director of the Roy Stewart pictures, shot a deer in the mountains of Santa Monica, thereby affording a number of his friends the chance of having an early mess of venison; and T. L. Tally, of Tally's Broadway, bagged a wildcat on Pine Mountain during a Sunday's hunting trip. Mr. Tally saw a deer too, but he was struck with buck ague and let it get away from him.

Grauman's Now Has Tea Room.

Through the courtesy of Sid Grauman, the Stage Women's War Relief opened a tea room in one of the rest rooms of Grauman's Theatre last Saturday afternoon, with a committee of the members in charge, assisted by a number of popular film actresses. A beautiful tea set was donated by Mrs. Oliver Morosco, and tea will now be served both afternoon and evening.

California Theatres Opens November 15.

The Miller Brothers, proprietors of the new California Theatre now in course of construction at Eighth and Main streets, have announced the opening of their playhouse for Nov. 15.

Brandt Inspecting Exchanges.

Joseph Brandt, assistant treasurer of the Universal Film Company, and general manager of the Universal Exchanges, arrived in Los Angeles October 2 on a tour of inspection of the distributing offices of his company.

Playter Arrives With Bride.

Wellington Playter, who was recently married to Dorothy Reynolds, a society girl of Spokane, Wash., has arrived in Los Angeles with his bride, and has taken a bungalow in Hollywood. Playter has lately been seen in Famous Players, Goldwyn and other feature productions.

Studio Shorts

JESSE LASKY has gone to New York—but he says he's coming back soon.

Gladys Brockwell was pinched a few nights ago for having a movable spotlight on her automobile. Five bucks.

Charles Rush, former assistant to Cliff Smith at Triangle, has gone to Canada, where he is in training for service in the British Army. Rush is an Australian, and intends to be transferred to an Australian contingent when he gets to France.

Bess Meredyth has come down with Spanish influenza—only it is called plain "grip" in California.

Florence Turner, one of the earliest of film stars, is at the Alexandria Hotel, and is in almost daily conference with heads of various studios on the West Coast.

Ora Carew will play with Tom Moore in a new picture for Goldwyn, which is to be filmed at the Triangle studios.

L. L. Lancaster, superintendent of the laboratories at Universal City, has gone to Columbia University to train for a commission in the photographic division of the Signal Corps. "Lannie" was given a farewell blowout by his studio associates before he left.

Lieutenant P. J. Hungate sends a greeting to his friends in Filmland through the Moving Picture World. The lieutenant says that though he is miles away from California he is still in the game. His address is A. P. O. No. 727, American Expeditionary Forces, via New York.

Stephen Fox, scenario writer, late of the William Russell Company, passed through Los Angeles on his way from Camp Bowie, Texas, to the Vancouver Barracks in Oregon last week. Mr. Fox will continue to write scenarios for Russell while in camp.

Cecil B. De Mille returned from Fort Sill, Okla., where he has been in conference with Government officials regarding the making of propaganda pictures.

Gee, but Olive Thomas was glad when the scenes in which she drives the oxen in "Blood Will Tell" were finished! Some contrast to her Ziegfeld Follies work.

Five days after she broke her arm in two places in a downtown store, Lois Weber was back at work in her studio, putting the finishing touches on "Home," the story of a girl who grew too stylish for her own family.

Katherine MacDonald has gone to New York to play in a picture starring Louis Bennison.

Seena Owen will be Harry Carey's leading woman in "Riders of Vengeance."

Walter Hiers, who has supported Madge Kennedy, Billie Burke and others in recent productions, arrived in L. A. a few days ago and will be seen in a coming Dorothy Dalton film.

Allen Forrest, of the American studios at Santa Barbara, has been a vistor in Los Angeles, after a serious illness in a Santa Barbara hospital. Although still an invalid, Forrest expects to be able to return to work in the next Mary Miles Minter picture, in which he is to play the hero's part.

Bobby Harron has been put in Class 2D instead of Class 1 by his district exemption board so long as he is engaged in the occupation of making war and propaganda films. Should he engage in any other occupation, he will be reclassified, he was told.

George E. Morris, former Triangle accountant, is now in the employ of the Universal Film Company.

Richard Gordon Matzene, president of the Matzene Pictures, starring Yorska, the French dramatic actress, returned from New York last week.

Priscilla Dean has received news that Eddie Rickenbacker, American Ace with eighteen enemy planes to his credit, is in a Paris hospital suffering from broken ear drums. Priscilla sympathized by cable upon receipt of his letter.

Ethel Lynn is living in anticipation of the two weeks' vacation she will have late in October.

Charlie Chaplin came back from Catalina Islands long enough to invest $50,000 in Liberty Bonds, then left for San Francisco, to be gone a few days.

Tom Moore has arrived in Los Angeles, and before the first week was out was working on the final scenes of his new Goldwyn picture, "Go West, Young Man," at the Triangle studios.

Charles Ray is working under a new director, Jerome Storm, in "The Dreamy Dub."

George Elwood Jenks, recently of the Triangle scenario staff, has been engaged to write scenarios for the Jesse D. Hampton productions, featuring J. Warren Kerrigan.

Billie Rhodes and her entire company spent several days at the Southern California Fair at Riverside, to make horse-racing scenes for "The Springtime of Youth."

J. H. McCloskey is back at Triangle after having been laid up for ten days, when he landed on his head as he was thrown out of a skidding automobile.

One of the first things Carl Laemmle did upon his arrival at Universal City was to sit through a show of thirty reels of pictures in the studio projection room.

Syn M. De Conde, the French actor who spent two years in the trenches in France and seven months in hospital on account of bayonet wounds, came from New York recently to take part in a May Allison picture called "Thirty Days."

Mary Pickford ate lunch with the Los Angeles Optimists last Thursday and made a speech in behalf of the Fourth Liberty Loan.

EXPLOITS "AMERICA'S ANSWER."

A special committee of the Portland Advertising Club, with W. S. Kirkpatrick as chairman, has had charge of the presentation of "America's Answer," the U. S. Official War Picture, at Portland, Ore. Arrangements were made for eight organization or industrial nights. The opening night, October 6, was called military night, and several thousand soldiers from Vancouver Barracks attended, at the Public Auditorium, through arrangement with Colonel Hill, the commandant. The Multnomah Guard Band and the Boy Scouts paraded, and Mayor George Baker made an address. Following Military Night, the following were given special nights: Fraternal Clubs, Rotary Club, Portland Advertising Club, Progressive Business Men's Club, Portland Realty Board, Industrial Concerns, Patriotic Night.

In keeping with the governmental plan to utilize the war pictures to stimulate the various war industries, a large number of shipworkers from the Willamette Iron & Steel Works, the Columbia River Shipbuilding Company, and the Standifer Construction Corporation have been given an opportunity to see the picture during the engagement.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THIS has been a busy week in Filmland on the West Coast. In addition to keeping the wheels turning in studio, theatre and exchange the picture people, big, little, old and young, have been helping to keep the home fires burning, and furthering the doctrines of decency and democracy by selling Liberty Bonds.

Every night since the big tank, headquarters for the West Coast players' six million-dollar bond selling campaign, was unveiled in Central Park that big square has been a blaze of lights, a medley of music, a shout of song, speech and oratory. And over all and around all, mingling

D. W. Griffith Making Opening Speech at Victory Tank.

with the spirit of patriotism and love of country that actuated everyone, was a friendly spirit of competition between the different organizations as to which one could do the most to "carry on" to Berlin and victory.

I went down to the tank early and often. I saw D. W. Griffith pull the unveiling cord; saw Mary Pickford break the bottle of water from Owens River over the side of the tank with the words, "I Christen thee Victory," and cut her hand on the ragged end of the broken bottle.

She did not faint or scream like many a girl would have done, but climbed up on top of the giant structure, grabbed a megaphone, and made a fiery little speech that set the bond buyers rolling up to the counters of the tank in a tide.

Frank Keenan then made his straight-from-the-shoulder talk, and started the bidding for the autographed receipt for the largest single subscription during the drive.

Little Mary sat there in the hot sun all afternoon signing receipts and photographs for bond buyers, except when the snapshot cameras stopped clicking long enough for Wellington Wales, her manager, to fend the fierce and freckling California sun with a big grocery wagon umbrella.

That night I saw fifty directors step along from the Alexandria Hotel to the top of the tank, get introduced to the crowd, and take their places in the booths set here and there in the park, each booth representing one of our Allies, and direct the crowds by arguments and precept into doing their bit by lending their dough to Uncle Sam.

Doug Introduces Bull.

Monday night was "Doug" night. That's what the kids called it. First the Fairbanks propaganda film, "Sic 'Em Sam," was shown, and then when the lights went on Doug was revealed standing on the ramparts—the bulwarks—or whatever it is they call the outer edges of a tank.

"Do you want to see Prussianism, the fellow I just licked in that film?" he yelled.

Most of the crowd said they did.

"Come on up here, Bull," he called, and Bull Montana climbed the tank and stood beside him.

After telling the crowd that Bull didn't like the part he played in the film, and only did it for patriotism's sake, Doug again addressed the crowd.

"Do you want to hear Bull sing?" he cried.

The crowd did, unanimously, this time. And poor Bull, game to the core, began to tune up and get ready to tear off a few chords, when Doug saved the day by saying:

"So do I want to hear Bull sing—but not now. I want to sell bonds now, and for every bond you buy I'll buy another one of the same amount."

That's the way Doug sold bonds, and, as he showed such great ability, I felt it safe to leave him and go out to the Sunset studios, where I made the acquaintance of a young chap named Garson, who I thought was Harry Garson's brother, and who turned out to be his father.

Garson Gets Pep from Pap.

If anybody asks you where Harry Garson gets his steam and pep answer them by taking them out there and showing them that young-old boy who takes care of the publicity and about half a dozen other things around the plant, and still has lots of time to entertain visitors.

Clara Kimball Young made a night scene that night which was very appropriate, because it belonged in a play called "The Road Through the Dark," a scene in a cafe with wonderful atmosphere and a stringed orchestra that kept everybody on their toes.

Jack Holt was playing opposite Miss Young, and Elinor Fair and Henry Woodward, and little Bobby Connelly, John Steppling and Eugenie Besserer, and Elmo Lincoln, of Tarzan fame, were in the cast. Edmund Mortimer was directing, Nat Deverich was assisting, and Arthur Edeson was cinematographing—why don't they call these birds cameramen like they used to and make it easier for poor spellers?

Tuesday night the Garson gang, with Harry in the lead, took charge of the tank. The fact that Miss Young had worked more than half the night before and all of Tuesday on the cafe scenes did not seem to make any difference. She was on hand bright and chipper as you please, and she and Blanche Sweet thrilled and

Too Tight Around May's Heart.

entertained the immense crowd with addresses that elicited much applause and many signatures to the dotted lines of the bond applications.

Seventy thousand dollars all told those girls added to the war chest.

Goes Avisiting the Metroites.

Wednesday I went avisiting out to the Metro studios, which are on Lillian Way, near Santa Monica Boulevard, and just back of the lemon factory. No odious comparisons of a citrus nature should be

Mary Pickford Talking to Bond Buyers in Central Park, Los Angeles.

drawn from the geographical location of this plant, however.

The Metroites were getting ready for their night at the tank, and making two movies, one called "The Spenders," with Bert Lytell and Mary Anderson in the lead, supported by Thomas Jefferson, William V. Mong, Rosemary Theby and Clarence Burton, the villain, and directed by Charles Swickard.

Everybody was working hard but Bert Lytell, and he was kidding two ancient native sons who have small parts in the film—that is, Bert thought he was kidding them, when in reality they were handing him a jolly about whiskers growing twice as fast in California than elsewhere because of the humidity of the atmosphere.

George Baker was just getting ready to make a wedding scene for a comedy-drama called "Thirty Days," when a most touching occurrence occurred.

May Allison was playing the lead, and she was wearing her first wedding gown on the movie or any stage. Can you imagine a girl being in the pictures as long as she has and never being in a wedding scene before? What are the movies coming to, anyway?

At any rate, the gown was a beautiful creation, but when May stepped under

Bert Lytell and Two Native Sons.

the wedding bell it was discovered all at once that it didn't fit.

They called in the wardrobe woman. She was a wise one, that wardrobe woman.

What Emotional Acting Means.

"I've made many wedding dresses," she said, "and no matter how carefully they are measured they are always too tight around the heart when the ceremony time comes. Surging emotions."

Then she let out a few stitches around May's heart, and all was well.

That night at the tank Vitagraph held sway. William Duncan made a speech that would have taken the roof off if the meeting hadn't been held in a park, and then played his big stunt by going out in the crowd and finding a man from each state in the Union and one for each of the Allies, and getting them all to buy bonds and then having them all lined up and taking moving pictures of them all, with himself representing Scotland.

Bessie Love led the sailor band, and got away with it in fine shape; and she danced around on the top of the tank like a little fairy, and folks out in the crowd said nice things about her and made predictions about her being one of the big comers of the screen.

Antonio Moreno registered big with everybody with his patriotic appeal, and Grace Darmond made a telling litle address, but Nell Shipman brought down the park with her "Are you sitting on your hands?" speech.

Thursday saw the Metro and Hampton forces in charge of things, and Bert Lytell making what many people said was the prize talk of the week, and George D. Baker running him a close second, and every member of the studio with big wads of money buying bond for bond as the crowd bought.

Jesse D. Hampton was there with Jack Kerrigan, and someone put up a terrible job on Jack by announcing that he would kiss any one who bought a bond.

John B. Multitude Always Present.

The park was a wonderful place. Old John B. Multitude was there every night, and always at his best—always good-natured and always patriotic. Everybody connected with the tank worked willingly, and at top speed. J. C. Jessen and Charles Christie seemed to be here and there and everywhere, and busy as bees all the time.

Harry Leonhardt was grand Sergeant at Arms and Keeper of the Tank Gate. He never missed a night and he never missed a bet as a bureau of information and general all-around factotum. He took care of lost babies and fed them ice cream cones until their frantic mothers reclaimed them; he was grand little listener to people of the right sort who wanted advice, and had a terrible tin ear for the various cranks and others who tried to butt their way into the place.

There were so many things happened that I hope I didn't miss any of them. I got mixed in some things. For instance, I know it was the Garson night that a woman peeped into the doorway of the tank and took a long look, and then turned away with, "That's the most beautiful star I've ever seen," and all of us who stood around rubbered in, and there sat Clara Kimball Young and Blanche Sweet, and we never knew which of the two she meant. Another of the unsolved mysteries of the movies!

But I can't for the life of me remember what night it was that Fritzi Brunette recited the verses written for her by Bob Daly called "18 to 45," that shook and thrilled the big crowd and made Bob so glad that he kissed Fritzi right out loud before everybody—but, of course, that is all right, because Bob is her husband, and he told us that she is going to cut out the Fritzi stuff, which was only a stage name, and call herself Dora Daly from now on.

Friday night Al Christie made a big splash with his twenty-five Liberty Blondes, but a detailed description of them will have to go over till next week, because Al and the blondes are almost a whole story in themselves.

Fivescore Machines Fly for Eltinge Production

FOR the first time in the history of aviation one hundred and two two-seated planes were sent away simultaneously at March Field, Riverside, Cal., for a scene in "Over the Rhine," Fred J. Balshofer's big production, which features Julian Eltinge.

The starting signal was given by Sergeant Stevens, who is probably the greatest flier in the United States, and with a cloud of dust the one hundred and two planes taxied off and then rose in the air and flew straight ahead. Several cameras were used, and they were so placed that every plane was caught in flight.

The usual procedure in making a flight with three or four planes is for each one to circle around after taking off, but with one hundred and two in the air at once this was impossible, so it was necessary for each plane to keep straight ahead, and the traffic was so heavy in the air that many of the aviators flew thirty miles before deeming it safe to turn.

Stunt flying for "Over the Rhine" was performed by Sergeant Stevens, who so impressed Mr. Balshofer that a part was written into the story just for the flier, marking the first time that an American army aviator has ever appeared in the cast of a motion picture.

Burdge Becomes Manager of Triangle's New York Branch

THE announcement has just been made that R. D. Burdge has been promoted to the management of the New York Triangle exchange, succeeding Dan Michalove, who has gone South to look after the interests of the S. A. Lynch enterprises. Mr. Brudge was formerly assistant manager of the branch of which he now assumes charge.

The appointment to this responsible position is a result of merit plus hard work which Mr. Burdge has demonstrated during his service for Triangle during the past two years. He started as a salesman in the New Jersey territory, and his first promotion was to the position of special representative attached to the New York exchange, handling the Loew, Fox, Moss, Proctor, Keith and Fiber & Shea circuits of vaudeville and picture theatres.

Mr. Burdge has created many friends among the local exhibitors through his policy of square dealing and his sincerity in their welfare. He is undertaking his new responsibilities with the enthusiasm that has marked his success since he joined the forces of the Tri-

Rex D. Burdge.

angle Distributing Corporation two years ago, and says that the exhibitors may expect greater activities and bigger things from that concern in the near future.

Frank Beal Now Fox Director.

Frank Beal, one of the veteran directors, has been engaged by William Fox to direct Madlaine Traverse, the new Excel Pictures star, in her first production, "The Danger Zone." By the engagement of Mr. Beal, Mr. Fox now has fifteen directors on his staff, which is said to be one of the largest, if not the largest, group of directors in one company.

Mr. Beal began Monday photographing "The Danger Zone" at Los Angeles.

For more than a score of years he has been prominent in film and stage circles. He began his screen career ten years ago as an actor and director with several of the old companies.

Baltimore's "Picture Sunday" Nets Big Sums for Loan

THE fourth Liberty Loan was given a big boost by the picture theatres of Baltimore on "Moving Picture Sunday," October 6, when, by special permission of Governor Harrington and the police department, many theatres in Baltimore City and the state of Maryland were allowed to open full blast for two performances. Of course, no admission was charged, and the managers and owners gave their services and the use of their houses.

The success with which the movement met is due to a great extent to the action taken by the Maryland Exhibitors' League, of which Frank A. Hornig is president and Louis A. DeHoff is secretary, and the publicity of the newspapers. Mr. DeHoff got out a form letter, which he personally signed and sent to each exhibitor in the league.

Some of the reports which have come in regarding the amount of subscriptions at the various theatres are as follows: Garden, George List, manager; New, L. A. DeHoff, combined, $22,500; Wilson, Guy L. Wonders, $4,500; Grand, Highlandtown, C. B. Councilman, $12,100; Rialto, Arthur B. Price, $5,600; Parkway, Bernard Depkin, Jr., $80,000; Strand, Peabody, Wizard, McHenry, Bernard Depkin, Jr., a good sum.

The reports for the first week of the drive at the theatres in Baltimore using moving pictures as part or all of their program by the Four-Minute Men relative to the amount subscribed at the various theatres are: Maryland, F. C. Schanberger, $381,600; Loew's Hippodrome, George A. McDermitt, $27,100; New, L. A. DeHoff, $23,000; Garden, George List, $14,050; Ford's, $8,000; Nixon's Victoria, $7,250; Grand, $622,150.

The amount of $211,300 was subscribed to the fourth Liberty Loan in a half an hour at a meeting which was held in front of the Maryland Theatre in Oakland under the auspices of the Garrett County Liberty Loan Committee on Tuesday night, October 8. The town has exceeded its quota.

War moving pictures greatly aided the Liberty Loan meeting which was held on Saturday night, October 5, in the hall at Sweetair, Md., under the auspices of the Neighborhood Improvement Association.

New York Greets Bill Hart.

William S. Hart, popular Artcraft star, took New York by storm on October 3 when he appeared in behalf of the fourth Liberty Loan. Mr. Hart opened his tour of eastern cities in connection with the Liberty Loan drive at the subtreasury building, where over 25,000 persons gathered to hear him speak.

On appearance Mr. Hart was greeted with applause lasting five minutes. "Big Bill" soon won the audience with his speech, in which he used such phrases as "Take the Teut out of 'Teuton'" and "It will not be what the Kaiser's 'Gott,' but what he's going to 'get.'" Upon conclusion the audience cheered until the popular Artcraft star appeared for repeated encores.

At the Rialto that evening, simultaneous with the showing of "The Border Wireless," "Big Bill" again made a personal appearance, and long before he arrived the theatre was jammed to capacity, with many disappointed fans waiting outside to catch at least a glimpse of him as he entered the theatre, his appearance having been advertised in advance.

$150,000 Liberty Bonds Sold During Exposition

THE National Motion Picture Exposition, which opened October 5, came to its advertised conclusion Sunday evening, October 13. As an exposition of the motion picture industry the displays, representing only a part of the institutions that are identified with the manufacture and distribution of pictures, served mainly as an adjunct to the Government's contribution. The exposition will be remembered more as a war demonstration than as an exhibition of moving picture interests.

The keynote of the whole affair was the urge of war and the appeal for subscriptions to the Liberty Loan. By every possible means that might be devised to center the attention of visitors upon the Government needs the necessity for bond subscriptions was presented. It is said that during the nine days in which the exposition was open to the public something like $150,000 was subscribed for bonds of the fourth loan.

The exposition started in the face of the influenza epidemic, and as the sessions wore along the danger became more acute. Finally in the latter days, when the captains of the motion picture industry decided to call a halt on all activities for a period of four weeks, this last blow eliminated all hope of a successful outcome.

Farrar Sells $1,200,000 Bonds.

One million two hundred thousand dollars is Geraldine Farrar's record for bond sales in one hour during the Fourth Liberty Loan drive now on. The Goldwyn star raised this amount at a concert Friday night, October 10, given at Carnegie Hall under the auspices of the Liberty Loan Committee of the Millinery, Couturiers, Dressmakers and Allied Trades.

Victory Loan Pictures To Be Shown Four Weeks

THE Victor Loan Committee of the Canadian motion picture industry has completed final plans for the release of the special Victory Loan pictures prepared by various stars during the four weeks starting Monday, October 21. With the completion of these plans it is realized that the presentation of the special pictures in moving picture theatres forms probably the greatest feature of the Fifth Victory Loan Drive. It is true that the Canadian Government attaches considerable importance to the presentation of these short subjects.

Announcement is made that the number of loan pictures to be shown in Canada will reach the total of seventeen and there will be thirty-three prints of each picture, making more than five hundred prints for the nine hundred theatres. Ontario will use almost half of the prints during the four weeks of the campaign and Toronto theatres will screen practically half of the prints allotted to Ontario. On account of the patriotic feature and the fact that the campaign is so short there will not be any exclusive first runs for any theatre and all exchanges and exhibitors have been warned not to permit a single print to remain idle for one day of the campaign. Original booking sheets used by the various exchanges and branches are to be forwarded to Victory Loan Committee to be held as a record of the co-operation extended by the exchanges and theatres and also to serve for reference purposes. The many prints are also Government property and are to be returned to the Government. No exhibitor is to be permitted a repeat booking of any particularly fine Victory Loan picture and the loan releases are to be changed with the regular programs.

The Victory Loan Committee consists of a representative of each Canadian film exchange and is distinct from the official Motion Picture Distribution Committee.

Bill Hart Speaking from the Steps of the Sub-Treasury Building in Wall Street in Behalf of the Fourth Liberty Loan.

Chicago News Letter

by Jas. S. McQuade

HERE'S JOY FOR ILLINOIS SOLDIERS

Films of Relatives, Friends and Sweethearts To Be Shown "Over There" by Christmas Time

A HIGHLY praiseworthy, thoroughly up-to-date and really startling plan has been evolved by the Chicago Herald-Examiner which will enable the fathers and mothers, sweethearts, sisters and brothers of the Chicago boys at the front, at various points on the long battle line in France, to pay the fighting heroes a visit around Christmas time. Thirty years ago such an announcement as this would have led to an immediate investigation of the writer's sanity, but today it can be made without any other feelings than those of pleasure and commendation on the part of the reader. Moving pictures have surmounted the impossible of thirty years ago, and though the boys over there will only have the shadows instead of the real flesh, blood and spirits of their dear ones over here, they will be able to view them in action and in pose just as they have known them at home.

The relatives and friends of the fighters, who have been busy for some time past in selecting gifts which will reach them about Christmas time, are overjoyed at the additional and crowning pleasure which these pictures will bring to the absent ones. Smiles and kisses will be wafted over the broad tracts of land and sea, and the recollections and the joys they will bring to the boys in France are beyond imagination.

The Parents' Association of the 149th Field Artillery (Colonel Reilly's Bucks) arranged a lawn party at the home of Mrs. A. D. Murray, at Wheaton, Ill., Saturday afternoon, October 12, so that the cameramen of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, who is making the films for the Herald-Examiner, will be able to show them in pictures, in real actions and poses that will make a strong appeal to the fighters, who are hungering for a look at their loved ones.

A meeting had also been called of the Parents' Association of the 122d Artillery (Colonel Foremen's men) for Sunday afternoon, October 13, at the Hotel LaSalle, and it is the intention of the Herald-Examiner not to miss, in any of the pictures taken, a single father, mother, brother, sister, daughter, relative or sweetheart of any of the soldier boys.

The films will be taken in different military units as far as possible so as to make it easier for the soldiers to pick out their relatives and friends. The greatest pains and care will be taken to have the relatives of every Illinois soldier shown in these pictures. They will be easily recognizable, as close-ups will be frequently used.

All arrangements for these pictures have been worked out with the approval of the Government, and great care has been bestowed on the plans so that the films will arrive in France on time. A transport has already been selected to convey the films across the ocean, and when they arrive at port it has been planned that they will be forwarded immediately to their respective destinations near the front.

Illinois Not Hard Hit by the Grip Epidemic

THE grip epidemic has been creating havoc with places of amusement in various sections of the country during the past week, but the only places in Illinois affected by theatre closing are Rockford (Camp Grant), Wilmette, Ottawa and LaSalle. The time of writing this is October 11. The prohibition of all public meetings took effect in Rockford and Wilmette on October 4 and in Ottawa and La Salle on October 10.

In Chicago the epidemic has been less serious, and although rumors were frequent during the week that theatres, churches, saloons and all public meeting places would be closed no official action has been taken, nor is it expected that any action of the kind will be taken unless the epidemic takes a more serious turn. The same course will apply to Illinois cities outside of Chicago with the exceptions already given.

Advice and instructions on how to combat the spread of the disease are being distributed throughout the city. One-sheet poster bulletins for picture theatres and other places of amusement are being placed in the lobbies, and slides and letters instructing people how to protect themselves are being used extensively.

United War Work Campaign Drive Committees Named

Joseph Hopp, president of Chicago Local, Illinois branch, M. P. E. L. of A., who is chairman of the moving picture film committee of the Chicago United War Work drive, has appointed the following exhibitors, owners of the leading picture theatres in the city, as members of that committee: Peter J. Schaefer, Nathan Ascher, Joseph Trinz, William E. Heaney, Sam Katz, H. E. Newell, Henry Von Meeteren, George Hopkinson, Andrew Karsas, Max Hyman, Sam Atkinson, E. B. Rice, Nathan Wolf, Roco Navigato and John Frundt.

The United War Work campaign is being conducted in the interests of the following organizations for the boys at the front: Y. M. C. A., K. of C., Y. W. C. A., Salvation Army, War Camp Community Service, Jewish Welfare Board and the American Library Association.

Some of the biggest sporting events of the country, especially those given at the military camps throughout the country, will be featured in "The Red Triangle," a military feature which the "Y" will put out in the near future to aid the United War Work campaign drive for funds, which will be started early in November. The directors in charge announce that many champions of the mat, the ring, the gridiron and the cinder path will be shown when "The Red Triangle" is screened. It is now being produced by Selig, and every big military camp in the country will be represented.

Slides are now being made under the direction of the film committee referred to, and will be used to advertise "The Red Triangle" in Chicago picture theatres.

North Dakota Exhibitors Move for Sunday Shows

AMUSEMENTS, of Minneapolis, in the issue of October 5, states that there is a strong movement under way in North Dakota at the present time among exhibitors to get permission from the authorities to show moving pictures on Sundays, for the duration of the war. The present state law prohibits public performances of any kind on Sundays.

C. M. Casey, one of the leading officials of the State Council of Defense of North Dakota, is strongly in favor of Sunday picture shows, and he has talked with many leading exhibitors in the State on the matter. As a result the exhibitors have appointed Joe Maitland, of Mandan, and W. R. Dean, of Fargo, to represent them.

It has been estimated that the Government is losing at least $25,000 per month by the enforced closing of picture theatres on Sundays, and, besides, many people are deprived of seeing patriotic productions, as Sunday is the only day on which they could see them. As the Government strongly desires that patriotic and propaganda pictures should be widely viewed, it is held by exhibitors in North Dakota that the North Dakota State Council of Defense can exercise strong influence in favor of Sunday shows. Amusements declares that the State Council of Defense leagues are empowered to permit Sunday shows. If so, it would appear that everything rests on the exhibitors of North Dakota as to whether they shall have Sunday shows or not. Let them arrange matters with the State Council of Defense leagues by visting Messrs.

Maitland and Dean with all powers to bring Sunday opening about.

Pathe Officials Visit Chicago.

Paul Brunet, vice-president and general manager; Fred C. Quimby, general manager, and Frank Duffy, special representative of Pathe Exchange, Inc., came into the city from New York October 5, and spent most of the day in conference at the Chicago office in the Consumers Building. Mr. Brunet and Mr. Quimby left the same evening for Buffalo, and Mr. Duffy took the Santa Fe for Los Angeles, where he will remain for some time at the Pathe studios.

Paramount Now in New Offices.

The entire office force of Paramount's Chicago office was settled down in the new headquarters, in its own eight-story building, at 845 South Wabash avenue, Monday, October 14.

The executive offices are on the third and fourth floors; the inspection and shipping departments and also the film vaults on the top, or eighth floor; the postal department on the seventh floor; the sixth devoted to storage purposes, and on the fifth floor the publicity department is installed, and also the display room for posters and advertising. The exhibition room also is on this floor.

The Paramount's new offices will be of easy access for exhibitors. Those coming from the South Side can get off at the Twelfth street station and walk three blocks north, while those coming from the North Side can get off at Congress street station and walk three blocks South.

The Grip Favors George K. Spoor.

George K. Spoor, Essanay's president, was among the first of the Chicagoans attacked by the grip. He was confined to his home for over a week, but he has now recovered, although at the time of writing he has not yet been permitted by his physician to resume his office duties. Being myself one of the slightly affected favorites of the malignant germ I tender Mr. Spoor my congratulations.

Select Moves Chicago Office.

Fred C. Aiken, manager of the Chicago office of the Select Pictures Corporation, advises me that he will be in readiness to greet patrons of Select pictures on Monday, October 28, in the new quarters in the Consumers Building. The organization has secured the lease on the quarters vacated by Paramount on the nineteenth floor of the Consumers Building, and extensive renovations will be made. Select's present quarters are on the fourteenth floor of the Consumers Building.

The W. L. Sherry exchange will occupy the office on the fourteenth floor of the Consumers Building when vacated by Select.

Fourth Liberty Loan Soaring.

Peter J. Schaefer, chairman of the Fourth Liberty Loan Committee in Chicago for the department of amusements, advised me on October 9 that up to that time he had secured $800,000 and that the next week he will increase the amount by $1,000,000. This will mean a total of $1,800,000, or $300,000 over the allotment fixed for amusements.

Work in moving picture theatres, in selling bonds to patrons began on Saturday, October 12, and will continue until the close of the Fourth Liberty Loan campaign. The postponement of this work until the date mentioned was made in accordance with the wishes of the men higher up in the conduct of the campaign.

"Shoulder Arms" Big Mirth Raiser.

Charles Chaplin's second comedy feature for the First National Exhibitors' Circuit, "Shoulder Arms," was given its first trade exhibition in Chicago at Universal's show room in the Consumers' Building, Tuesday, October 9. The show room was jammed and the comedy was greeted with great enthusiasm. Charlie is a soldier in the trenches, fighting the Huns, and he climaxes his war experiences by capturing the Kaiser.

Phillips Commissioned Lieutenant.

Burt G. Phillips, for a long time staff photographer of the publicity department of the Fox Film Corporation, and formerly photographer for several New York newspapers, was notified this week that he has been commissioned a second lieutenant in the Signal Corps of the American Army. Lieutenant Phillips has been ordered to report at once to the commandant at Columbia University for a course of intensive training.

Senate Committee Alters House Theatre Tax Bill

A NUMBER of changes have been made in the revenue bill passed by the House of Representatives by the Senate Finance Committee. Several of these changes referred to the taxes on admission, theatres and films.

The committee has changed the admissions tax from two cents on each ten cents or fraction thereof of the amount paid for admission to one cent for each five cents so paid, and has removed the tax of one cent provided by the House for admissions of seven cents or less. Should this tax be adopted in the measure as finally passed it would mean a tax of one cent on five-cent admissions, two cents on ten-cent tickets, three cents on fifteen-cent tickets, etc., increasing with every five cents. This would result in a loss of considerable revenue to the Government, since a fifteen-cent ticket would pay only a three-cent tax, whereas under the tax provided by the House four cents would be collected.

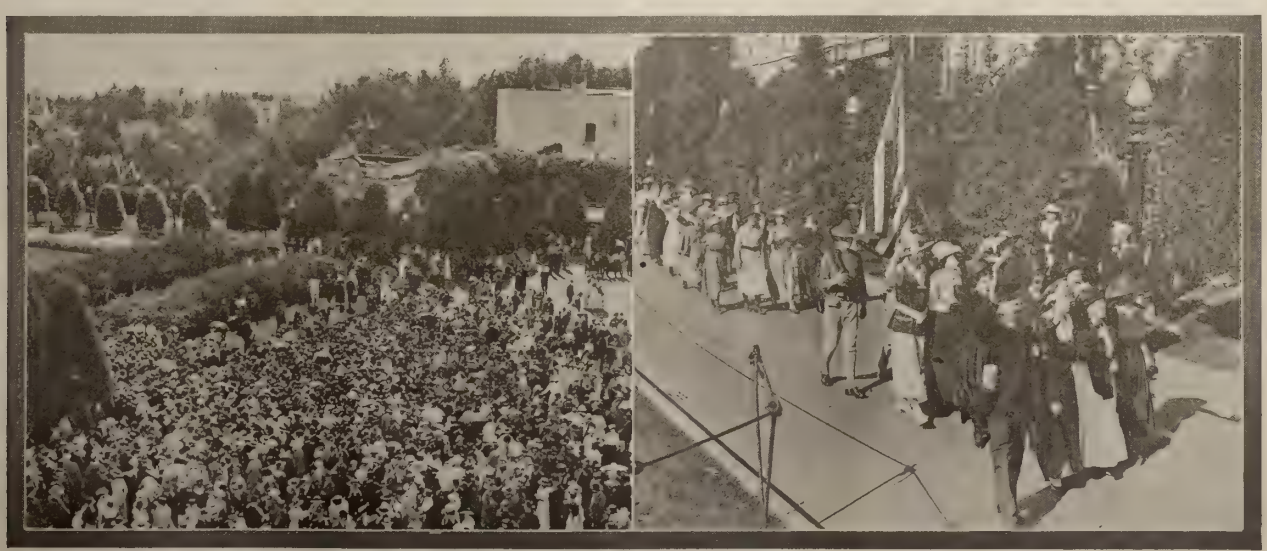
The tax on tickets sold at places other than the box office of the theatre has also been amended by the committee. The House provided a tax of 15 per cent. of the amount charged for the ticket in excess of the price paid at the box office if less than 50 cents additional, and 30 per cent. of the excess if more than 50 cents. The committee has changed the taxes to 10 per cent. instead of 15 and to 50 per cent. instead of 30.

The tax of 25 per cent. provided by the House for holders of boxes or seats used regularly has been changed by the committee to 20 per cent. so as to make it more nearly conform to the tax on seats sold for individual performances.

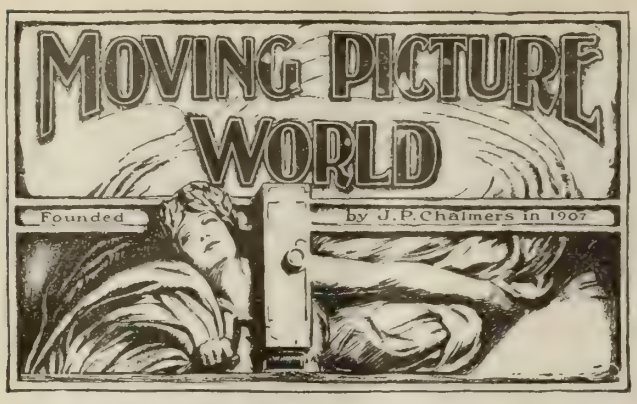
The tax on seating capacity has not yet been reached, while that on films has been passed over to be returned to later.

Group Liberty Specials for Soldiers.

E. L. Hyman, director of the picture division of the War Department Commission on Training Camp Activities, Theatre Division, has secured all of the Liberty Loan films and compiled them in one feature picture for showing in the Liberty theatres.



Thomas H. Ince Taking Pictures of Relatives for Showing to Soldiers in Camp.



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E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

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Saturday, October 26, 1918

FACTS AND COMMENTS

THE great bulk of the MOVING PICTURE WORLD'S production of papers goes directly to the individual exhibitor on annual subscription. Of the gross circulation of this issue a goodly proportion will go to exhibitors whose theatres are dark because of the epidemic of influenza that is sweeping the country and reaching into even the most remote communities. Every subscriber of THE WORLD will notice that in its number of pages our paper reflects in a temporary measure the conditions that for the moment obtain in the motion picture industry.

*

Producers and distributors have abandoned operations as of October 15. During the next four weeks no new productions will be started; and none of the newer prints will be circulated. The business pages of THE WORLD indicate the attitude of the captains of the motion picture industry, and, as a part of that industry, THE WORLD is conserving in text matter while giving our readers the full reflection of current news and distribution.

*

THE WORLD believes that every opportunity to conserve in these times should be taken advantage of, keeping the Government's wish always in mind that conservation must not be carried to an extreme. We feel that it would be unwise to flout the necessity of conservation, in a moment that gives us the chance of keeping pace with the rest of the industry. When the term of retrenchment is at an end THE WORLD will resume the issue of its normal number of pages and will continue as always most fully to represent the trade it was established to serve.

*

If your house is one of those closed by the influenza, grasp the opportunity to give it an overhauling such as could not have been effected during your busy season. Have the operator go over the projection apparatus, put it in thorough order and make notes of such repair parts and replacements as are necessary; then order those parts. Put a fresh coating on the screen if it needs the coat or will need it in the near future.

*

If you have been considering new wiring, new switches, transformers, rheostats, motors or a new ventilating system for next summer, get them now. So far as you can obtain labor and material secure them while the house is dark and there is no reason to rush the job.

*

When the epidemic is over your patrons will flock back in increased numbers and a wonderfully busy and profitable season will demand all your resources to meet it. Now is the time to prepare for it.

* * *

THE recent action of the Division of Films of the Committee on Public Information, in regard to the booking price for "America's Answer," would seem to meet any criticisms on the part of exhibitors who in the past have rented Government productions. In fact, the new basis appears to be as equitable as any that might be devised. The schedule was printed in our issue of two weeks ago. Briefly, given a sum representing the average business plus 25 per cent., the rental will be one-third of that amount.

*

Director Hart seemingly recognizes that the greatest value to the Government lies in the number of persons who see these official films; that in a war for the establishment of democracy throughout the world it is vital that the humblest among us shall be shown specifically what Uncle Sam is doing as his contribution toward the great end. The more fortunately situated have abundant means of attaining this information, but even these may learn much by following the work of the military and naval cameramen. As the situation stands now the clientele of exhibitors in the smallest communities may see these pictures. Director Hart gives the credit for the plan to Dennis J. Sullivan, manager of domestic distribution. We congratulate Mr. Sullivan for his foresight and his broadmindedness.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Film Exhibit at Chemical Exposition Points to Its Increased Use for Advertising Purposes

IT is interesting to note from year to year the films, new and otherwise, used at the various expositions as a means of advertising the product of the individual exhibitor as well as a means of enlightenment to the patrons of the exposition. At the Chemical Exposition held in the Grand Central Palace, New York City, during the last week of September, the following list of moving pictures were shown, which we find after consulting last year's program contain only a few reels of what was used at that time.

(Moving Pictures on Water Power, Its Development and Use.)

Falls of Iguizu, Argentine; Great Latent Powers—Bureau of Commercial Economics.

Power of Wealth—Hydraulic Development—Bureau of Commercial Economics.

Power Transmission—(4 reels)— Bureau of Commercial Economics.

Canadian Shawinigan Falls Power Development and its Surrounding Chemical Industries—(3 reels)—Shawinigan Water & Power Co.

Fixation of Atmospheric Nitrogen at Niagara Falls and Feeding the Soil with it—(2 reels)—American Cyanamid Co.

(Moving Pictures on the Oil Industries.)

Story of a Cake of Soap, The—Bureau of Commercial Economics.

Light from the Rocks; Natural Gas—(4 reels)—Bureau of Commercial Economics.

Lake Asphalt Industry—Barber Asphalt Co.

Asphalt Roofing Industry—Barber Asphalt Co.

Asphalt Colloids—Barber Asphalt Co.

(Motion Pictures on the Ceramic Industries.)

Glass Making—Corning Glass Company.

Cut Glass, The Making of—Ford Motor Company.

Electrical Porcelain, Manufacture of—General Electric Company.

Pottery, The Making of—Ford Motor Company.

(Motion Pictures on Carelessness; the Destruction of Life, Wealth and Resources.)

Careless America—Firestone—Universal.

Crime of Carelessness, The.

Workman's Lesson, The.

Keep Your Business Going—(3 reels)—General Fire Extinguisher Co.

Vaccines for Prevention of Disease—(4 reels)—Bureau of Commercial Economics.

(Miscellaneous Subjects.)

Potash, Electrical Precipitation of, from Cement Dust—Research Corporation.

Potash, The Story of—(Manufacture of Potash from Brine of Searles Lake, Calif.)

Colloid Chemistry—Bureau of Commercial Economics.

By-Products Coke Plant, The Operation of a—(2 reels)—H. Koppers Co.

Forest to France, Moving a—Southern Pine Association.

Coal Mine to Corn Field, From; The Production of Sulphate of Ammonia and its use in Agriculture—The Barrett Co.

Zinc Oxide, The Manufacture of—N. J. Zinc Co.

Wrought Iron Pipe, Manufacture of Genuine—(3 reels)—A. M. Byers Co.

Log to Lumber, From—(4 reels)—Southern Pine Association.

Wonderland of the Appalachians, The—(3 reels)—Clinchfield Railway.

Post-Pathe at Rivoli Follows Raindrop.

A pleasing subject charmingly presented is the Pathe-Post number appearing at the Rivoli the week of Sept. 29. This picture entitled "Raindrops" was made in illustration of a poem in which one raindrop goes to see what has become of all the rest. This gives opportunity for many beautiful nature studies, such as waterfalls, rivers, rainstorm scenes, and finally dissolution into the ocean.

Pictograph Takes Poke at Hun Ingenuity.

L. M. Glackens of the Bray Studios, Inc., has succeeded in making a truly amusing, animated cartoon for the 140th release of Pictograph, in which the Kaiser takes an active part. The title of the cartoon is "Von Loon's Non-Capturable Airplane." The drawing shows Von Loon, the hero, putting the finishing touches to his newly designed airplane, which, in addition to being able to fly, has the added advantage of a pair of legs, with which, should it fall to the ground, it can hop out of danger after the manner of the frog.

The inventor invites his lord and master, "Kaiser Bill," to accompany him on the first flight, and with fear and trembling he accepts. Off goes the plane and all is well until the engine begins to miss. This, however, causes no fear in the heart of the brave Von Loon, for he assures his companion that even if they are forced to land, the trusty hind legs of the machine will quickly carry them out of danger.

The machine comes down with a bump right in the centre of "No man's land," and the shot and shell whizz about their heads. No sooner have they reached the ground, however, than the machine's legs come into action and they begin to bounce about in all directions, finally landing in an ammunition dump, which bounces them off the edge of the earth.

Wright Brings Shots of Mexican Politics.

George D. Wright returned to the "good old U. S. A." September 23, with 11,000 feet of "shots" at President Carranza, the Mexican Cabinet and Congress, the Mexican Army, the activities of Ambassador Fletcher, and the recent doings at the Tampico oil fields, all of which will be released by Educational after it has been censored and formally admitted by the American Federal Government.

Mr. Wright's headquarters in New York is the Educational Films Corporation, for which he made his first series of twelve one-reelers, "Mexico To-Day," now in course of distribution. After launching that series last Spring he went back to the Mexican capital and has been working there ever since, with the co-operation of the political authorities and the aid of his veteran cameraman, D. W. Gobbett.

Bruce's "Tale of the Tall Timbers."

There have been many pictures made depicting the details of the lumber industry—we have known before exactly how the thing was done—but never before has there been made a successful effort to visualize it from a dramatic or tragic angle until Robert C. Bruce, in his "Tale of the Tall Timbers" for the Educational Films Corporation of America, tried and was successful. In the felling of the great redwoods of California he saw something more than merely a few men cutting down some trees, and with his photographer, Jesse G. Cills, caught the pathos in the compulsory decease of the monarchs of the forest. The old-fashioned method and the more modern method of dealing with these centuries-old giants is shown in the picture. There are splendid close-ups of the felling of the trees, and a view of the sluice-way where the logs slide down the incline to a shipping point, such as we have never seen before. And on a winding railway through the forest on which we look from a point considerably elevated, train loads of logs are seen passing which later splash helplessly into the river and are carried by the current to the saw mill.

There may be many who will see nothing out of the ordinary in this picture; but there are others who, looking beneath the surface, will discover the tragic tale that the picture has set out to tell.

Official War Review No. 15 (Pathe).

Interesting scenes are pictured in this instalment from the Balkan and Italian fronts. Among the latter are views of

tunnels cut through solid ice to permit the troops to march through. The American troops working in camouflage suits is a good feature; also the review of the first Czecho-Slovak troops, building of a pontoon bridge and the views from Chateau Thierry.

Official War Review No. 16 (Pathe).

A fine collection of lively scenes from the Western front. This leads off with pictures of the Italians firing great guns at the Boches; then American troops are shown operating machine guns, one of the best we have seen of this particular work. Comprehensive views of the Portuguese troops in and behind their trenches are included; also British soldiers operating tanks and French cavalrymen on a dash.

"The Far-Flung Battle Line"

This will answer a great many questions which have been asked in the minds of people who wondered about the life and customs of British troops from India. The men are seen mobolizing, being fitted out with new, disinfected clothing, and coming to France. Here they have done very valuable work in pressing the war, particularly behind the lines. Their dances and frolics on arrival are amusing.

"Taking the Terror Out of War."

In addition to the second of the series, "Our Newest Possessions," appearing in the Paramount-Bray Pictograph, the 141st issue of this splendid screen magazine, there has been visualized through scenarios made by the Committee on Public Information how Uncle Sam runs the big Life Insurance Bureau in which the great majority of our fighting men are insured. The picture, which is the third of the "Says Uncle Sam" series, is entitled "Taking the Terror Out of War." It gives a complete history of the bureau from the day Secretary of the Treasury McAdoo issued the first policy up to the present, when nearly every man of the millions now in our fighting forces has become a $10,000 man. It also teaches that Uncle Sam protects his soldiers and their families as no other nation in the world does theirs. "The best insurance at the lowest rate" is his slogan. It provides for the protection of the family in case of death, and a life-long income should the soldier be permanently disabled.

Universal's Offering for This Week.

The Screen Magazine No. 93 for release Oct. 18 contains a number of interesting subjects well presented. These are " Young America in Training," which consists of scenes at Camp Pershing, N. Y.; "Dog Days of the '400,'" which claims to be a page from the book of life of dogs born with a silver spoon in their mouths, and "Making Belgium War Crosses," which is an interesting illustration of what the title implies. "Making My Lady Fair" shows us a bit of fashion, and "Drawing Main Titles" reminds us again of Germany's attempt to preserve optimism in the minds of her people by covering defeat with victory titles. The last subject has an agricultural flavor and acquaints us with the growing and harvesting of apricots.

Dorchester's Strand Theatre a Picture House of Beauty

DORCHESTER, a suburb of Boston, now has a glittering Broadway all its own, agleam and aflare with electricity, reflected and enhanced from new architecture at Upham's Corner, which would grace the metropolis of New York City itself. In the new Strand Theatre, which opens Monday, October 21, Dorchester now has a motion picture house fully worthy of her size and her discriminating population. Upham's Corner is now the site of one of the largest suburban theatres in the country.

The Strand is under the management of the Gordon Circuit of Theatres. As an instance of what patrons may expect, the operating company had arranged for the first showings in Dorchester of Paramount, Artcraft, Fox and Select pictures.

Mr. Gordon states that the Strand is

Strand Theatre, Dorchester.

the finest of his affiliated country-wide chain of seventy-six theatres. The project was financed by Luke Mullen. The theatre is beautiful architecturally and very spacious. The orchestra and balcony seat 2,200, and each seat commands a perfect view of the screen. Artistic boxes adorn each side. Beautiful draperies and ornate but tasteful decorations make the theatre completely individual. An expensive organ aids in supplying the proper music.

Dorchester is to be congratulated on the new theatre, and the management feels that many of its steady patrons will come from neighboring Boston suburbs. Conclusive to this end, free parking has been provided for a large number of automobiles.

Recruit Man-Power with Film.

Besides the general entertainment value of the two-reel Official War Film, "Our Bridge of Ships," a specialized use has been found for it in the course of distribution over the country.

In Indianapolis Exchange Manager C. W. McDaniel, of the General Film Company, has secured an arrangement by which the United States Employment Bureau in that district has booked the film for showing in connection with man-power recruiting for shipyards and other industrial plants on Government work. The bureau has engaged the film for a definite period, and from the inspiring character of the subject it is expected it will concentrate attention upon the demand for skilled and patriotic labor in the shipyards and munition plants. Other United States Employment Bureaus are expected to follow this plan for stimulating the workers.

"Our Bridge of Ships" is considered one of the most interesting short-length films produced by the Division of Films.

Manfre, of Omaha, Sees Real Action in France

I EXPECT to go over the top very soon—in fact, almost any day. You remember what I used to tell you in a joking way about what I was going to do to the Germans if I ever got the opportunity. Now I am going to get that chance and, believe me, I feel much more determined in reality than I ever did when I just talked about it. We American boys over here realize that it is up to us to end this misery, and if they all feel like myself, it will be Hell, Heaven, or Home by Christmas."

Thus writes Charles. Manfre, former Fox branch manager at Omaha, in a letter to Sidney Meyer, present Fox manager in that city. Manfre, who enlisted shortly after America's entry into the war, wrote the letter in the trenches.

"I have seen some real action," he states. "I am writing this while in the trenches, and just as I started this letter the Huns began firing at some of our aeroplanes that are flying over their lines. Everything can be seen just as plain as if you were standing on Sixteenth and Farnam streets, Omaha, and looking down to where the Burlington Freight Depot stands. Shells from both sides are whistling over my head. I can't express the feelings I had when I first head them. The first night we came here, the Germans gassed us twice and we were under their shell fire nearly all night. It sure was some thrill. Of course, it naturally makes a person feel as though his time had come; but I've got used to it now and I pay about as much attention to German aeroplanes flying over my head and Hun shell fire, as I would pay to an exhibitor when he says he is all booked solid the first time you call on him."

Chicago Manager Division of Films.

R. E. Rickson, who was in charge of the publicity for the War Exposition, recently presented in Chicago by the United States and Allied Governments, has been appointed manager of the Chicago office of the Division of Films, Committee on Public Information, which has been opened at 39 La Salle street. The Chicago office will keep in close touch with all activities of the Division of Films in the Middle West.

Gives Morning Show in Kansas City.

A 10.30 matinee performance of "America's Answer," the Government War Film, was given at Convention Hall, Kansas City, Thursday, October 3, and the usual afternoon exhibition canceled, owing to the use of the big hall for a Liberty Loan mass meeting, which was addressed by Colonel Theodore Roosevelt.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Do What You Can.

BECAUSE you cannot do as much advertising as someone else, do not get the idea that you can do nothing at all. Do as much as you can and do it better because you do so little. Lately some exhibitor remarked that he could do all that Ralph Ruffner did if he had the money. We question that statement. Ruffner is not a good advertiser because he has the money. He gets the money because he proved in the past that he was an advertiser who could get returns for the money spent. There was a time he ran a house in a town so small it appears only on the larger maps. That is where he started and where he found himself. He learned there how to get results and get results from small investments of cash and large expenditures of brain. He made thought take the place of money. Now he has the money with which to back up the thought, but that is only because he showed that it paid to let him spend money because he brought back more than a dollar for every hundred cents he spent. If a dollar is spent for advertising and it brings in a dollar and one cent, the investment shows an immediate profit. Most advertisers want to spend a dollar and receive two in return. It can be done sometimes, but not often, and it will bring in nothing unless it is intelligently spent. Intelligent spending means planning to get the best results. It means extra care in making the layout. It means picking the best possible phrase rather than any old sentence. It means work and study. The actual money spent for advertising is but the lesser half of the investment. This money is spent merely to place your argument before the public. You must first have something to say, and you must say it attractively. The other day we were talking with a man who got $500 a week as advertising manager of a large commercial concern. He left the connection because of friction over the fact that he paid a man $100 a day to write copy for him. His employers thought he should be able to write his own copy at that salary, and could not understand that he was merely an expert at placing copy after it was written. That part of the job alone was worth the money he received, for he placed advertising nationally, and he could not be a good copy writer and a good manager at the same time. He could have written good copy, but he was paying so much to get his announcements before the public that it was worth an additional five or six hundred dollars a month to have the best copy possible. The exhibitor must be both writer and manager of his advertising department, as a rule, and he must watch both ends, but while he cannot write as well as the hundred dollar a day man, he can write well enough for the job if only he takes the time for study and thought. Too many figure that so many column inches, worth a certain sum, should bring in a certain amount over and above the investment. The proper line of thought is that a certain picture should be worth advertising ideas worth a certain space in the paper. The space in the paper is worth while only if the idea it offers is worth that expenditure. It is the idea that makes any advertising worth while. Don't think that space alone will help.

You can sell something only if you make people want to buy. You must offer argument and not merely matter set in type.

Scrap Books.

We are not reproducing Steve Farrar's letter just because we're proud of it—though we are—but because it goes to show that Steve realizes that this department means more to the live manager than something to be read and forgotten. The scheme he suggests would be impracticable with back numbers, but it could be gotten out in quarterly form if there should be a sufficient demand for it. But it would entail special printing and reserving the pages until a form was complete, since to bind would necessitate full forms and not pages cut from old issues. To judge from the comparatively small sales of Picture Theatre Advertising, which contains the essence of the first four years work in this department, there is no demand worthy the name for permanent advertising helps; at least not a sufficient demand to warrant the experiment being made, but there is a comparatively easy way to make your own book, if you want one. We have a set of bound volumes of this department running back to the first issue and ending with last week. It is simply done and not expensive. We have loose leaf covers for a page 9½ by 12 inches. Each week we paste up the department (using two numbers) and at the end of the year these pages are tied into a book and sent to the bindery, releasing the cover and giving us a bound volume of the department alone at less that the cost of the covers. Where only one copy is available, a cardboard form should be prepared the exact size of the type page plus a ⅛ inch margin. This is laid on the sheet and outlined in pencil. The oblong is then cut out and the page mounted so that both sides will show. In cloth the binding costs less than $2. In no time at all a collection can be built up that will give inspiration for almost any sort of a campaign, and it can be kept right up to date in book form. Try it for a while and you'll never stop, for in time you will have a most exhaustive treatise on advertising that will reflect the best minds in the country.

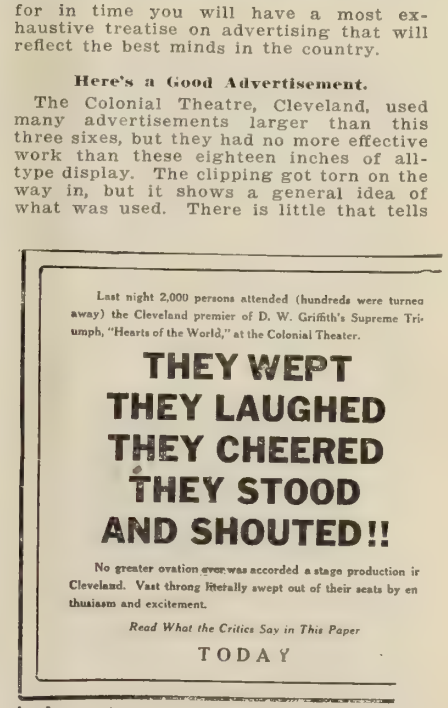
STEVE KNOWS.

Steve Farrar of the Casino, Eldorado and the Orpheum, Harrisburg, Ill., writes:

"Right now when every one in the business is doing (?) something for the exhibitor to help him make his show pay, why don't you get in the game? For the last four years I have been trying to find a satisfactory way of filing your department each week, so that I could lay my hands upon it at any moment, and I have never found a way that was entirely satisfactory. Now here is the big idea; have them take your department back as far as possible, and bind it in book form and sell it to us. If I had all your department from the time it started in the World up until now, I sure would be proud of it, and I could sit down at my desk and dig up enough ideas in an hour to do me a month. If this can be done, you will find a sale for it at any price you put on it, and I see no reason why it cannot be done."

Here's a Good Advertisement.

The Colonial Theatre, Cleveland, used many advertisements larger than this three sixes, but they had no more effective work than these eighteen inches of all-type display. The clipping got torn on the way in, but it shows a general idea of what was used. There is little that tells about the play, but the one big fact that it was a hit stands out as no arrangement of cuts could make it. It's plain, but it is a tremendously hard worker and it is worth clipping and preserving. It is one of the best pulling advertisements we have seen in a long time.


Last night 2,000 persons attended (hundreds were turned away) the Cleveland premier of D. W. Griffith's Supreme Triumph, "Hearts of the World," at the Colonial Theater.
THEY WEPT
THEY LAUGHED
THEY CHEERED
THEY STOOD
AND SHOUTED!!
No greater ovation ever was accorded a stage production in Cleveland. Vast throng literally swept out of their seats by enthusiasm and excitement.
Read What the Critics Say in This Paper
TODAY

A three sixes for "Hearts of the World" that will bear repeating. Save it up.

A Canadian Record.

Here is a picture of the Allen Theatre, Toronto, Canada, during the run of "Hearts of the World" at that house. The fact that the people have turned their backs on the theatre and are crowding into a vacant store next door is explained by

The Allen Theatre, Toronto, during the record run of "Hearts of the World."

the special advance box office opened in the store to leave the house lobby free for the current sale. The film ran there for four weeks at $1.50 top, and practically every seat was sold (mostly in advance) for every performance; a record for Canada. Space up to solid pages was taken during the run, and for accessory work there were 400 street car fender advertisements, 30,000 heralds and 1,000 window cards. And after that run, an additional two weeks were had at Massey Hall during the Canadian National Exhibition. Pretty good for a war-time showing. It would be good at any time, but it only goes to show that the larger the attraction the more you must circus it to collect all that you can get.

Double faced.

The Peabody Theatre, a sister house to the Parkway, Baltimore, opened lately with success. The advertising is not unlike that for the Parkway, using the same idea of a colored border. The card shown

Peabody
Same Management as Parkway Theatre.
Entire Change of Programme Monday and Thursday.
WEEK OF SEPTEMBER 16th, 1918.
MONDAY TUESDAY WEDNESDAY
First Baltimore Showing
"DORIS KENYON
The Most Winsome Star of the Screen
—In—
"THE STREET OF SEVEN STARS"
By Mary Roberts Rinehart
"An unprecedentedly beautiful story, full of tears and tears," that will make every member of the family feel that life is really worth living.
Mrs. Rinehart calls "The Street of Seven Stars" "MY MOST BEAUTIFUL AND ARTISTIC STORY."
MISS KENYON CALLS IT "MY GREATEST SCREEN SUCCESS."
YOU will love this sweet, wholesome story of a young girl violinist and a doctor who were taught love by an actress who had lost it and by an homeless boy.
Comedies—Cartoons—Current Event Review

Envelope card with border and date in ink of a contrasting color.

is 3½ by 5½ inches, printed in black with the date and border in color. It is printed on both sides and on one side the border is in blue and the other in red. The extra printing costs money, but it certainly does improve the looks of the card. A brief form letter accompanies the opening announcement. It is well written, but the brevity is even better. It is a too common fault to overwrite in a form letter. Better a few facts, succinctly told, that will sink in than a lot of single spaced imitation typewriting that not one person in fifty will wade through. The Peabody found it could give its message in only 14 lines, but it is all there, house policy, times of showing, prices and the rest.

With a Chinese Annex.

The Star Theatre, Modesto, Cal., uses a four page 6 by 9 for a program, and gets a two-color effect by using both colors on the same ink table, blending from red to blue on white and getting the effect of the national colors with a one-impression cost. Where this is done, the ink table is held rigid, if it is the revolving type, and one side is inked with red and the other with blue, the colors blending to a purple in the centre. It is effective where well done. The front page is merely display with the program on the second and text on the third. The back page is given to a Chinese herbalist concern curing 38 different ailments with a single compound. It would be better make up to get the program on page three with the chat on the second page. Two weeks are covered in one issue with four changes weekly, but by using small display faces the different features are well played up, but it would help a little to use six point for a body type on the program page. But the house advertises that it is going to throw out the tiresome five reel features and offer two of them, one cut to two reels and the other to three. It can be done in most instances, but it is taking chances with some of them to cut ten reels to five. We would like to hear how the experiment came out.

Two Languages.

There is an Italian language newspaper in Johnstown, Pa., and L. W. Barclay took four twelves to advertise "Italy's Flaming Front." He made a good job of it, too, so he had the type pulled out of the press

A four twelves in Italian from Johnstown.

run off on cheap colored stock for a throwaway. It is a nice looking display, and the Italian arms helps not a little. The strategy map is a bit too small to be of real use, but has an illustrative value. In English he used three eights, two sevens and four fives for his displays, making good use of the cuts he got from the exchange. He'll use cuts and to good advantage when he can get them, but he doesn't always get them. There seem to have been plenty of cuts for this display, and you'll note that he tucked them in very nicely. It is something of a trick to get cuts into the space just

A three eights and two sevens for a war picture showing intelligent use of cut material.

right. The best way is to lay out the size of the proposed ad and then experiment with the proofs before pasting them down. Sometimes a little work on this line will suggest decidedly better results.

Play Up the Signature.

Here is a four tens from the Dayton, Dayton, O., in which we think the house signature should have been played up more strongly. The art layout is good, but the artist was thinking more of art than advertising when he drew it up. In a small place the house signature may not

FOUR DAYS--SUNDAY, MONDAY, TUESDAY, WEDNESDAY
Theda Bara as CLEOPATRA
The Vampire of the Nile
A ROMANCE OF AMBITIOUS AND UNSCRUPULOUS LOVE
THE GREATEST SILENT DRAMA THE WORLD HAS SEEN
AN ELINOR FIELDS COMEDY
THE OFFICIAL ALLIES WAR REVIEW
the DAYTON

A four tens in which the house signature does not stand out strongly enough.

matter much, but even in a small town the signature should be kept to the fore against the time the town grows, and to tick it into the border without proper display is to hurt one of the most valuable assets of the house. The film you have today will play elsewhere tomorrow, but your house is a permanent attraction and better worthy of being played up.

Hit It with Crusaders.

H. A. Wishard, Bloomfield, Ia., had only 2,000 to draw to, but he played "Pershing's Crusaders" for two days, and with little advertising he did double the second night over the first—and the first night paid the rental of the subject. He played it at 20-40 cents, too.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens System Up to Date (Continued).

The angle of the cone decreases as the distance between the condenser and aperture is increased. We are not, however, so much concerned with the angle of the cones as with the direction of their axis, which follows a line drawn from the center of the condenser through a point of the film involved. Therefore, since the center ray of each cone comes from the center of the condenser, it follows that the cones, or pencils of light, passing through each portion of the film will approach the objective at an angle, the beam as a whole diverging, or spreading out, as it approaches the projection lens, and herein lies the difference between the problem involved in a photographic and a projection lens. In photography the cones, or pencils of light, from each portion of the object converge to a point in the center of the lens. In other words the photographic lens receives the pencil rays converging, whereas the projection lens receives them as diverging rays. (Um, brother Griffith, I cannot see that at all. Certainly from each pin-point of the object rays reach the photographic lens as diverging pencils of light. In my opinion you make the error of treating this particular phase of the matter in individual cones of light, instead of taking the ray as a whole. Certainly you are in error as to photographic lens receiving converging pencils of light. As a matter of fact, it is a subject tremendously difficult of handling. I would rather say that the main point of difference as betwen the projection and photographic lens duty is found in the fact that the latter receives its image-carrying rays direct from the object, usually at such long distance that the angle is but slight, thus imposing slight strain on the optical powers of the lens, whereas the projection lens receives rays carrying a broken-up image of an object—the crater—and the real image which it is to project to the screen, and receives its rays at a much wider angle than does the photographic lens. It seems to me that the whole duty, plus wide angle, imposes a far heavier, more difficult task on the projection lens. —Ed.)

It will be readily understood that if the light beam coming from the aperture diverges so that it does not all enter the projection lens, that portion falling outside is lost, and the screen will only receive partial illumination, as compared with what it should receive for the power expended. Further, if part of any pencil of rays coming from any point of the film falls outside the projection lens, then the portion of the screen corresponding to the point in the film from whence the cone emanated will only receive partial illumination. It therefore follows that if the projection lens be of too small diameter to receive the whole light beam, we shall not only lose, or waste light, but the lost light will for the most part be taken from the edges of the screen, leaving the screen center the more brilliantly illuminated.

Our next problem is: To what extent is the light beam obstructed within the projection lens itself? Insofar as concerns those rays which are not deflected, there will be little or no construction, provided a line drawn from the margin of the condenser to the opposite margin of the projection lens does not cross the axis of the beam nearer the projection lens than the focal length of its back factor. There are, however, other factors which operate to introduce obstruction within the lens and deflect the rays outside the actual condenser beam. These deflected rays may be observed in the form of a haze surrounding the condenser image in front of the projection lens. In order to determine the exact nature of this haze one has but to place a piece of ground glass in front of the aperture, whereupon we shall find that the light beam has changed form entirely, and there is no longer any haze, the area it occupied being entirely filled with the light beam, and that the beam spreads immediately on leaving the lens. The margin of the beam now represents the full capacity of the lens. The pencil of rays from each point of the film no longer follow a line from the center of the condenser, because the pencil of rays completely fill the aperture of the objective (Too deep for me. I'll have to wade back to shore, sit on a rock and watch you swim through this pool.—Ed.), so that the center ray of each pencil is directed from the film-point to the center of the lens, thus duplicating photographic conditions; also, it will be found that the film image is now reversed within the lens. Why? **Because the cones from each point of the film has reached a common base at the back factor of the lens** with the ground glass in place, whereas, without it, the individual cones, or pencils of light, do not come to a common base until they reach the aerial image of the condenser in front of the lens. Thus we find that the condition necessary for the reversal of the image is the focusing of the individual pencils of rays from all points of the object. The question now remains: Why do we get the haze before referred to? It is by reason of the fact that the film itself and the edges of the aperture plate opening deflect rays just as does the ground glass, though to a comparatively very slight extent. The question now arises: Should these deflected rays which form the haze surrounding the main beam be allowed to reach the screen? My answer is, No, unless the revolving shutter is able to cut them off entirely while the film is moving. (Cannot agree that they should reach the screen at all. You will have to prove to me that they are not detrimental to definition before I will believe it.—Ed.)

Before closing these remarks allow me to call your attention to the one most important factor in the whole optical train of the projector, viz., the arc. Many projectionists dismiss it from their mind, so long as they are able to get a light at all. The lamphouse should receive as much and as careful attention as the mechanism itself. The condenser lenses should be kept scupulously clean, with no carbon dust around their edges, all electric contact points kept clean and bright, all wire leads renewed often near the lamp lugs, and the mechanism of the lamp carefully lubricated with graphite. It requires considerable experience in building a crater so that it will be at all times efficient. This is especially true where A. C. is used. With A. C. the aim should be an open crater and a single spot. With the aid of spherical aberration it is not only possible to utilize both craters, but it is the better practice so to do, provided it be rightly done. Many will not agree with this, but no matter how you may try, it is impossible to keep the rays from the lower crater out of the optical system, hence it is best to build the two craters to form one source. In closing, let me say this: A correct optical system is of small avail if the light source itself be imperfect.

Editor's remarks: What Griffiths says concerning the importance of the light source, the crater, is entirely true, except that I cannot accept his dictum that the better practice is to use both craters with A. C. He may be able to so handle the alternating current arc that good results are secured by utilizing both craters, but I have never been able to; also I think the average projectionist who tries it will fail. I don't say that it cannot be done, but I do say that it is not generally practical. But, aside from that, there is entirely too little attention paid to the intelligent manipulation of the crater.

The spot is an inverted, somewhat out-of-focus photograph of the crater, hence, in order to secure the ideal spot necessary to high-class projection, one must have as nearly as possible a perfect crater to begin with.

The optical dope brother Griffiths favors us with is really an extension of that which has gone before, or, perhaps, I might say an explanation, and to some extent a correction of parts thereof. Careful study of the present article will give to the projectionist a much better understanding of what is taking place in his optical system; also it should be of some value to the motion picture machine operator, as differentiated from the projectionist, who is more than the mere operator of a machine.

In connection with this article, though not quite ready for publication, is a new and improved optical system diagram, by means of which the projectionists will be able to tell, at a glance, the following: Necessary focal length of condensers for the amperage he is using. Distance from condenser to film. Diameter of projection lens necessary in his case, and correct distance of shutter from lens. This chart has been purchased from brother Griffith outright, by the Moving Picture World, and will be published as soon as it can be prepared for the engraver. Watch for it in the department, as it is of great value and you will no doubt wish to have it framed for your projection room.

Unsigned Letter.

On a letterhead of Local Union 368, Hutchinson, Kan., comes the following:

> Please advise me as to projectionists. Are we essential or non-essential? Am making the inquiry of you because I feel assured you can advise me on this question better than can anyone else. Read, in I. A. Journal, what you did for us in Washington, but cannot feel satisfied until I know more of the matter. We have a small local here and are not flush with operators (What kind, brother? Moving picture, ladies' waist or telegraph?) just now. Have eight of our men with the colors, which does not leave many to keep the home fires burning. But we are all game and ready to do our part.

The brother neglected to sign his name, hence the department reply. Your record of eight with the colors does you proud; also I am sure your statement that you are all ready to do your share is made with all sincerity.

The projectionists, or "operator," as you call him, is declared to be essential, but don't misunderstand. **That fact has nothing whatever to do with enlistment or the draft.** The order was, briefly, that all men engaged in non-essential work must abandon such non-essential labor and engage in labor declared to be essential. If projection was declared non-essential it meant that all projectionists of military age would have to at once quit work as projectionists and seek other essential employment. However, the projection of motion pictures was finally declared to be essential. This, however, does not mean that such of the men as are liable to military duty will not be drafted, for they will be. Meanwhile, however, they can continue at work as projectionists. Next time, Hutchinson, don't be so careless. I cannot write to a man unless I know who he is, except through the medium of the department.

From Kansas.

Wesley Trout, now located at Arkansas City, Kan., writes:

> I have been studying up on lenses and shutter action, and have some dope of value on where to set the shutter to get the flicker out. Will send it in later, if you want it. Well, Brother Richardson, the army certainly has a lot of our best men. Guess we will have to put the women on the job next. Wish you would have friend Solar write me about lenses. Like to hear from high-class men with regard to projection. Am in charge of two late model Simplex projectors, taking current through Hallberg motor generator. Have my lenses matched up according to the late lens table, and it works fine. Will send photo of projection room.

Your desire for a letter from Solar with regard to lenses is a pretty large order, but the matter is, of course, up to friend Solar. Will be glad to have photo; also shutter "dope," though frankly I am very skeptical on the latter. Brother Trout is a member of Local Union No. 417.

Question Box.

An Indiana company, through its president, asks:

> Had an accident to the screen in one of our houses, resulting in tearing the same. We thought of trying the old-fashioned plaster screen. Would it be practicable? If so, kindly advise as to whether surface should be perfectly smooth and white, rough and white, or of a slightly darker shade.

A plaster screen will give excellent results, provided you use enough light. But there is the rub. It requires more current to produce an equally brilliant picture on a plaster screen than on a metallic surface, and this is no time to consume needless power, which means fuel. The surface should be smooth and white—the whiter the better. When it gets dirty it may be calcimined with one of the patent calcimines, such as muralite, alabastine, etc.—white, of course. But these are war times and you will do well to install another metallic surface screen. Wasted light means wasted current, and wasted current means wasted coal. Use a metal surface screen and reduce size of picture as much as is consistent with local conditions.

Correcting Optical Train.

Edward Rosen, Frankfort, Maine, sends order for handbook and says:

> Have Power's 6 projector, using 110 volt A. C. through Hallberg Economizer stamped 30—50 and 60 amperes. Distance of projection, 45 feet; 12-foot picture. Use ordinary cloth screen. Am about to stretch same on frame, size it, coat it with calcimine and border it with black. What is your opinion of this? The picture I project is so good that people coming from cities seem surprised at the screen result, saying it is as good as they have seen anywhere. In general I use "high" of economizer. When I have an exceptionally dense film there is no more light available. What I want to know is, if my optical system is correct (which I don't think it is) should I be obliged to use 60 amperes all the time to get just a decently lighted screen? Kindly advise as to what condenser lenses I should use, how far apart they should be and what distance from condenser to film should be in order that I may compare and remedy that which may be wrong.

Your proposal to size, calcimine and black-border the screen is excellent. A calcimined screen is better than cloth. But don't imagine you can calcimine a screen and use it indefinitely. It should be recoated say once every six months. Yet I would consider 60 amperes A. C. as none too much for projection on a cloth or calcimine screen. For sixty amperes you should have the following: Two 6½ condenser lenses, with 19 inches from center of condenser to film. Condenser lenses should ALWAYS be as close to each other as possible without actual contact—say not more than 1/16-inch apart. Your projection lens should be 1⅝, 1¾ or 2 inches diameter, according to whether it is working at 3, 4 or 5 inch back focus. By this I mean it should not have any less diameter than that given. Greater diameter will do no harm except that any superfluous diameter is detrimental to screen results. Too small diameter means waste of light, current and coal.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

Schiller Building, Chicago, Ill.

Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Screen Size.

I. A. Kafer, manager, Newbern, N. C., asks the following:

> What is standard size for a screen, or what size is used mostly in motion picture theatres?

There is no "standard size." The size of picture depends, within reasonable limits, on size and shape of the theatre. Broadly, anything less than a 12-foot picture (12 feet wide) or larger than 20 feet, is seldom used. I might add that few, if any, theatres are large enough to justify the use of a 20-foot picture. I think you will find a 16-foot picture ample, **under no circumstances** should you at this time exceed 18 feet. The larger the screen the more light required to properly illuminate it, thus: Suppose you have available the light produced by 40 amperes. A picture 9x12 has 108 square feet area, hence you have only to illuminate that much space. A picture 13½x18 has 243 square feet area, which must be illuminated with the same amount of light, unless you boost your amperage, and it will require more than twice the light to illuminate the 18-foot picture than will be required to illuminate the 12-footer, provided the screen is the same in both cases, and fuel should not be thus wasted.

In Trouble.

Russel Walling, Oneonta, desires information as follows:

> Am in trouble. Am running a Baird projector, using 2¾-inch projection lens, one 6.5 and one 7.5, latter in rear. Use 35-ampere mercury arc rectifier. In reading matter on right side of screen there is a blur and it does not show well. By moving the lens back the blur comes in the centre. Could you advise me at once as to cause?

Your description leaves much to the imagination. I am left to infer that the blur does not show in the picture, which can, I think, hardly be true. Also, I cannot understand what you mean by the blur coming in center when you "move the lens back." If you mean when you move the lens nearer the film, why you would then throw the whole picture out of focus and there would be nothing but blur. Examine your lens and see if there is not a bit of oil or a finger mark on it. A finger mark so faint that you cannot see it when looking straight through the lens would cause a blur on the screen; also the mark might be inside the lens. You should have the condenser lens of shortest focal length next the arc and have the two lenses so set that their apexes come within not more than 1/16-inch of each other. For 35 amperes D. C. you should have a 6.5 and an 8.5 condenser lens, the 6.5 next the arc, with 22 inches from center of condenser to film. But this applies to 35 amperes D. C. only. If your amperage is different, your lenses and distance will also be different. Send me more detailed information as to your trouble and perhaps I can help you; that is, if what I have suggested proves not to be its seat. By the way, why be a mere machine operator? Why not wake up and be a projectionist in all that term implies?

Music for the Picture

Conducted by GEORGE W. BEYNON

The Proper Presentation of Pictures Requires Careful Choice of Incidental Music

Part 1.

MANY orchestral leaders regard the theme as the chief factor in a musical setting. Their energies being directed toward making it so, and in the focusing upon one musical item, they foreshorten their vision, loosing the larger view of the general picture presentation. The theme then becomes a jagged rock projecting toward heaven from a drab and somewhat level ground composed of trivial and inconsequential melodies.

Many plays have failed, not because of the poor acting of the star, nor for lack of plot, but because the supporting cast did not support. The artistic acting of the principal role stood away from that of the "small parts" so unmistakably that there seemed no connection between them. Thus an auditor would be led to believe that he was viewing two plays upon the same stage all for the one price of admission. He might not regret the box office toll if the star occupied the stage the entire evening, but the weak cast spoiled the show.

There are four ways to open a feature: Some play the theme while the characters are introduced, and the main title with its accompanying sub-titles, recounts who is to blame for that which follows. A carefully selected number in which is embodied the general atmosphere or dominant emotion of the play sometimes ushers in the picture. Then again, there are those careless and lazy musicians who play anything neutral and new to save themselves trouble. The fourth, and perhaps the most inexcusable way of presenting the feature, is allowing it to be screened in silence. When we say silence—musical silence is meant, for when the music is *tacet* there is always the clicking of the operating machine to be heard, in addition to the whispered spelling out of names and titles.

The use of the theme at screening is frequently the best choice, especially if the picture lacks atmosphere of a characteristic nature, for it impresses itself upon the minds of the audience at once because of the paucity of action in the film. Nevertheless, owing to the frequency with which it is employed later, it is better to refrain from using it unless the necessity really arises.

The best choice of incidental music to start a musical setting is always one in which is found the general sentiment of the picture or the atmosphere in which the play is cloaked. This sometimes requires a marked degree of discretion. The leader must know his musical history and be an adept in picking out one school from the other.

An experience which illustrates this occurred in the presentation of one of these super features, for which a special score was arranged and an augmented orchestra engaged. The plot was highly dramatic in character, and the arranger, wishing to musically prepare the minds of the audience for what they might expect, opened with Espana Rhapsody. Immediately the patrons were imbued with the fact that the picture would be Spanish in atmosphere. Much to their surprise and disgust the first scene opened in Paris, while the orchestra still played the music of Spain. Not once during the entire eight reels was there a glimpse of any location that was not French. The plot was French, the acting was French, the costumes were French, and all typically so. Later the music became French also, but somewhat apologetic, as though feeling its guilt and fearing the censure of its auditors.

Never introduce a Japanese picture by playing an Egyptian serenade, for there will surely be a son of Nippon grinding his teeth somewhere in the audience. An excuse that there is but little Japanese music may have some good ground to stand on, but this does not make it valid, for there is certainly enough to fit one picture, and few exhibitors run two Japanese pictures in consecutive order. If the leader can fit one he can fit all by a simple arrangement of ballads, marches, intermezzos or serenades.

The fellow that uses the first portion of the picture to "try out" a new number deserves no consideration. He is throwing away a golden opportunity for a good beginning which might set the stamp of merit upon his work. He is deliberately insulting the intelligence of the audience, who, with half an eye, can see that he is "practising." He is remiss in his duty to his employer and is flagrantly unconscious of the interests of the producer, who made it possible that the musician might extend his field of endeavors.

Silence is unforgivable, as we have shown in a recent article dealing with that subject. No picture should start in silence under any conditions.

The time will come when the picture will be preceded by a musical overture, in which will be found the theme and the principal melodies of the score to follow, blended together in much the same form as a grand opera overture. The picture will be screened at a point in the music which will allow for the finish of the overture at the commencement of the first scene depicted. Then will the recognition of picture music be complete, and it will take its rightful place by the side of grand operas and symphonies.

"Salome" Score Sets a New Standard.

The score's the thing—for pictures. Cue sheets may be the first aid to the injured, but a musical score is the cure. It makes a picture speak in atmospheric terms that are readily and simply comprehensible.

William Fox is presenting his big biblical drama, "Salome," at the Forty-fourth Street Theatre, accompanied by an orchestra of twenty-four musicians directed by George M. Rubenstein. Mr. Rubenstein arranged the score, and we can conscientiously say that it ranks with the best in all points, and sets a new standard in some.

Mr. Rubenstein's scores run to long selections, chosen with great care and an eye to detail of screen action. No difficulties are encountered in setting a feature with one hundred and four numbers, but there is a real art in properly portraying a picture with twenty-five. "Salome" has the usual number of short scenes, but the long selections have in them changes of tempi and rhythm that suit several short scenes without change. The idea of the dominant emotion prevails throughout the entire score, the climaxes are well worked up, the atmosphere is held completely and the music, though ably supporting the screen action, does not predominate at any point.

The high lights of the music was brought forth in the poisoning of Naomi, the homecoming of Herod and the storm scene in the palace culminating in the death of Salome. A love theme was used that conveyed the wilfulness and cunning of the heroine, while at the same time it breathed but passionate love. Herod was given a martial theme that fitted him well. Then there was a little original number signifying the plotting of evil. This number was most typical in its appeal.

The most hypocritical mind could find no flaws in the music, but we feel that the finale is not strictly in keeping with the spirit of the last scene, depicting the crushing to death of Salome. At the title "Kill her" the storm music should cease abruptly and a paraphrase of the theme of John the Baptist close the picture. This theme was a fine piece of original writing, symbolizing the imperishable faith in God, majestic in rhythm and fervently religious in character. By introducing dissonant and weird harmonies and playing it grandioso, the moral motive of the picture showing the triumph of John the Baptist even after death would have been wonderfully exemplified.

"Salome" music is another milestone on the road of scores, and we congratulate Mr. Rubenstein upon the effective manner by which he takes his auditors to Palestine and keeps them there for the entire evening.

CUE SHEETS for CURRENT FILMS

"Brazen Beauty, The"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Rainbow Girl.....Moderato. .....Hirsch
1. AT SCREENING. .....Indianola. .....Onivas
1 min. 30 sec. Moderato.
2. T. I SAID I WANTED.....Down South.....Myddleton
2 min. 30 sec. Moderato.
3. T. MY DAD KNEW.....Hurry No. 2.....Langey
1 min. 15 sec. Allegro.
4. T. I WANT A PALACE.....The Hobbledehoy.....Olson
1 min. 15 sec. Tempo di Marcia.
5. T. AT HOTEL REX.....Charming. .....Joyce
2 min. Tempo di Valse.
6. T. FREDERICK REID. .....Air de Ballet.....Borch
3 min. Allegretto.
7. D. JACALA LEAVES ELEVATOR...Serenade. .....Arensky
2 min. 30 sec. Allegro.
8. T. JACALA'S FIRST DAY.....'N Everything.....Jolson
3 min. Moderato.
9. D. JACALA SITS ON SOFA.....Meditation. .....Glazounow
2 min. 15 sec. Andante Sostenuto.
10. T. PLANNING HER SOCIAL CAREER. .....Pizzicato Caprice...Reisenfeld
3 min. Allegretto.
11. T. SHOW THEM TO VERANDA....Smiles and Kisses.....Vecsey
1 min. 30 sec. Tempo di Valse.
12. T. ABOARD KENNETH HIDE'S....Eve. .....Crawford
1 min. 15 sec. Allegro.
13. T. SOCIETY DID NOT SATISFY....Intermezzo. .....Arensky
1 min. Allegro.
14. D. STORM CLOUDS APPEAR.....Allegro No. 1.....Langey
1 min. 30 sec. Galop.
15. D. HYDE JUMPS INTO WATER....Furioso No. 2.....Langey
1 min. 30 sec. Allegro Furioso.
16. T. MAY I CALL? .....THEME
2 min. 30 sec.
17. T. PLAYING THE GAME.....Polo Rag. .....Romberg
1 min. 30 sec. Allegro.
18. T. I HOPE YOU HAVE.....THEME
2 min. 15 sec.
19. T. STRUGGLING BETWEEN.....Soboriety. .....Caruso
1 min. 45 sec. Moderato.
20. T. FEARING. .....Serenade Badine.Gabriel Marie
2 min. 15 sec. Allegretto.
21. T. THE WEEK END.....Midsummer. .....McQuarrie
1 min. 15 sec. Allegretto.
22. T. MY DEAR. .....Oh! You Sweetie.....Romberg
1 min. 15 sec. Allegro.
23. T. SHE LEFT ME.....THEME
1 min. 30 sec.
24. T. I DON'T THINK.....Forget Me Not.....McKee
1 min. 45 sec. Tempo di Valse.
25. T. I HAVE ALWAYS.....THEME
1 min. 30 sec.
26. D. HOSTESS FINDS JACALA IN...Appassionato No. 40.....Borch
1 min. Agitato.
27. T. JACALA, YOU ARE.....THEME
1 min. 30 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Western and Modern city society.

"He Comes Up Smiling"

Released by Arteraft—Five Reels.

Prepared by Film Music Company.

THEME—Summer Nights.....Moderato. .....Roberts
1. AT SCREENING. .....March Bizarre No. 14....Berg
9 min. 15 sec. Allegro.
2. T. WOULD YOU MIND?.....Sunset. .....Brewer
2 min. Moderato.
3. T. WAITING! .....A Garden Dance.....Vargas
3 min. 15 sec. Allegretto.
4. D. WILLIAM HARGRAVE. .....Iris. .....Reynard
1 min. 15 sec. Allegretto.
5. T. A BEE'S A BEE.....Dutch Windmill.
4 min. 15 sec. Allegro.
6. T. GENERAL CROSSMAN. .....Sweet Bells.....Gunenwald
2 min. 15 sec. Allegretto.
7. D. FAIRBANK'S SMILING AT.....THEME
6 min. 15 sec.
8. T. AT CLOVERDALE INN.....Le Secret.....Gentier
3 min. Allegretto.
9. T. ARE YOU FOND OF?.....THEME
2 min. 30 sec.
10. T. AGAMENNON? YOU. .....Light Mysterioso No. 3...Berg
5 min. 30 sec. Andante.
11. T. OFF FOR THE.....Bon Vivant.
1 min. 45 sec. Allegretto.
12. T. RESTFUL! MILES AWAY.....Cavatina. .....Raff
1 min. 30 sec. Andante.
13. T. AND WHILE BARTLET.....Hurry No. 26.....Lake
1 min. Moderato.
14. T. PLAY HOURS MAKING.....Cupid's Frolic.....Miles
1 min. Allegretto.
15. T. GIFT OF GOD. .....THEME
1 min. 15 sec.
16. T. I LOVE HER?.....I Love Her, Goodness How I Love Her.
1 min. 15 sec. Andante.
17. T. A WING OF THE.....March Bizarre. .....Berg
6 min. 30 sec. Allegro.
18. T. THE PROBLEM OF.....Dance Fantastique....Reynard
1 min. 30 sec. Allegretto.
19. T. BATCHELOR IN HIS.....Furioso No. 11.....Berg
2 min. 45 sec. Allegro.
20. T. ALL GOOD THINGS MUST.....THEME
2 min. 15 sec.
21. D. FAIRBANKS LEAVES GIRL.....March Bizarre No. 14....Berg
4 min. Allegro.
22. D. FAIRBANKS JUMPS INTO AUTO.Allegro No. 10.....Lake
2 min. Allegro.
23. T. YOU'D BETTER STICK.....THEME
2 min. 15 sec.
CHARACTER. .....Comedy.
ATMOSPHERE. .....Neutral.
MECHANCAL EFFECTS.....Auto; hoof beats.
SPECIAL EFFECTS.....None.
DIRECT CUES.....'I Love Her, Goodness, How I Love Her."
REMARKS. .....None.

"Hidden Fires"

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—May Dreams.....Moderato. .....Borch
1. AT SCREENING.....Dramatic Recitative.....Levy
2 min. 30 sec.
2. T. I LOVE YOU, STEPHEN.....Continue pp.
30 sec.
3. T. THE HOUSE WHICH LOUIS....THEME
2 min.
4. T. AND THE BOULONGE SAILED..Continue ff.
1 min. 30 sec.
5. T. BUT THE BOULONGE DID NOT..Babillage. .....Castillo
2 min. 30 sec. Allegretto.
6. T. AND ALL THAT PEGGY.....A Summer Dream.....Flath
4 min. 45 sec. Moderato.
7. T. GET THE GIRL AT THE CIGAR.Andante Dramatico No. 62,
2 min. 30 sec. Borch
8. T. I KNEW A GIRL.....THEME
2 min. 45 sec.
9. T. BUT LOUISE HAD NOT SAILED.Continue pp.
30 sec.
10. T. TWO WEEKS LATER.....Capricious Annette.....Borch
2 min. 30 sec. Moderato.
11. T. AT DR. GRANVILLE'S.....Golden Youth.....Rosey
2 min. Valse Lento.
12. T. UNDERWOOD HAS TAKEN UP..Sweet Ponderings.....Langey
1 min. Andante Moderato.
13. T. AND LOUISE TIRED.....Continue to action.
2 min.
14. T. LOUISE, DEAR, AREN'T.....Scherzetto. .....Berge
2 min. 45 sec.
15. T. AND HE STEPPED UP.....Adagietto. .....Berge
3 min. 30 sec.
16. T. AND LOUISE WALKING AWAY..Melody. .....Rachmaninoff
2 min. 30 sec.
17. T. WHO ARE YOU?.....THEME
5 min. 15 sec.
18. T. I DON'T UNDERSTAND IT.....Continue pp.
45 sec.
19. T. AN HOUR LATER.....Love Theme.....Lee
1 min. 30 sec. Andante.
20. T. LOUISE! LOUISE!.....Continue ff.
1 min.
21. D. NEAR CIGAR STAND.....Frills and Furbelows....Crespi
2 min. 30 sec. Rondo Rococo.
22. T. GEORGE LANDIS, SR.....Continue to action.
1 min.
23. T. AND IT SEEMS THAT.....THEME ff.
1 min. 30 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Neutral.

"Hugon, the Mighty"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—By the Saskatchewan.....Moderato. .....Caryll
1. AT SCREENING.....Maple Leaf Forever,
1 min. Moderato. Canadian Song
2. T. A FOOL CANADIAN.....Vive La Canadienne,
1 min. 15 sec. Canadian Song
Allegro Moderato.
3. T. THE TRANQUIL VILLAGE.....Canzonetta. .....Nocode
3 min. Allegretto.
4. T. CHIEF BLACK FACE.....Dagger Dance.....Herbert
1 min. 30 sec. Maestoso.
5. T. ROQUE .....Mystery. .....Baynes
2 min. 15 sec. Tempo di Valse.
6. D. ROQUE RUNNING.....Willow Blossoms.....Sousa
1 min. 30 sec. Allegro.

An Inspiring Patriotic March Song

There Is No Hyphen In My Heart

Words by JOSEPHINE M. FABRICANT Music by ARIADNE H. EDWARDS

CHORUS

There is no hyphen in my heart—
It can't be cut in two;
O flag of bars and silver stars,
I've given it all to you!

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"Unexpected Places."

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Questions Answered—Suggestions Offered.

Q. WILL you kindly and clearly state your opinion on the use of German music in the playing of pictures? Some people think Beethoven, Bach and Handel are permissible while Wagner, Strauss and the later composers should be shunned. Personally, I agree with this idea. What do you think?

A. In a case of this kind, personal opinion should play no part. We are living in America, citizens of a country fighting for democracy. The feeling against Germany is rightly intense, and we have a duty toward ourselves. Nothing coming from a German source should be played at this time. It is not a question as to whether Beethoven was a Hun; it is a question of patriotism. Every piece of music composed by Germans of any period is inherently propaganda, pleasing to the enemy. If it is pleasing, it gives comfort and thus is treasonable. Look to the noble Frenchman for music that will fit your needs. He is our ally and every piece of his music which you buy is helping him and our cause.

* * *

Q. Where can I procure a representative library cheap?

A. Many leaders are selling their libraries on account of the draft. We will be pleased to send you the addresses of such when we hear of their desire to sell. Why not try the "Music Service Exchange?" They might help you.

* * *

Q. What is the latest march by Sousa, and where can I get it?

A. We do not know the latest, but a very recent one is "Solid Men to the Front," published by G. Schirmer, Inc.

* * *

Q. I wish to compliment you upon the cue sheet service in the Moving Picture World. Would it be possible to induce all the producers to accept this uniform standardization? I am sure all leaders will welcome it.

A. Thanks. We will try to induce.

* * *

Q. The military bands have increased to proportions almost incredible, some being six hundred strong. Where is the advantage?

A. Personally, we see no advantages and many disadvantages. Band arrangements are usually made for thirty-three men and a band of six hundred would naturally require nineteen sets of orchestration for every one performed. This means much music weight and difficulty in procuring same. Besides a big band of that size is more or less unwieldy to direct and maneuver.

* * *

Q. Where can I procure all the orchestral numbers written by George Drumm?

A. At G. Schirmer's, Inc., New York.

* * *

Q. I can play a Wurlitzer pipe organ and am looked upon as a fine picture player. My experience has been long and varied. Where can I get a position?

A. Use the classified ads of the Moving Picture World as a medium. A position is now open and we are writing you full particulars.

George M. Cohan Writes for Olcott.

Geo. M. Cohan is writing all the songs in the new play he recently finished for Chauncey Olcott. These numbers will be published by M. Whitmark & Sons.

These music publishers put out Mr. Cohan's tremendous march song success, "When You Come Back, And You Will Come Back, There's the Whole World Waiting for You."

"I'm True to Them All, and They're Just as True to Me," is the title of a new song written by Mr. Cohan. It has been introduced into Klaw & Erlanger's "The Girl Behind the Gun," being specially written for this show, and forming one of the most conspicious singing successes of the piece. This song is written in the liveliest Cohanesque vein, and bids fair to attain the same measure of popularity that all this versatile writer's numbers invariably achieve.

Ballad Approved by Famous Producer.

A few days after D. W. Griffith launched his supreme masterpiece, "Hearts of the World," the great producer was besieged by composers and song-writers offering compositions bearing the name of the production.

At first, Mr. Griffith gave little heed to these manuscripts, because the music for the play had already been compiled and printed, and he did not feel that he was justified in making any interpolations. But the compositions became so numerous that he finally decided to give them his attention. After going over several of them, he called his general musical director, Mr. Elinor, and several co-workers and members of his company together, and asked them to form an opinion and make a selection. After a week's hard work, it was agreed that the song submitted by James W. Casey, of New York City, was best suited to "Hearts of the World," and, in compliment to Mr. Casey, a telegram of endorsement was sent to this composer.

"Hearts of the World," published by the Echo Publishing Co., was first introduced at the Forty-fourth Street Theatre in New York, and immediately became a favorite. In every city where the Griffith production is offered, the fame of the song seems to have reached.

HONOR ROLL

"ANTONY AND CLEOPATRA"

By

R. GRUNWALD

Published by Ditson & Co.

Boston—New York.

This is an Oriental Suite comprising

1. In the Arbor — Andante con moto.
2. Dance of the Nubians — Allo. Moderato.
3. Solo Dance—tempo di minuet.
4. Antony's Victory — tempo di Marcia.

These four movements speak for themselves and we heartily recommend this suite to every leader who desires a well stocked library.

Rialto Orchestra Features "Il Guarany."

"Il Guarany," by Gomez, was the overture opening the bill at the Rialto Theatre during the week of September 29. This overture for some time was regarded as a rather difficult piece of interpretation, but by constant repetition it has attained a traditional treatment that in a way appears difficult. The Rialto Symphony Orchestra, under the baton of Mr. Finston, played well, but the last movement was too fast and there was a tendency toward choppiness in it that detracted.

Miss Josephine Forsythe was programed to sing an (a) and (b) number composed of "Loch Lomon" and "Coming Thro' the Rye." It is too bad that she did not sing these numbers for her rendition surely would have been better than the one she attempted. "Love Is Best of All," a light operatic solo, calls for range. Miss Forsythe did not show one, though it may have been hidden upon her person somewhere. "Love Is Best of All" requires a little warmth of feeling in portrayal, but the lady seemed cold.

Martin Brefel, a tenor, sang the aria from Flotow's "Martha," in fine voice. His top tones were most pleasing and the bridging of his register showed fine technical training.

The Scenic, dealing with the "Tales of the Tall Timbers," was fitted with an oriental opening. This was poor judgment for it confused the atmosphere. Why use oriental music when a pastorale of natural quality would be most appropriate?

We never fail to marvel at the beautiful settings so simply synchronized for the Animated Magazine. Short numbers are used and this is really the secret of their success. It might be added that well-known melodies play a large part in interpreting the pictorial. Mr. Rothapfel believes in the reinforcement of ideas as well as the association of them.

The feature music is always good and one review becomes so like another that we merely mention it in passing.

The comedy and entr' acts were well played and Marche Militaire by Schubert, as an organ solo, closed the program.

Music for "Ruling Passions" Pleasing.

At the trade showing of "Ruling Passions," the musical setting proved one of the best we have listened to for a long while. Mr. Luz was responsible for the artistic score and also conducted the large orchestra.

The overture was a bit ragged and the solo instruments had difficulty in cadenzas, but from the commencement of the picture everything went smoothly and in perfect synchrony. The fact that the themes were chosen, not for the principal roles, but for specified emotions, such as Hate, Love, Revenge and Mercy is worthy of special mention and should be followed by all leaders playing this picture.

Another little touch that won comment was the introduction of Ciribiribim to typify the Italian organ grinders. The music always was held subservient to the action and proved pleasing throughout.

Producers should endeavor to show their pictures to the best advantage and that can only be done when the musical accompaniment is well selected and carefully played.

Music Aids in Registering Emotions.

There are two reasons why music bears an important relationship to the motion picture. In the first place, appropriate music helps a picture to "get over" to an audience with the emotion sought for by the players.

Music carries its own delicate appeal which is felt by the audience and sways it to the quick pulsating appreciating of the story unfolded on the screen. That is why many studios today have adopted music to assist emotional stars in putting over some great heart-throbbing scene, the strains of the music making the players feel their parts more deeply, thereby obtaining better results. Just as the music helps the artist attain more realistic expression while acting a role, so will it assist the audience in feeling the proper emotions when the same picture is shown on the screen if appropriate music is played.

Another important bearing music has upon the motion picture is in its appeal to the better classes which are being daily drawn to pictures. Music has done a great deal in elevating the standard of motion picture audiences, and I dare say that in a few years no picture theatre, however small, will be without its orchestra.

WILLIAM A. BRADY.

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Rambles Round Filmtown

With WALTER K. HILL.

Filming the German Peace Drive.

WITH the whine from beyond the Rhine in mind, Bert Adler remarks that Philip Lonergan mentioned to him a Max Linder title of other days:

"Max Comes Across."

Prompted to turn to the file we discover that the French comedian has been played up, in times past, in titles to fit the present situation:

"Max's First Job"—and a tough one.

"Max and the **Fair** M. D."—the M. D. being Dr. Woodrow Wilson.

"Max Takes Tonics"—prescribed by Dr. Wilson.

"Max's Tragedy"—juggling the "buck" passed back to him by Woodrow.

"Max in a Difficult Position"—the surest thing you know.

"Max Hits the High Spots"—closely pursued by Behindeburg, Deludendorf, the Clown Quince, Papa, and the other five.

"Max the Lady Killer"—Miss Germania being the lady in questions.

"Max Gets the Reward"—in nails from Behindeburg's wooden effigy.

"Max's Money"—no good outside of Germany.

"Max's Vacation"—expected to begin at an early date.

"Max Is Forced to Work"—the logical consequences of following Dr. Wilson's orders.

—w s s—

We will now sit tight and listen to the Hunzollern family ode:

"The Watch on the Whine."

—w s s—

Violet Mersereau "Together" Apart.

During the past week Violet Mersereau was the star at both the Broadway and Symphony theatres.

She presented a screen drama titled "Together" in which she plays two separate roles.

This fact presumably made it possible for her to appear at two houses simultaneously, playing one role at the Broadway and the other at the Symphony.

—w s s—

Faith in the present Liberty Loan "going over" leads us to remind patriots that there are two "fourths" to celebrate—July 4th and the October Fourth.

—w s s—

Hanging It on a Nail.

AMONG other matters, Raymond L. Schrock has written a scenario referred to by Rose Shulsinger, his publicist, in a manner thus:

"A Stich in Time" is one of those spontaneous comedies where the situation develops from natural happenings—a beautiful young girl's hat is blown off her head and a young man's trousers come in contact with a nail on one of New York's busiest streets.

"That's perfectly natural, isn't it?" says she.

Then again it might be considered Schrock-ing.

—w s s—

An Editor with Nose for News Meets Filmtown's Rara Avis

TOM NORTH, alert for news to fill Pathe's Sun, heard a caller in the Pathe publicity department remark to P. A. Parson something about the exposition at Madison Square Garden. It was the morning after the first Sunday night the movie show was open.

"I was down there last night," said the caller.

North jumped to his feet as though sprung from a catapult.

"So you are the one who was there," said the house-organ editor. "I've been looking for last night's attendance. Will you give me an interview?"

Try These on Your Audience.

Gang singing.
Chorus singing.
Concert singing.
Victory singing.
Ensemble singing.
Community singing.

"Make 'Em Chirp," says Epes W. Sargent.

—w s s—

Spilling the Beans.

Bunker Bean, with Jack Pickford—Celluloid and enrgy wasted on this one. Drew a big house on Saturday. Pleased about 10 per cent.—P. R. Matson, Crystal Theatre, Flandreau, S. D.—Exhibitors' Herald.

—w s s—

WHEN a Brooklyn exhibitor expressed his admiration for the World's most excellent music department as printed in last issue to this effect:

"I look for your musical column as I do for my breakfast after my bath in the morning.

A cynic signing himself "Fair Play" slammed back the following, with RAMBLES serving as a buffer:

"Is it possible that this poor guy breakfasts only once in seven days?"

To Say Nothing of the Bath!

—w s s—

The Stahl Amusement Co. is a Pennsylvania corporation slipping $25,000 into the picture business.

Know Theatre Co., of Louisville, is getting into the know on movies.

Either of which may mean nothing in anyone's life.

—w s s—

Becoming Caption Captious.

NOT wishing to be captious, but just friendly like, with a brick in the other hand, I would like to call your otherwise distracted attention to a bone pulled in the Chalmers' Weekly, dated Oct. 12.

On Page 203 a story done with literary beauty and wise discrimination, contains the information that Geraldine Farrar sold the first f. l. l bond to Sec. Mac, the President's son-in-law. True talk.

But, a little to the East, for instance, on Page 202, there appears a picture, and its adjacent caption, that has more typographical charm than truth, according to the text on the other page. Here we see the daughter of Sid Farrar, the ball player, selling what the caption underneath says is the first bond, to the gentleman who committed political suicide by being elected vice-president of the War Winning and United States.

Knowing that you would be vitally interested, I am, consistently,

Fritz von Tidden.

P. S.—If the picture does refer to the first bond sold at the Central High School, it should be more clearly stated, as it is terribly misleading to us dullards and antiobscurists.

—w s s—

Goldwyn has now released both these:

"For Freedom of the World."

"For Freedom of the East."

We are looking for "Freedom from the Sneeze?"

—w s s—

E. K. Lincoln naturally has constant offers for the use of his studio in conjunction with his own services as a star player. Business management, however, has thus far proved too irksome for his proclivities, and he has decided to remain for some time under Leonce Perret, whose direction he considers second to none in point of sheer artistry, originality and dramatic power.—Publicity.

One Good Reason Is Enough.

Three Ways to Suffer From A Bad Case of Spelling.

FROM a review by W. Kane Hill on one of Will Fox's recent pictures the reader drags:

"The Cailluax Case" produced by William Fox . . . .

—but the Cailleux case . . . .

. . . . the trial of Joseph Caillaux . . .

Nothing like being on the safe side, or sides—eh what?

—Jim Jazzbo.

An Unfailing Mark of True Genius.

HANFORD C. JUDSON, of the World family (now serving in the U. S. N.), is gifted with the art of misspelling to an acute degree—especially when the word kaleidoscopical was hauled out for parade.

"Called" once for muffing it he argued; the second misspell brought nothing but dense silence, but when he missed it a third time (each having been a different arrangement) Judson rose in justifiable wrath and declared:

"Any fool can misspell a word once; but it take a genius to misspell it in three different ways."

—w s s—

"The Dramatic Effect of Silence So Loud That It Is Audible" is a condition complained of in a recent Moving Picture World headline.

Recalling the noise and deafening babble created by a mob when the scene of a riot is pictured on the screen.

—w s s—

Betty's Mister Won't Be Missed.

Betty Blythe's pet mouse is dead. It croaked in a desperate encounter with a cat that the janitor of Betty's apartment house smuggled into her home.

It is said on good authority that Mr. Mouse (you'll remember that it was a Mister) went the full ten rounds with the feline fighter only to receive the k. o. at the finish. Anyway he died game and The Rambler won't have to print any more stories about him.

This brief obituary finishes off Betty's pet in great style.

—w s s—

Advertising of the Lloyd George life story introduces to American mimeographs a new word: Cinebiography.

Pressists: Share it among you.

—w s s—

P. A. Innocent as a Lamb.

Although Edward Earle's press agent was sentenced to be shot at sunrise for pulling the "true" story about Eddie scaring the yokels down on Long Island, the said press agent comes right back at us and swears to the truth of the tale, offering to submit the word of Kenneth Webb, Earle's director, as witness to the happening. Our idea of the affair is that Eddie dreamed it, convinced his director that it was so and bunked the press agent into advertising it.

Possibly Eddie was "buying" at the Lambs Club and said press agent was "influenced" into believing the story.

—w s s—

"The Man of Bronze" (World Pictures) recalls a scarcity behind the Whine.

All save the Hunzollens have been melted into nails for the Kaiser's coffin.

—w s s—

Putting the "Can" in Non-Cancellation.

"The Famous Players-Lasky Corporation, in accordance with the request of the Government, will reduce its output by eliminating the Success Series pictures." Statement issued by the distributors.

—w s s—

Transportation Novelty.

"W. R. Scates to Famous Players-Lasky," headlines our own M. P. World.

—w s s—

We "dash" back to our first love:

—w s s—

Your for the Famous Fourths:
Liberty Loan, July and March.

THE RAMBLER.

Much Good Work Done by Ontario Exhibitors' Body

THE Motion Picture Exhibitors' Protective Association of Ontario, Limited, showed its strength at the regular October meeting of the organization in the association headquarters, 143 Yonge street, Toronto, when fifty-nine members gathered to discuss matters of importance to film theatres of the province. This gathering consisted of more than one-third of the paid-up membership of the organization.

To emphasize the development of the association during the past three months Secretary Thomas Scott made a review of the organization's activities. During the months of July, August and September executive meetings had been held three times each month and there had been three general meetings. Five special meetings were held to consider grievances, and a deputation representing the association had waited upon officials of the Ontario Government three times during the period. The association had also received official recognition from various Government heads.

Seven thousand circular and other letters had been sent out from the office of the secretary and Mr. Scott had also published a sixty-four page souvenir album. The financial statement showed a balance on hand of $600. In this connection forty-nine members, twenty-four of whom have theatres outside of the city of Toronto, paid their dues for one year in advance.

During the three months a considerable number of concessions had been secured for members. No less than fifteen members of the organization had been able to secure relief in financial matters during the period, the relief consisting of rebates from contracts and reductions in rent. Nine of these members had been able to secure a reduction of $30 a week from contracts and three others had been able to secure rebates amounting to $20 a week each. Through the association one exhibitor had been able to secure $50 a month reduction in rent of his theatre.

The decision was reached at the October meeting to investigate the possibility of organizing a film exchange or circuit corporation to be affiliated with and controlled by the M. P. E. P. A. O. President Brady, who is the owner of the Madison Theatre, Toronto, was authorized to appoint a committee of five leading members to gather details. If necessary this committee will go to New York to interview officials of various distributing companies. It was felt that several good circuits could be organized among the 151 members of the association, about seventy of whom are located outside of Toronto.

Date Set for Kansas Convention.

The Kansas Exhibitors' Convention is to be held in Hutchinson, Kan., October 21 and 22, according to arrangements being perfected at the present time. Fred Savage and W. T. Robertson, exhibitors from Hutchinson, have been in Kansas City arranging details. A meeting of the local exchange managers was held in the grill room of the Baltimore Hotel Thursday, October 3, for the purpose of co-operating with the Hutchinson managers to make this one of the liveliest conventions ever held in Kansas. Entertainment features, including a theatrical performance at Convention Hall Monday night; the presence of a number of screen stars, with a big ball as the closing event, are being arranged for.

Every exhibitor in the state should attend this convention because matters of vital importance to the trade will be discussed in open meeting. Such problems as Sunday shows, standardizing of admission signs and new ideas of promoting interest will be brought up.

Hold Doorman for Admitting Minor.

Magistrate Mancuso has made the ruling that the individual at the door who actually admits a minor to a moving picture theatre is guilty of violating the law. Heretofore the seller of the ticket was considered equally guilty. The decision was rendered October 9 at the Essex Market Police Court when Max Spiro, manager of a moving picture house at 133 Sussex street, and Frances Semigrand, ticket seller, were arraigned by agents of the children's society for admitting a fourteen-year-old boy.

It was shown that the physical "admitting" was done by the manager, who was at the door. The court dismissed the case against the ticket seller and held the manager in bonds of $500 for trial in Special Sessions.

Madlaine Traverse in Los Angeles.

Having arrived in Los Angeles after a hurried trip from New York, Madlaine Traverse, the new William Fox star, begar work Monday at Hollywood, on her first Excel Picture, "The Danger Zone." The picture is from an original story by Marshall Bruce Bennington. The scenario was written by Dennison Clift.

Miss Traverse is being directed in "The Damage Zone," by Frank Beal, one of the veteran directors of the profession. The cast, so far as chosen, includes Miss Traverse in the character of Lola Dupre; Thomas Holding, Fritzie Ridgeway and Edwin Cecil. The picture is being photographed by Harry Gersted.

October 13 Attractions at the New York Theatres

STRAND.—"The Romance of Tarzan," with Elmo Lincoln as the hero, was shown in the Strand the week of October 13. The screen version of the closing chapters of the Edgar Rice Burrough story also has Enid Markey in the cast of James Montgomery Flagg's "Tell It to the Marines," the Allied War Review, and the Topical Review, completed the picture program. Jane Holden and Herbert Waterous were the soloists.

RIVOLI.—The Paramount-Artcraft special production, "Private Peat," headed the list of screen attractions at the Rivoli. Private Peat appears in the picture and takes the leading part. Charles Whittaker wrote the scenario, and Edward Jose directed the production. An O. Henry entitled "A Ramble in Aphasia," a scenic called "Dame Nature's Love," the Allied War Review, and the Animated Pictorial were additional screen numbers. The soloists were Madeleine D'Espinoy and Greek Evans.

RIALTO.—Tom Moore in "Thirty a Week," a Goldwyn picture taken from Thompson Buchanan's successful stage play, had the place of honor on the Rialto program. Tallulah Bankhead plays opposite to the star. Harold Lloyd in "Why Pick On Me," interesting views of Porto Rico, and the Animated Magazine were included in the picture list. Carlo Mejia and Leeta Corder were the vocalists.

KNICKERBOCKER—Griffith's "Hearts of the World."

FORTY-FOURTH STREET.—"Salome" with Theda Bara.

BROADWAY.—"The Yellow Dog."

Ruben & Finkelstein Make Bookings.

J. Warren Kerrigan, Bessie Barriscale and Louis Glaum pictures distributed by the W. W. Hodkinson Corporation have been booked by Messrs. Ruben & Finkelstein to play their chain of eight theatres in Minneapolis and St. Paul.

Blanche Sweet and Matt Moore in "The Unpardonable Sin" (Garson).

Dinner Given by William L. Sherrill to Metro Executives and Salesmen.

Sherrill Gives Dinner to Competing Salesmen

W. L. SHERRILL invited a number of his friends to a victory dinner arranged for Saturday evening, October 12, at the Hotel Astor, to celebrate the successful outcome of a sales competition he had promoted in association with Metro to assure the widest possible distribution of the Arnold Daly patriotic propoganda feature, "My Own United States." Metro exchanges throughout the country entered the contest with vigor, spurred by an effort to win $1,000 in Fourth Liberty Loan Bonds.

It was Horace Greeley who said of the New York Tribune that "it circulated all over the United States and in New Jersey." The Frohman Amusement Company feature seems to have circulated in New Jersey better than anywhere else, for to Herman F. Jans, manager of Metro's territory in part of New Jersey, was awarded the prize. Jesse L. Goldberg was chosen by Mr. Sherrill to make the presentation speech, and the sheaf of Government bonds passed to Mr. Jans while everybody applauded.

After the dinner had been disposed of came the speechmaking, the climax of oratory marking the passing of the award. Richard A. Rowland, president of Metro; P. A. Powers, Samuel L. Rothapfel, Arnold Daly, Paul H. Cromelin, Joe Farnham and others were called upon by Mr. Sherrill to voice pleasant sentiments that the occasion made most fitting in expression.

Among those present were: Richard Rowland, Harry Cohen, S. MacIntyre, Minneapolis; Harry Cohen, Washington; H. F. James and Maurice Broskie, New Jersey; Arnold Daly, Joe Farnham, Edward Sanders, Lieutenant Arthur James, Jesse Goldberg, Harry Rapp, Pat Powers, I. E. Chadwick, Joe Lee, Captain Merritt Crawford, Samuel Rothapfel, T. Hayes Hunter, Paul H. Cromelin, Jack Sherrill, Walter K. Hill and Sam Spedon.

George Bowles Going to France.

George Bowles, who has been for several months general manager of feature films for the Division of Films, Committee on Public Information, will sail for France at the earliest possible moment to act as European representative for the David W. Griffith pictures. These include "The Birth of a Nation," controlled by the Epoch Producing Corporation; "Intolerance," owned by the Wark Producing Corporation, and "Hearts of the World," in which Paramount as well as the British and French Governments are interested. Mr. Bowles will also represent the Division of Films in Paris.

The Griffith pictures have been seen in London and to a considerable extent throughout the English provinces, but France is still virgin soil, and the field for them there, as well as in the other allied and neutral countries, is considered promising. The interest of the French Government in "Hearts of the World," some scenes of which were taken by French photographers, is expected to be a big asset in the French cities.

Capellani Joins French Commission.

Edmond Ratisbonne, director of the French pictorial service, announces that Paul Capellani, well known to the trade and public, has just been attached to the French high commission to the United States, in the capacity of Director of

Paul Capellani.

Productions for the French pictorial service,

Mr. Capellani has just returned from Argentina, where he has been busy directing a big feature, which will soon be released in this country.

"France's Dusky Warriors" (Pathe).

No. 8 of "The Far Flung Battle Line," released by Pathe Oct. 20, is called "France's Dusky Warriors." To those who have read Ouida's "Under Two Flags," these pictures will bring all of the atmosphere of the celebrated romance, for views are given of the fighting men of Algiers and Tunis, the two North African protectorates of France.

But the real thrill is in beholding the far-famed Spahis—the native horsemen from Tunis and Algiers—the Ouida fighting men of the Desert—preparing to take their part in the great struggle.

On the Trail

BYRON PARKS, supervisor of the Affiliated Distributing Corporation west of the Mississippi, is now in New York City, where he will make his headquarters for the next two weeks.

* * *

Sydney M. Goldin, who has just finished "The Man of Destiny" for the Nelson Company of Detroit, is now located in New York City.

* * *

E. H. Horstmann, of Boston, has been in attendance at the Motion Picture Exposition in New York. He is strongly convinced that state exhibitors' organizations are the logical solution of the exhibitors' co-operative policy of the future.

* * *

M. J. and P. F. Lydon, of Boston, were in New York during the exposition.

* * *

David Horsley, of Los Angeles, is stopping at the Hotel Astor. He is reopening his laboratories at Bayonne, N. J., which the Urban company occupied for a time. He will be here for a week or two, when he will return to Los Angeles to start work at his studios, producing a series of propaganda pictures by Upton Sinclair.

* * *

R. D. Craver, of Charlotte, N. C., owner of a group of theatres in the South, was in New York the week of October 6. Mr. Craver is a prominent member of the Theatre Owners' Association of North Carolina, which is an independent organization of exhibitors, entirely free from affiliation with any other exhibitors' body.

* * *

C. O. Moss, recently with Pathe exchange of Petersburg, Va., is in New York. He said Virginia is closed on account of the epidemic of influenza, and just as soon as the theatres are opened he will return south.

* * *

John Manheimer has returned from Grand Rapids, Mich., where he has been in conference with the board of directors of the Affiliated Distributing Corporation.

* * *

Lieutenant Bill Barry, connected with a machine gun unit, left for the South October 15. Lieutenant Barry was for a long time connected with the Nicholas Power Company.

Music At California Theatre Is Highly Praised by Critic

THE California Theatre, San Francisco, which opened its doors about a year ago, has not only become famous for the excellence of its screen attractions but has established a reputation for itself as the home of good music. Its latest venture along this line is winning the plaudits of patrons and critics alike. From the opening day it has maintained a large symphony orchestra and this has been improved from time to time until it is considered to stand second only to the magnificent San Francisco Symphony Orchestra, the premier musical organization of the Far West. The latest brilliant stroke of the management of this house has been to secure the services of Herman Heller as director of the orchestra. The excellence of its judgment is being reflected in increased box office receipts, indicating that after all people go to moving picture theatres for something other than the screen offering.

Walter Anthony, one of the most capable of the local musical and dramatic critics, recently devoted considerable space to the engagement of Director Heller and what this meant to the community at large. In the course of his article he said: "It is always from unexpected sources that the unexpected comes. We have been worrying about music for the masses. The public itself, I believe, has found its own way to music, and the opportunity to do a big thing is knocking at the doors of the California Theatre, or any other picture playhouse for that matter that has the enterprise and the willingness to hazard money on the accuracy of its judgments.

Herman Keller a Musician.

"I mention the California specifically because it has gone the furthest in the matter of music and seems destined to take still another step forward toward the big things which, I believe, can be done for itself and for the public. In the selection of Herman Heller as director of its orchestra the California Theatre management has taken to its bosom a musician who will be restrained with difficulty from following the bent of his energetic convictions about his art.

"Efforts to uplift the character of the public tastes in tone invariably proceed on the basis of economic attractions. Music must be offered cheap is the general conviction. Doubtless price has something to do with public response to invitations to entertainments, but I have not yet observed that any attraction is ever embarrassed for patronage when the entertainment happens to hit the public's fancy. Capacity, seating area—a place to put the multitude—is what bothers the promoters of popular entertainment. 'Do we want it?' is the first question which the public asks. 'What does it cost?' is the secondary consideration. Acoustically it is a pity that our San Francisco Symphony Orchestra is not as well placed as this California Theatre organization. In point of environment, comfort and elegance nothing more could be desired.

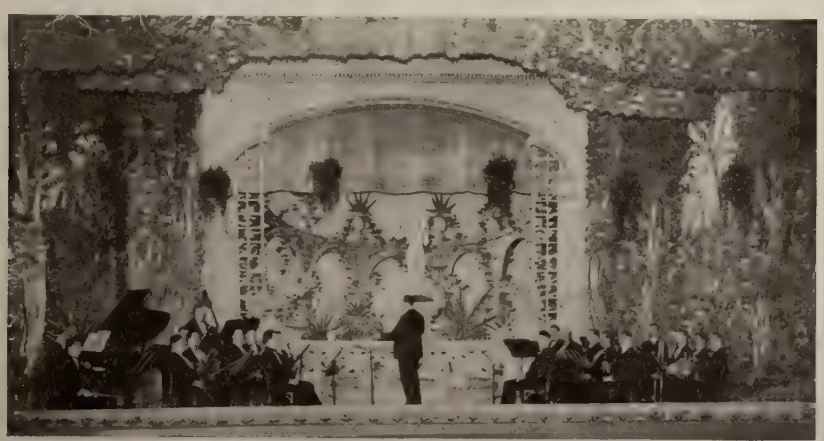
Aitkens Are Interested in "Mickey" Distribution

A STORY that recently appeared in the trade publications stated that "Mickey" has been taken over for distribution by the Birth of a Nation syndicate. In order to clear up any misunderstanding that may exist as a result of this announcement it was given out at the Birth of a Nation offices in New York that there is no connection between the two production other than that some officers of the Epoch Producing Corporation, which owns "The Birth of a Nation," are interested in a new organization, which is now planning a nation-wide distribution of "Mickey."

H. E. Aitken, president of the Epoch Producing Corporation, and Roy Aitken, secretary of that company, prominently identified with the success of "The Birth of a Nation," are now interested in the new organization which will handle the distribution of "Mickey." Elaborate plans for the new scheme have been outlined by these men, but according to an announcement made at their offices yesterday these plans are not sufficiently concrete to warrant any other announcement than the preliminary statement that they have taken over "Mickey" and are preparing to give it a widespread distribution and advertising.

Siegel Goes Under Operation.

Henry Siegel, Select's New York branch manager, underwent a serious operation October 1 at the French Hospital. Late reports say Mr. Siegel is "resting comfortably," and it is expected a few weeks will find him back at his desk.



Symphony Orchestra of the California Theatre, San Francisco.

Agricultural Department to Issue Film Weekly

PLANS of film production by the Department of Agriculture for the fall and winter months to stimulate food production and conservation provide for a weekly output of about 1,000 feet of negative. According to an announcement just made by Don Carlos Ellis, in charge of motion picture activities for the department, an average of about one reel a week is to be released during the next six months for use in next spring's agricultural campaigns.

These films will represent all parts of the country and will include the following subjects: Meeting farm labor problems in the Eastern, Middle and Far Western States; control of hog cholera, staged in Iowa; control of animal parasites, filmed in Texas and Washington; the story of wheat in the great wheat fields of the Pacific Northwest; exterminating the prairie dog in Arizona; harvesting California cantaloupes and potatoes; citrus fruit fumigation in southern California; big game on the Wichita game preserve in Oklahoma; the Red Cross pig club; national forests as the Nation's playgrounds; forest fire fighting; control and prevention of dust explosions caused by smut in wheat; drying fruits and vegetables in the home; logging timber for wooden ships and the construction of wooden ships; and the manufacture and use of cottage cheese—all of which already have been filmed.

Many Pictures to Aid Farmers.

Pictures on the handling of beef cattle, clean milk production, the "cootie" (taken in co-operation with the Army Surgeon General's office), cordwood production through improvement cuttings in farm woodlands, and prize dairy cattle throughout the United States, are now in process of filming. Pictures of hog raising, to be taken in Kansas and Iowa, of cattle on the national forests of the Pacific Coast, and the work of Uncle Sam's sheep clubs, are yet to be filmed.

The Department of Agriculture intends greatly to broaden its plan of educational distribution, through the medium of the extension departments of the State agricultural colleges, to all educational agencies throughout the States.

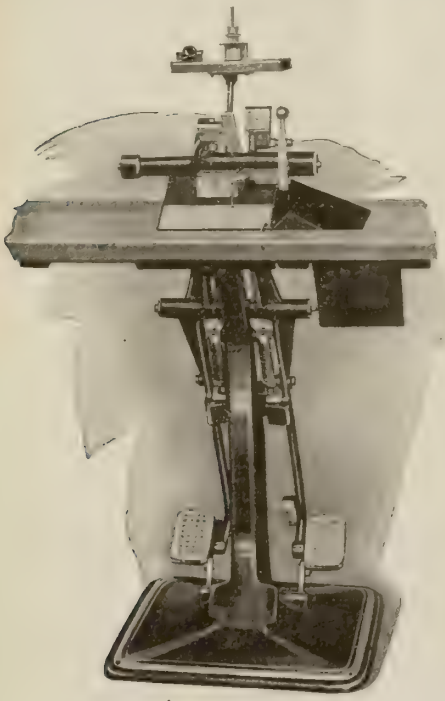
"The department recognizes in motion pictures," said Mr. Ellis, "a most potent vehicle for getting before the farmer, housewife and the general public the important lessons in agriculture, home economics and food conservation, which must be learned and practiced if our country is to perform its gigantic task of feeding ourselves, our armies and the people of the nations associated with us in the war against the Hun."

Eugene Walter to Write for Screen.

Eugene Walter, author of such stage successes as "Paid in Full," "The Easiest Way" and "Fine Feathers," is to associate himself with Norma Talmadge. He has contracted to write three original screen stories for her. Mr. Walter is now finishing the first of the trio, as yet unnamed, which will be produced immediately after "The Heart of Wetona." The association of Miss Talmadge and Eugene Walter should prove one of great interest to all who are interested in the silent drama.

Taking the Cussedness Out of the Film Splice.

THE mechanical department of the motion picture industry is of such vital importance to the industry as a whole that it is always interesting to take account of its progress or to study new developments in it. Progress in this department during the past ten years has been quite as marked as in other departments of the industry and necessarily so since these departments depend to a very considerable degree upon the mechanical department for the means with which to carry on their work.



The Bell and Howell Splicer.

Two things in particular mark the development of the mechanical department of the motion picture industry in recent years—improvement in the design and construction of the machines and instruments used, and the standardization of the most important of these machines and instruments. This work has been carried so far that standardized machines and instruments of improved design are now available for the carrying forward of the most important mechanical processes of the industry.

While the splicing of film may not be one of the most important mechanical processes of the industry it is a process which—if improperly carried out—may be a never-ending source of annoyance and loss. The Bell & Howell standard film splicing machine is offered as their solution of this problem.

To anyone connected with the motion picture industry, the type of film splice still in common use is about as familiar as is the motion picture. It has been made, or patched, or cussed at by pretty nearly every one, from studio and laboratory, to exchange and projecting room. The emulsion is scraped from two strips of film. Cement is applied and one piece is laid upon the other so that the cemented surfaces meet. When the job is done the result is as shown in Fig. No. 1, which is magnified forty diameters. This method of splicing very nearly doubles the thickness of the film and naturally makes it stiffer and less pliable at the splice than at other points in its length. Splices so made are not uniform in width, nor are they all made on the same frame line, that is, in the same relation to the perforations. As might be expected, they interfere with projection, pull apart, and in general, prove proper subjects for improvement.

What the Bell & Howell Company has done to improve upon the splice is perhaps best illustrated in Fig. No. 2, also magnified 40 diameters. They do not double the thickness of the film. In fact, they add but two and one-half thousandths of an inch to its thickness. Such a splice does not stiffen the film appreciably. Indeed, it is claimed that the film is as pliable at the splice as at any other point. The splice is standardized as to width and as to its relation to the frame line, and it is so narrow that it rarely exceeds the frame line in width. It is said that the film is so firmly joined by this splice, that it is as likely to give away at any other point as at the splice. The important element in the strength of the splice is to be found in the beveling of the surfaces. In this way, the surface to be cemented is increased without adding to the thickness of the film.

The new machine has already found its way into a large number of laboratories and appears to have amply justified the claims made for it

Blackton Making Second Special.

While many have been wondering when Commodore J. Stuart Blackton's super-feature, "The Common Cause," would be completed and scheduled, the producer has "stolen a march" by quietly making another big production, which, it is declared, will prove a distinct surprise. It is entitled "Safe for Democracy," and is founded on an original story and scenario by Anthony Paul Kelly, who also adapted the first named special.

This means that "The Common Cause," with Herbert Rawlinson and Sylvia Breamer heading an all-star cast, has been completed for about three weeks, and that instead of immediately beginning the production of "The Battle Cry of Liberty," announced as the next Blackton feature, the commodore changed his plans and decided to produce "Safe for Democracy" first.

Kaufman Promoted to Captain.

Captain Albert A. Kaufman, formerly general production manager of the Famous Players-Lasky Corporation's eastern studios, has left for overseas, where he has been intrusted with the duty of supervising the work of the cameramen of the Signal Corps.

Correcting an Obvious Error.

In last week's issue of The World an error, obvious upon the face of it, crept into a business announcement made by Joseph L. Plunkett and Frank Carroll concerning Julia Arthur's coming screen appearances in "The Woman the Germans Shot." The type made the assertion that the presentation of the feature would mark "the motion picture debut of Julia Arthur and Edith Cavell."

When the printer substituted "and" for "as" the palpable error appeared—for Edith Cavell is the martyred English nurse, murdered by Germans in Belgium, whom Miss Arthur will impersonate in the screenings of "The Woman the Germans Shot." "Hope springs eternal" that some day mistakes will not appear in the transition of "copy" into type, but the error noted above proves that the publisher's millennium has not yet arrived.

Young Simone Seriously Wounded.

Charles Simone, manager of the General Film Exchange in New Haven, learns that his son, Peter C. E. Simone, of Bayonne, N. J., film laboratory expert, and who was severely wounded while fighting in France, as was told in a recent issue of this journal, is at Base Hospital No. 6 at Bordeaux. Mr. Simone is hoping for the boy's ultimate recovery, although the injury is conceded to be serious. Young Simone has been in the hospital for two months.

"Pals First" a Hit at the Broadway.

Harold Lockwood's debut as a star under the banner of Screen Classics, Inc., which productions are distributed by Metro, was auspiciously made when "Pals First," a picturization of the stage success of the same name, prepared by Lee Wilson Dodd from the novel of the same name, opened at the Broadway Theatre, New York, for a week's engagement.

Film commentators for the daily press were unanimous in declaring the picture one of exceptional merit.

Censorship Threatens Cleveland.

There is a move on in Cleveland which will result in local censorship for moving picture theatres if the exhibitors do not combat it. About a year ago an ordinance was introduced in council to censor legitimate theatre performances. It was tabled, but lately it was resurrected, and some one introduced an amendment covering picture theatres. It is now in the hands of the judiciary committee.

Bring "Romanoffs" Up to Date.

George Edwardes-Hall last week added the condemnation of the Czar, his execution and the death of the Czarewitch to "The Fall of the Romanoffs." This was done at the urging of many exhibitors, and brings this picture right up to the minute.

Alfred Hickman, Cyril Brenon, Franklyn Murray, J. J. Tanner, Phillip Van Loane and many others were in the cast.

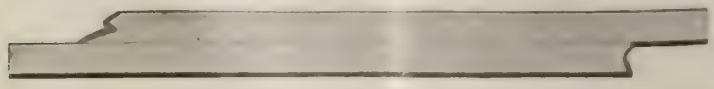


Fig. 1. Ordinary Splice. **(Both Magnified 40 Diameters)** **Fig. 2. Bell and Howell Splice.**

Producers' and Distributors' News

Frank Keenan in "The Bells" Leads Pathe Oct. 20.

THE Pathe Program for the week beginning October 20 is headed by Frank Keenan in the extra selected star photoplay, "The Bells." A pre-release at the Rialto of this story, which brought Henry Irving fame, resulted in high commendation for both the artistic work of the star and the deft direction and artistic lighting of the picture.

The second episode of "The Wolves of Kultur," released Oct. 20, is called, "The Iron Chair." Leah Baird, with Sheldon Lewis and Charles Hutchison, go through rapid and intensely dramatic action in the endeavor to recover the stolen plans of the murdered American inventor.

Toto, formerly of the New York Hippodrome, who is steadily slap sticking his way into popular appreciation, appears in a Rolin Comedy, entitled "An Enemy of Soap." It is clean all the way through and fairly froths with the suds of laughter.

Episode No. 10 of "Hands Up," featuring Ruth Roland, is called "The Sun Message," and she and George Larkin participate in a breathless adventure with the Incas and the bandits. Echo, the heroine, finds her long lost father.

No. 19 of the Post Travel Series, "On Caribbean-lapped Shores," takes us on a cruise around the West Indies amid beautiful tropical scenery and quaint and interesting natives. It is an education on the region of eternal sunshine which lies right at our doors.

The Official War Review No. 17 shows how Pershing's boys captured thousands of German prisoners, and gives views of the locations in which some of the most terrific fighting of the war has taken place.

The first of "Winning the War" series will be released by Pathe Oct. 20, and shows how here at home a vast army is aiding in the gigantic undertaking by work outdoors—thousands of eager, active boys and men laboring in the fields and doing, in various ways, the things that will aid the great war machine of the allies in achieving the triumph of democracy.

Walter to Write Script for "The Belle of New York"

JULIUS STEGER has started in in great shape to keep his promise of a production extraordinary in Marion Davis' third Select Picture, "The Belle of New York." Two steps looking to this end have been taken in securing the co-operation of Eugene Walter as scenario writer and of Flo Ziegfeld and his famous Ziegfeld beauty chorus.

The preparation of the scenario of so famous a stage production as "The Belle of New York," by such a master craftsman as Eugene Walter, should produce results. The transformation of the script of "The Belle of New York" into a working scenario for Marion Davies by Mr. Walter insures that everything possible will be done to display to advantage the beauty and charm of the Select star.

Quite as important is the assistance which Mr. Ziegfeld is giving Mr. Steger. Not only will one of the important scenes of the play be staged on the roof of the New Amsterdam Theatre, where the Ziegfeld Midnight Frolic is held each night, but Mr. Ziegfeld's co-operation even extends to the loaning of Mr. Steger for these scenes members of the Ziegfeld beauty chorus—an attraction in themselves.

Scene from "The Bells" (Pathe).

"Twilight" Will Be Doris Kenyon's Next

DORIS KENYON'S next picture following "Wild Honey" will be entitled "Twilight." Theodore C. Deitrich, president of Doris Kenyon's company, De Luxe Pictures, Inc., has signed contracts for the motion picture rights of the story, which appeared in the October issue of the Metropolitan Magazine under the title of "The Alchemy of Love." Like "Wild Honey," the magazine story was written by Vingie E. Roe, who is rapidly coming to the front as a writer. Louis Joseph Vance, who made the screen adaptation of "Wild Honey," is also making the screen version of "The Alchemy of Love" under the title of "Twilight."

Like all of Mrs. Roe's writings, the story is laid in the great outdoors, with red-blooded men and women who accomplish great things. Miss Kenyon will assume the title role of Twilight, a lumber-camp girl, who temporarily loses her reason over the mistaken belief that she has committed a murder. The story is dramatic.

Work on "Twilight" will be started at the Biograph Studio immediately on completion of "Wild Honey."

Next Bushman-Bayne Is "Ancient Enemy."

"The Ancient Enemy," an original photodrama by Archer McMackin, author of numerous stories for the screen, has been chosen as the next Metro production for Francis X. Bushman and Beverly Bayne. Work on the picture will be begun at once. John Ince will direct and Bernard J. Durning will be his assistant director, with Frank Williams as the cameraman. Katharine Kavanaugh is providing the working script. It is a Southern story.

"Everybody's Girl" a Pretty Love Story.

"Everybody's Girl," the Vitagraph Blue Ribbon feature scheduled for release the week of October 21, is the first of eight productions in which Alice Joyce will be presented in the ensuing year. The story is adapted from O. Henry's "Brick Dust Row."

Miss Joyce has the role of Florence, who was obliged to meet her men friends in the park and on the street corners, because the owner of Brick Dust Row had sublet the parlor, and there was no other place to meet them. She is just a happy American girl in a little flat in a big city who has a protector in an ex-gang man, and a sweetheart in a man she met on a Coney Island boat. He is "different" to her and she to him, and so they come to love each other. And all the time he is the millionaire owner of Brick Dust Row, and she never dreams it.

World Pictures, quick to recognize and appreciate the good work of its actors, has seen fit to give to Jack Drumier a position of prominence in the billing of the new Madge Evans picture, which will be known under the title of "The Love Net," instead of "The Latch String."

Scene from "Reckoning Day" (Triangle).

Three Leading Trianglers Head "Reckoning Day" Cast

THREE of Triangle's leading players who by their work have established themselves in the hearts of photoplay enthusiasts are given exacting roles in "Reckoning Day," the Triangle release for October 20.

Belle Bennett is eminently fitted to be Jane, the woman whose keen intellect is the master mind that successfully conquers the growth of German intrigue which flourishes destructively in the name of charity.

J. Barney Sherry, known as the screen millionaire, lends all the force and dignity of his personality to the role of a Senator very much in love with the woman who is anxious to perform her patriotic duty in unearthing the alien propaganda before assuming the happy responsibilities of the wife of an honored official.

Jack Richardson as Kube, the head of a band of charity workers promoted to further the plans of the German intelligence department, should duplicate his success in "His Enemy the Law" and many other Triangle productions for which he received favorable comment.

A supporting cast of unusual length chosen with care by Harry Pollard is said to furnish this picture with players of exceptional ability.

Robert F. Hill, the author, has based the story on an actual experience of the secret service department during 1918 with a fake charity organization which was carrying on its crooked work in the nation's capitol. The action is framed largely in the home of the wealthy, calling for many beautiful interiors, which the Triangle technical department has supplied. R. E. Irish was the cameraman.

Americanism Theme of Cabanne Subject.

W. Christy Cabanne says that the principles of liberty and democracy for which this country stand are an unconscious education in the spirit of true Americanism. The foreign born citizen of the United States absorbs the atmosphere of freedom and democracy until, when it comes to protecting the land of his adoption, he is moved by the same spirit that moves a descendant of the Pilgrims to fight for the Stars and Stripes.

This is the theme Mr. Cabanne has made the subject of "The American Spirit." Mr. Cabanne wrote, directed and produced "The American Spirit," distributed by the W. W. Hodkinson Corporation, and also directed such popular propaganda films as "Draft 258" and "The Slacker."

The hero of "The American Spirit" is an American, but his patriotic spirit is that of the South before the Civil War. He was brought up by his grandfather, a Confederate veteran who still firmly believes in the principles of the Lost Cause, the bitterness of what he considers an unjustifiable defeat still rankling in his heart. To the young Southerner the Stars and Bars is his flag—the Stars and Stripes the emblem of his enemy.

In the working out of the story Mr. Cabanne shows how racial prejudices and inherited tendencies become purely superficial and are swept away under the influence of great patriotic emergencies.

E. K. Lincoln, virile and energetic, is starred in "The American Spirit" in the role of the young man whose true American Spirit lay dormant.

"Tales of the Tall Timber."

One of the most important short pictures recently issued by the Educational Films Corporation is Robert C. Bruce's "Tales of the Tall Timber," which was prereleased to the New York Rialto the first week of October, and goes out to the regular Educational first-run houses the week of October 14. Not only are the entertainment values fully up to the Bruce average, but the picture has permanent worth. It records the old and the new ways of logging—the initial processes that condition the "bridge of ships" between France and America. It was photographed in the redwoods of Northern California and the pines of Northern Idaho.

Hampton Lines Up Kerrigan Stories.

Jesse D. Hampton seems to have no difficulty in finding suitable stories for J. Warren Kerrigan. He has just announced to the W. W. Hodkinson Corporation, distributors of Hampton-Kerrigan pictures, that he has secured "Four Ace Baker," a picturesque melodrama of the days of '49, and "Uncharted Channels," a comedy-romance. These will follow "Three X Gordon," comedy-drama to be released Oct. 28; "Come Again, Smith," a comedy melodrama, and "The Unfinished Story," an Alaskan drama.

New Empire Installs Cameragraph.

Power's Cameragraph has been installed in the new Empire Theatre, Fall River, Mass. This is one of the finest theatres in New England, seating over 2,500. H. A. & E. S. Taylor made the installation.

Barker's Socialists Give Him Some Regular Realism

REGINALD BARKER gives an interesting account of his experience with a mob of real socialists while he was directing Thomas Dixon's "The One Woman," the special production distributed by Select Pictures Corporation.

There is a splendidly realistic mob scene toward the center of the picture, when the crowd collected in the Temple of the Brotherhood of Man insists on carrying a resolution against conscription despite the objections of their leader. The course of the story indicates that this wild collection of socialists, anarchists, I. W. W.'s, and members of various cults, fed upon a succession of fiery speeches, pass beyond the control of Gordon, who opposes them. A riot follows. Mr. Barker says that he was anxious to obtain a particularly good effect in this mob scene, and employed many means of working up the enthusiasm of his motley crew.

"And we succeeded almost too well," Mr. Barker explained. "After starting a riot which culminated in the ejection of their real leader, Gordon, from the hall when he opposed an anti-conscription resolution, the mob was supposed to continue the commotion for a few seconds while my cameraman made a fade-out. But instead of this, that riot continued and continued and continued, and the speaker kept up his ranting from the platform long after I had called 'cut' and the cameraman had ceased turning his crank.

"The explanation is simple, and it shows a great many things—the power of a strong speaker to inflame an audience, and the temper of a certain class of American today. We had to have about three or four hundred extras for that scene, and they were procured in Los Angeles upon very short notice, mostly from the unemployed who were attracted by the chance to work and appear in 'the movies.' In fact, some of them were procured at a sort of socialistic meeting the evening before, where my men had been scouting to find certain types we needed.

"One of the types was the speaker. He soon proved himself well capable of the part, and made a realistic speech in the rehearsal. So I instructed him to turn loose when the scene was to be filmed. He did; and I have seldom heard a more powerful, but at the same time more radical socialistic or perhaps I had better say anarchistic speech. In a few minutes, while my cameras were making the most of the scene, he had a large part of the audience entirely forgetful of the fact that they were working in a picture. He forgot it also.

"It was quite a task to quiet them down and get the rest of the scenes, but the extra work was well worth while in the added realism obtained. There is your explanation of the effectiveness of this part of the picture. For the time being, the crowd was not acting; in fact, they did not know how to act anyway, being not the regular types of studios extras. But they did far better. They lived the part, and forgot all about having to act, thanks to the intensity of their own feelings and to the power of the speaker."

Simplex Installations Reported.

Among the installations reported by Dwyer Brothers & Company, 26 West Naghten street, Columbus, with a branch at 631 Walnut street, Cincinnati, Simplex distributors in the states of Kentucky and Southern Ohio, are the following: Murphy Theatre, Wilmington, Ohio; Virginia Theatre, Wellston, Ohio; LeMax Theatre, Wilmington, Ohio; Capitol Theatre, Frankfort, Ky.; Lyceum Theatre, Cincinnati; C. H. Brown, Zanesville; M. C. Weisinger, Danville, Ky.; W. J. Romans, Lancaster, Ky.; J. B. Stout, Danville, Ky.; L. M. Luchs, Marietta, Ohio; Bert Fialo, Dayton; Longly & Steenrod, Nelsonville, Ohio; Frank Moyer, Georgetown, Ohio; Andy Sankers, Hamilton, Ohio, and Pastime Amusement Company, Columbus.

Scene from "Mongrels" (Fox).

Daschund Gets Licked by Three Allied Pups

ONE of the amusing features of the latest Fox-Lehrman Sunshine Comedy, "Mongrels," is an allegory of the war performed by dogs. All the big features of the war are revealed by four dogs, which, with an almost uncanny ability, portray the parts of the four leading nations at war.

In making the picture, Mr. Lehrman had printed a big sign reading, "Enemy aliens must not cross this line." On one side of the line is shown a French poodle gnawing a bone.

A dachshund, wearing a Hun helmet, comes along, crosses the line and attacks the poodle. The poodle puts up a valiant defense of his rights, but as he is fighting, a vapor bursts, from the dachshund's mouth, representing the Germans' poison gas.

The English bulldog comes to the aid of the poodle, and the two pursue the dachshund into a kennel, which rocks and rolls violently during the conflict.

Then, seeing that the dachshund is still full of fight, the poodle runs away and brings back an American terrier. The American terrier, the French poodle and the English bulldog pitch into the German dachshund and clean him up with neatness and dispatch.

In filming the picture, the fight closed with the band playing "The Star Spangled Banner" and everybody on the side-lines cheering for victory.

Stage Assassination Scene.

A startling representation of the assassination of the Grand Duke Franz Ferdinand at Sarajeco was recently staged at a handsome Long Island estate, in connection with the coming Screen Classics, Inc., super-feature, "Wilson or the Kaiser?" This now historical scene was reproduced in every detail under the guidance of Director Charles Miller. Associated with Director Miller are Leander de Cordova and Edward Lawrence. George K. Hollister, who photographed the Screen Classics production, "To Hell With the Kaiser," is chief cameraman.

Current Events Shows Whippets.

Pictures of the famous Whippet tank which has been largely responsible for the successes of General Foch against the Germans in France are being shown today in Universal Current Events. The film shows the remarkable mobility of this new type of land warships. The whippet is much smaller than the old style tank, gets about with remarkable speed, and at the same time is quite as destructive and heavily armed as its heavier brother, all of which the Current Events pictures clearly show.

Human Plays in Powell Production.

William Human, better known as plain Billy Human, creates the role of the weak brother in "The Forfeit," the Frank Powell production starring House Peters and Jane Miller that will be the first of a series distributed by the W. W. Hodkinson Corporation.

The Sun-Light Arc Invites a Test of Its Capabilities

FROM time to time we hear it said by directors and cameramen that, while the Sun-Light Arc is a beautiful light, with an immense volume and value of color, having all the wonderful effects of pure sunlight, it is good for exterior lighting only. Others say that they understand they cannot take close-ups, or that it cannot be used in small sets.

The Sun-Light Arc that illuminated the Madison Square Garden during the exposition can also be used in a small set and for close-ups with wonderfully artistic effects. It can be shaded or directed from one source into many directions on a set, giving beautiful gradations of light and definition.

It is not necessary to use other lights for diffusing this light in either small or large sets. The volume of light is so great that by placing a shutter hood over the face of the lens of the Sun-Light Arc

The Sun-Light Arc.

it would cut out every particle of illumination. But having eight shutters on this hood working independently of each other these shutters can be opened at several different angles in order to direct a certain quantity of light on the subject desired, or on a number of subjects at the same time, thus giving the different gradations of light.

A brief resume of some of the illuminating successfully accomplished by the Sun-Light Arc with most pleasing photography is as follows:

Hotel Biltmore, M. P. D. C. Ball, 2 lights. Hotel Astor, 2 lights, Annual Pageantry Ball showing 300 couples dancing. Metropolitan Opera House, 2 lights, used by Famous Players in Caruso picture. Manhattan Opera House, 3 lights, full scene used by Famous Players, Caruso (Director Jose). Fort Lee, 1 light, exterior street scenes, Caruso. Fort Lee, 1 light, "Private Pete" (Director Jose) exterior, Here a scene was taken with the Sun-Light Arc fully one-quarter of a mile away with beautiful results. Famous Players, 1 light in "Out of a Clear Sky," Marguerite Clark (Director Marshall Neilan). Commodore Stuart Blackton, 1 light, "Common Enemies." Vitagraph Company, 2 lights in a set 60x100, and most of it by 1 light.

Remember the results at Madison Square Garden from Oct. 5 to 13. The Sun-Light Arc is portable, weighs about 200 lbs., occupies a floor space of 3x3 feet, has interchangeable parts, parabolic mirrors, clear wire glass lenses, frosted lenses, Iris shutters, Hood shutters, and can be made as a searchlight extending illumination many miles, or as a flood light or high lighting wherever desired.

The Woolworth Building was photographed at night with an out light and camera one and a half miles away with good results.

The Sun-Light Arc Company extends an invitation to all producers to visit the Sun-Light Arc Company's office at 218 West 48 street, New York, and have their cameraman and director direct a scene in this small studio, which is 12x38, and make a test of close-ups and the various gradations of light obtained through this method of illumination. Appointment for such demonstration may be made by telephone or mail.

Mutt and Jeff Go to Russia.

Russia, the land of forty revolutions a minute, is the scene of the latest activities of Mutt and Jeff, Captain Bud Fisher's famous comic characters. In "Bulling the Bolsheviki," which is announced by the Fox Film Corporation as a new Mutt and Jeff Animated Cartoon, the well-known comic team tries to put a porous plaster of common sense on the back of aching Russia.

They reach the land of bomb inhalers, caviar and quick death in time to see an example of Bolsheviki administration. Meeting a down and out Bolshevist, they are surprised when they see that the bewiskered statesman is not scheduled to stay down very long, as there is a bomb under him, which is swelling so fast that it is only a question of seconds before it will come to a head.

Going right away from there they find themselves at the Bolsheviki headquarters in the midst of a 5 o'clock bomb party. After several hair-raising exploits and escapes from what the Russians think is a good time, Mutt and Jeff make their exit. Although they did not save Russia, they had a pleasant day out in the open air.

Naomi Childers in Lockwood Support.

Naomi Childers, well known film player, has been engaged to play the leading feminine role opposite Harold Lockwood in Metro's screen version of George Gibb's novel, "The Yellow Dove," production of which has been begun by Edwin Carewe, managing director of the Lockwood company. Miss Childers has achieved wide recognition for the work on the screen. She registered her first successes with the Vitagraph Company in whose productions she appeared for five years. For three of these years she was one of Vitagraph's featured players.

Lloyd Hamilton Gets a Ducking.

Vitagraph Will Soon Release "The Common Cause"

[illegible] of the Vitagraph children who portray two [illegible]

Nazimova's "'Ception Shoals" Is Strong Drama of the Sea

WORK before the camera on Mme. Nazimova's production de luxe, "'Ception Shoals," to be presented by Richard A. Rowland and Maxwell Karger, respectively president and director general of Metro Pictures Corporation, has been completed. There now remains the task of cutting and assembling and preparing the production for the public. Director Albert Capellani will finish this work before leaving for California to produce further Nazimova pictures, the first of which will be "The Red Lantern," adapted by himself and June Mathis from [illegible]

Final scenes on "'Ception Shoals" were those concerned with the great lamp of the lighthouse. The star, as Eve, the heroine, and Henry Harmon as Job Coffin, keeper of the light, do strong acting in these scenes. Mme. Nazimova is most enthusiastic about Capellani's genius in [illegible] and was suggested to the Metro [illegible] that the play in which she had appeared so successfully at the Thirty-ninth Street Theatre, should be transferred to the screen.

"'Ception Shoals" is a drama of the sea and of the elements. Human emotions and passions. Mme. Nazimova has two fine character studies in Faith, the mother, and Eve, the daughter. The play presents her genius in a new light.

Exhibitors Praise Pathe Serial.

An exhibitors' showing of "Wolves of Kultur" on the roof of a New York theatre drew a large attendance, among which were many representatives of patriotic societies who were present on special invitation. All were cordial in their comment on the big patriotic serial produced by Western Photoplays, distributed by Pathe, and featuring Leah Baird, supported by Sheldon Lewis and Charles Hutchison. The first three episodes, seven reels in all, were shown to the musical investiture of a full orchestra. The prologue showing President Wilson and quoting from his speech, which runs through the entire serial as an inspiration, was enthusiastically applauded. It gave [illegible] a startling taste of what was to follow, a melodramatic adventure fused with recorded fact. The first episode, "The Torture Trap," showed the murder of the [illegible] who he was about to present to the Government, and the vow of his niece to avenge his death and bring the Huns to justice. Then followed episode No. 2, "The Iron Chair," and No. 3, "Trapping the Traitors." In plot, swift action and suspense these episodes gave promise of the others to follow.

"Woman the Germans Shot" to Have Broadway Run

IT has been definitely decided by the producers of "The Woman the Germans Shot," Joseph L. Plunkett and Frank J. Carroll, to give this picture a New York run at one of the Broadway theatres. Just which theatre will hold the picture has not yet been announced.

Inasmuch as the picture marks the motion picture debut of Julia Arthur, one of the celebrated legitimate stars, in the role of Edith Cavell, it is felt that a New York run will be highly successful, because of the interest which the public of the city has always shown towards Miss Arthur in her spoken productions. Her first motion picture appearance, in the role of such intensity as the one she enacts, will be, it is believed, one of the theatrical events of the season.

A private showing of the picture will be given before the public opening, it is expected, and to this officials of the American and Allied governments are to be invited, besides the critics of the daily papers and national magazines.

A special musical setting is being arranged in keeping with the greatness of the picture, and nothing will be lacking in the presentation, it is announced, to keep it up to the dignity the subject deserves.

The picture was completed only last week by director John G Adolfi. In the cast are Creighton Hale, William H. Tooker, Paul Panzer, George Majeroni, Sarah Alexander and Joyce Fair and others.

The story of the play was written by Anthony Paul Kelly.

Cosmo Hamilton Is Author of "Sins of the Children"

COSMO HAMILTON, the well-known novelist and dramatist, whose successful novel, "The Sins of the Children," is being picturized by Harry Rapf, was wont at one time to make scathing remarks about moving pictures. However, the successful screening of his "Blindness of Virtue" converted him, and he has recently prepared original stories for a number of famous screen artists. He is said to be looking forward with much interest to the release of "The Sins of the Children," which originally appeared as a novel, and regarding which the London Times said, "A most beautiful piece of work dealing with a difficult subject with the most dextrous blending of delicacy dramatic strength and wholesome candor."

The book had a very large sale, and in its screen form it is said to be a human story with a series of dramatic incidents that grip the attention and hold the interest from start to finish.

Nazimova in Scenes from "'Ception Shoals" (Nazimova Special).

State Rights Department

Conducted by C. S. SEWELL

Shirley Mason Starred in "Deadly Sins" Reissues

McCLURE PICTURES, INC., announce that on account of the hearty response of exhibitors to the announcement that the "Seven Deadly Sins" would be reissued as "two-reelers" the order for prints has been increased, and that the various branches of General Film Company through which this series will be distributed is already in receipt of numerous bookings.

Not only is the star of this series, Shirley Mason, well known to motion picture audiences on account of her good work in numerous productions, but in this series also appear an imposing array of stage celebrities, including H. B. Warner, Holbrook Blinn, Nance O'Neill, Ann Murdock and Charlotte Walker.

A complete accessory and advertising service has been established to assist exhibitors in exploiting these reissues. Special lobby photographs, mats, cuts, and a complete campaign book have been prepared and forwarded to the branch offices of General Film Company, and is now at the disposal of motion picture theatre managers.

Warner Picture Delayed by Closing of Theatres

PURCHASERS of territory for "The Kaiser's Finish," the new eight part state rights production made by S. L. Warner, have announced, according to a statement from A. Warner, who is in charge of sales, that in the districts where theatres are closed by the epidemic of Spanish influenza, they will make no attempt to arrange bookings with exhibitors until the ban is lifted and theatre owners have had an opportunity to readjust their schedules to provide for the fulfillment of service contracts existing before the ban was placed.

Mr. Warner further states: "The buyers believe that by waiting until the exhibitors are again active they will obtain longer runs for 'The Kaiser's Finish' than would be the case if they endeavored now to determine booking dates. Many theatre owners will face a serious problem in rearranging their booking schedules when they again resume operations, and this has lead to the decision by owners of state rights franchises for "The Kaiser's Finish" to wait until conditions are normal and they can obtain the length of runs they feel are justified by the production."

Screencraft Completes Its First State Righter

THE first of a series of twelve "dramatic features of distinction," which are to be produced by Screencraft Pictures during the coming year, has been completed at the Screencraft's studios in New Rochelle (formerly the Thanhauser), and prints of the subject will be shipped to the independent exchanges which have arranged to release the Screencraft series, during the coming week.

The picture was made under the direction of Frank Reicher, for the past two years attached to the Lasky staff. The story is an adaptation by Eve Unsell of a novel by Edith Barnard Delano. The picture abounds in a heart appeal of the quality that is always certain to awaken the response of audiences. At the same time it is replete with tenseness and dramatic force. It is in six reels.

The cast is headed by Mary Boland and Lucy Cotton. Raymond Bloomer, Harris Gordon, Vincent Coleman and Mrs. Stuart Robson, wife of the famous stage celebrity of that name, are other members.

The picture will be marketed on a state rights basis, as will all the Screencraft series, the franchises for the entire country having already been sold. The foreign rights to the Screencraft productions have been acquired by the Robertson-Cole Company.

"Ashes of Love" Marks Hackett's Reappearance

AN event of interest in connection with Ivan Abramson's latest production, "Ashes of Love" released by the Graphic Film Corporation is the reappearance of James K. Hackett, the well-known actor of the spoken drama. Mr. Hackett's first appearance in motion pictures was made some time ago in "The Prisoner of Zenda," founded on the novel and stage play of the same title, by Anthony Hope, and it speaks well for Director Abramson's ability that Mr. Hackett should, for his second appearance, have chosen to appear in one of Mr. Abramson's productions.

Co-starring with Mr. Hackett in "Ashes of Love" is Effie Shannon, who for a number of years starred in the spoken drama with Herbert Kelcey, and she has also previously appeared in motion pictures, including the Metro drama, "Her Boy." In addition, the cast includes such favorites as Ruby De Remer, Paula Shay, Hugh Thompson, William B. Davidson, Dora Mills Adams, Thea Talbot and William Bechtel.

An unexpected twist developed in the story of this production, and one which is said to provide one of the big climaxes, is where a mother has to decide between protecting the reputation of a dead daughter or saving the reason of a man she looks upon almost as her own son. Director Abramson is said to have also introduced into this picture some clever comedy situations.

W. H. Announces Several New Series of Reissues

AFTER months of investigation and selection, W. H. Productions Company believe they have another "find" in four new series of short subjects to be released soon, viz.: Two series of twenty-eight each single reel comedies, Liberty Keystones and Eagle Keystones, and two series of fifteen each two-reel Western dramas, Columbia Kay Bees and U. S. Kay Bees.

With the ever increasing cost of production, the W. H. reissues are said to be proving a salvation for many exchanges and exhibitors, at the same time satisfying their patrons. The Keystones were produced by Mack Sennett, and when first exhibited were welcomed by the public. It was on the Keystone lot that many of the best comedy screen actors were developed. Among the stars of this series are Mack Swain, Mack Sennett, Mabel Normand, Roscoe Arbuckle, Sydney Chaplin, Fred Mace and Chester Conklin.

The Kay Bees are among the best productions of their kind. They were made by Thomas H. Ince. The stories were written by William Clifford, Thomas H. Ince and C. Gardner Sullivan. The settings were genuine. A tribe of Indians were maintained near the studio, and real cowboys from nearby ranches were used. These productions did much to make the cowboy pictures popular, and in them Mr. Ince discovered many well known stars of today. The casts contain Charles Ray, Clara Williams, Rhea Mitchell, Richard Stanton, Anna Little, Walter Edwards, Sessue Hayakawa and others.

It is claimed that these four series offer exceptional box office values. Exchange men who take two subjects a week will be enabled to book one of each brand to competitive houses without creating antagonistic competition.

W. H. Productions are now releasing through about fifty state rights exchanges, and are preparing a campaign to the exhibitors to help the exchanges through trade papers and other mediums. It is announced that every subject will be re-edited, reconstructed, retitled and new prints made. The advertising material, it is also stated, will surpass everything ever done in such productions before, while the usual co-operation will be extended to exchangemen and exhibitors.

Unique Publicity Campaign for Fifth Petrova Picture

IN connection with the published announcement that coincident with the release of "The Panther Woman" by the First National Exhibitors' Circuit the life story of Madame Petrova would be syndicated through numerous newspapers, it is announced that during the present month a prominent newspaper association will also syndicate a story of how this Polish star is aiding the Liberty Loan, together with a full-page newspaper article on "How Mrs. Average Woman May Be Beautiful." In addition, articles by Madame Petrova regarding her work are also appearing in several well-known magazines.

This special publicity drive has been timed in connection with the release of her fifth independent production, "The Panther Woman," and it is believed by the officials of Madame Petrova's organization that it will accrue to the benefit of exhibitors throughout the country who have arranged to present this picture.

"The Panther Woman," which will be released during the current month, is a picturization of "Patience Sparhawk and Her Times," a novel by Gertrude Atherton, one of the foremost woman authors of America, who has written twenty-four novels, among which are a number of "best sellers."

Territory Sales on "Kaiser's Finish."

A. Warner announces sale of the following territory on "The Kaiser's Finish": To F. Ferrandini, Richmond, for Georgia, Florida, Alabama, Virginia, North Carolina and South Carolina; to Peter Sotus, Cleveland, for Ohio, and to First National Exchange, Indianopolis, for Indiana.

Trade News Brevities

NO END YET FOR LIGHTLESS NIGHTS

Shortage of California's Hydro-Electric Power Still Serious—Business Good, However, Exhibitors Say

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—Lightless nights, which have been in effect in this territory for the past two months, on account of a shortage of hydro-electric power, are to continue indefinitely, according to Fuel Administrator Albert E. Schwabacher. According to the original ruling the lighting of signs, display windows and store fronts was to be resumed on the first of October, but the power situation is still serious, and it may be months before it is relieved to a marked extent. Theatre owners express the opinion that business is not being seriously interfered with through the dimming of the bright lights, but all would welcome a return to former conditions before clocks are set back an hour on October 27.

Loan Films in Big Demand.

The Liberty Loan films are receiving wide distribution on the Pacific Coast under the direction of Herman Wobber, the organization created by him having devised a system whereby practically every exhibitor will be able to show these. Not only are these productions being shown in theatres, but there is a demand for them by leading clubs. The San Francisco Ad Club is featuring these films at its weekly luncheons. The Rotary Club, Transportation Club, and similar organizations, are making requests for the loan of these films, and these are being complied with wherever possible. Edward T. Lowman, who recently resigned from the Famous Players-Lasky organization to take up Knights of Columbus work at Camp Fremont, is assisting in the booking of the Loan films, as is Vernon R. Moore, now with the Shipping Board. The local booking is in charge of Leon Netter, who returned to California from the East to enter the Navy, but who may enter another branch of the service.

Film Men Return from New York.

Most of the local film men who journeyed to New York last month have returned home, several of them making the return trip together. Herbert Rothschild, president of the company, which conducts the California Theatre; Eugene H. Roth, managing director of this house; E. O. Child, manager of the local Pathe branch; E. D. Tate, manager of the Los Angeles Pathe office, and W. A. Calkins, manager of the Salt Lake City Pathe branch, returned on the same train, which also bore Mr. and Mrs. Ignace Paderewski to their California home. Meyer J. Cohen, of the George Kleine System, has also returned to his San Francisco headquarters, and has since left for Los Angeles to install a manager to succeed Mr. Sillcox, who has resigned. Upon his return he will make a trip to Seattle in connection with his duties as district manager.

J. S. Woody Visits San Francisco.

J. S. Woody, special representative of the Select Pictures Corporation, spent several days here recently with H. L. Knappen, the new branch manager. He is very enthusiastic over the outlook for Select pictures on the Pacific Coast and elsewhere. He visited the Pacific Northwest, and from here will go to Los Angeles.

Making Film for the Government.

While the energies of the Government are being directed largely toward the successful prosecution of the war, it is not losing sight of its resources and is having much film of an educational character made. The Tam Film Company, Sixth and Market streets, has completed five reels on the "Prevention of Fires in the National Forests," and a similar amount on the "Prevention of Fires in Grain Fields." Work is now being commenced on another forest picture. This concern is representing the Mutual Screen Telegram in this territory and has three cameramen at work.

Imperial After Matinee Business.

Business at the Imperial Theatre, San Francisco, has developed to such an extent that during the past five months there has not been a night without a waiting line. Manager J. A. Partington attributes this showing to the fact that every attempt is made to live up to the catch name adopted for the theatre, "The House of Personality." Each week something extra in the line of an added attraction is offered, either a tableau from some famous opera, a short act, or high class musical offering.

He states that the problem at the present time is to get the matinee crowds, a rather difficult task since this theatre is removed from the shopping district. As a special inducement he gives the same attractions that are presented in the evening and is giving wide publicity to the desirability of attending the afternoon shows through the medium of slides, the theatre program and intensified newspaper and poster advertising.

Theatres Change Hands.

Robert McNeill, who conducts the Panama and Lyceum theatres in this city, is expanding into the east-bay suburbs and has taken over the Claremont and Strand theatres in Oakland, two large residence district houses. The Franklin Theatre at Oakland has also changed hands and will be conducted by the Kehrlein interests.

Joe Huff Now with Vitagraph.

Joe Huff, for years manager of the Unique and Odeon theatres, but who has been in the stationery business for some time, has returned to the film field and is now with the Greater Vitagraph as salesman. He recently completed his initial trip through the San Joaquin Valley.

Smoked Glasses and Tin Ears.

Louis Beban and C. C. Westover, who make up the censorship bureau of the San Francisco Customs Service, have been called upon of late to inspect great quantities of films intended for export, and the strain of watching two subjects at the same time has become such that specially prepared glasses have become necessary. Now they are being called upon to listen to the phonograph records exported through this port and attend to this duty while inspecting the moving pictures. This task at times become irksome, and the censors are considering the purchase of tin ears to match the smoked glasses.

San Francisco Briefs.

Mike Zar, formerly with the Fox Film Corporation, has gone with the United Picture Theatres of America as assistant to branch manager William J. Citron.

Maurice Kuttner, formerly with Miles Bros., has joined the Fox organization as booker.

The Queen Theatre on Polk street has advanced its prices to seventeen cents. Formerly this price was charged a few days each week.

E. M. Asher, of the Turner & Dahnken Circuit, is making a business trip to Los Angeles.

The twenty-eighth star in the service flag of the Strand Theatre was added recently when J. W. Asher, director and treasurer, left for Pittsburgh to enter the Carnegie Institute of Technology for a course in military aeronautics.

Northern California Notes.

Colusa, Cal.—L. Holt has opened the Gem Theatre, recently closed by C. C. Kaufmann, using Mutual service.

Oroville, Cal.—The Red Theatre has been reopened by L. Slissman, after having been closed for the summer.

Gridley, Cal.—Fred Fink, Jr., who has been conducting the Fink Theatre, has joined the colors.

Pleasanton, Cal.—Frank M. Reep has purchased the Lincoln Theatre.

Pittsburg, Cal.—Plans for a new moving picture house are being made by E. Enea and brother.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Given to Manage United Picture Exchange.

HERBERT GIVEN, who has won wide popularity in this territory as the manager of the Goldwyn Film Exchange, resigned recently to assume the management of the Philadelphia office of the United Picture Theatres of America, Inc. Headquarters have been established at the General Film Company's building.

Smiley Is Manager of Goldwyn Exchange.

George W. Smiley, who is well-known in Washington and Philadelphia, has been appointed as the new manager of the Goldwyn Exchange in this city.

Philadelphia Briefs.

Bob Lynch, manager of the Metro, is recovering from a severe cold, having possibly contracted a slight touch of influenza. His many friends are anxiously awaiting his speedy recovery.

Jimmy Martin, manager of the Princess Theatre, was stricken with a touch of pneumonia last week and compelled to remain in bed for several days.

Frank W. Buhler, manager and director of the Stanley Company's theatres, left Philadelphia, Saturday, October 5, for a trip to Missouri, where he will spend a few days visiting his mother, whom he has not seen for a whole year.

HIPPODROME DAMAGED BY EXPLOSION

Spokane Picture House Sustains Loss of $250 by Bursting of 200 Gas Balloons—One Usher Injured

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

THE explosion of 200 gas filled souvenir balloons in the Hippodrome Theatre, Spokane, caused the injury of Eugene Gilbert, an usher; blew out the plate glass window in the room in which they were kept, and caused a fire which did $250 damages September 28.

For some months the theatre has been making a specialty of special pictures for children to run with its Saturday program, and as an additional drawing card it has been giving the balloons to all children under 12 years who visit the place each Saturday.

The balloons were in the office ready to be given to the children, when the accident occurred just before the doors of the theatre were opened for the afternoon shows. Two of the office doors were wrenched from their hinges. The hair and eyebrows of Gilbert were badly singed, and he was taken to a hospital for treatment. Fire was caused by the motor operating the gas pump igniting one of the balloons, and the blaze exploded the others.

Trimble Films Liberty Loan Parade.

Under the direction of Larry Trimble, director of the Washington Motion Picture Company, which is now in the hands of a receiver, pictures of the big Liberty Loan parade were taken on the afternoon of Sunday, September 29, and were shown at the Liberty Theatre for several days.

All of the theatres are permitting the Four-Minute Men to speak in their places daily, and in additional to that they did not open their doors Sunday until after the parade, which was not over until after 4:30 p. m. This had been widely advertised in the newspapers, and as soon as the parade was over the entrances to all theatres were crowded.

Spokane Operators Get Wage Increase.

A new scale of wages presented by the Motion Picture Operators' Union, of Spokane, to the theatre managers has been accepted by practically all houses that are recognized as union theatres. The new scale calls for a weekly wage of $32.50, and was put into effect last Sunday. The former scale was $27.50, the new rate being a flat increase of $5 a week.

The operators work six-hour shifts, as previously. The scale has been accepted by the Clemmer, Liberty, Hippodrome, Majestic and Lyric theatres. Some others have the matter under consideration.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Payette Drops In.

ONE of the best known and best liked film men of the Baltimore territory, J. J. Payette, who for three and a half years was associated with various companies as their representative here, and who is now a member of Uncle Sam's fighting forces, came to Baltimore on Saturday, September 28, to visit his friends. Mr. Payette has gone through the non-commissioned officers' school at Camp Humphries and now has a Sergeant-Major's warrant. He was recently called before the board of examiners and passed for the Officers' Training School to go either to Camp Lee or Gordon. He is awaiting orders from Washington. He managed the General Film Exchange here for a time, was Vitagraph representative and was last associated with Goldwyn.

L. D. Lyon with Fox.

L. D. Lyon, who for six years has been associated with the film business, has now become associated with the Fox Film Company as its Baltimore representative, working from the Washington office. Since he has been in the business, Mr. Lyon has been connected with General, Mutual, Triangle, U. S. Exhibitors of N. J., and the Civilization Film Corporation.

Ford Has Birthday.

The birthday of Charles E. Ford, manager and co-proprietor of Ford's Opera House, was celebrated on Friday, September 27, at the home of his mother, Mrs. John T. Ford, widow of the founder of the theatre, by holding a family reunion and dinner. Congratulations were received by Mr. Ford from his many friends.

New Organ at Idle Hour.

The installing of a new fotoplayer in the Idle Hour Theatre, 223 North Howard street, which is managed by Mr. Waskey, has now been completed and was placed in use beginning Monday, September 30.

Loan Drive at Grand.

One hundred and fifty thousand dollars' worth of Fourth Liberty Loan bonds were subscribed to at the rousing meeting and entertainment held at the Grand Theatre in Highlandtown, through the courtesy of the owners and the hard work of Carville Councilman, the manager, on Sunday night, September 29. Held under the auspices of the Fourth Liberty Loan Committee of the Twelfth District, Justice T. Bayard Williams, of Canton, presided. Many fine patriotic speeches were made, and after a program of music, moving pictures of a patriotic theme, which were obtained through L. A. DeHoff, manager of the New Theatre, were shown for the occasion. About 2,000 attended.

Several thousand dollars were subscribed at a meeting held at the Broadway Theatre, 509 South Broadway, on the same night, through the courtesy of J. Louis Rome, the manager, in the interests of the Fourth Liberty Loan. This affair was conducted by Miss Margaret Antonie, chairman of the Second Ward Women's Council of Defense.

Sun's Liberty Loan Show.

The Baltimore Sun staged a Liberty Loan show in Sun Square on Saturday night, September 28, and more than $20,000 was collected, being subscription to the Fourth Liberty Loan. The steps of the Savings Bank of Baltimore were used as the grand stand, and a motor truck used as the stage. A moving picture screen was placed on the side of the bank, and pictures showing the Yanks at work and play and scenes from the front were shown. There were several enthusiastic patriotic speeches, vaudeville acts of merit and music by the band from St. Mary's Industrial School.

EXHIBITORS HOLD A "SHIRT WEEK"

Two Indianapolis Theatres Aid War Relief Association in Securing Cloth to Dress Europe's Orphans

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

LAST week was "shirt week" at the Regent and Colonial theatres in Indianapolis. From 10 a. m. to 2 p. m. every day during the week, except Sunday, a clean discarded shirt, or two or three, were accepted as an admission "ticket." A big clothes hamper stationed at the entrance was used as a receptacle for the "tickets," a large number of which were received. The affair was arranged by E. H. Bingham and H. E. Cohen, managers of the Regent and Colonial, as a means of co-operating with the Stage Women's War Relief Association in the East, which is trying to obtain materials for making dresses for the orphan children of Europe. They are making a drive for discarded men's shirts, out of which the prettiest kind of "kiddies" dresses can be manufactured.

Rogers Books "America's Answer."

R. E. Rogers, manager of Crump's Theatre at Columbus, Ind., has booked the second Government war film, "America's Answer," for an exhibition in Columbus on October 24 and 25.

Jefferson Will Have 400 More Seats.

Improvements to the Jefferson Theatre at Fort Wayne, Ind., which will increase the seating capacity by at least 400, were begun last week. The change in the seating arrangements was brought about, according to the owners, W. C. Quimby and A. L. Randall, because of the theatre's constantly increasing patronage. November 1 has been set as the date for the completion of the work.

Weil to Conduct Grauman Theatre Orchestra.

Max Weil, who has conducted the orchestra at the Circle Theatre, Indianapolis, from the time the theatre was opened two years ago, has accepted a position as conductor of an orchestra of forty musicians in the new Grauman Theatre, Los Angeles, and expects to leave in a few days for that city.

Mr. Weil, in the time that he has led the orchestra at the Circle, has built up an extensive clientele among musicians and music lovers of the city, and has made innumerable friends through the channel of his music. He has conducted orchestras in various large cities, including St. Paul and Minneapolis, and until he gave his time exclusively to conducting was a concert violinist. He has one son, Jerold, a student at Indiana University, and a daughter, Hortense, who is in school in Indianapolis.

His successor at the Circle has not been named.

Indiana Brevities.

A. G. Blacker, manager of the Manhattan Theatre in West Washington street, Indianapolis, has purchased the state rights on the "Are You Fit to Marry?" picture, which was exhibited to capacity crowds at English's Theatre a few weeks ago.

S. Barrett McCormick, managing director of the Circle Theatre, Indianapolis, is wearing the insignia of a "major" in the Fourth Liberty Loan drive in Indianapolis. The honor was conferred on the Circle's director as a result of his work in connection with the distribution of theatre advertising during the campaign.

The motion picture theatre operated by the Indiana Union, a student organization at Indiana University, Bloomington, Ind., was opened Tuesday, October 8, with D. W. Griffith's big production, "Hearts of the World." The picture was shown for three days.

G. C. Parish, formerly booker for the V. N. Hoddup, Inc., of Indianapolis, has joined the Universal Film Company's force of salesmen in the Indiana territory.

M. H. Sinnott, formerly asistant manager of the Circle Theatre, Indianapolis, is now attached to the War Camp Community Service in Indiana. His successor has not yet been named.

William D. Helmick, manager of the Sipe Theatre at Kokomo, Ind., for several years, is now engaged in the contracting business.

GORDON-MAYER FILM EXCHANGE MOVES

Boston's New Distributing Company Is Now Located in Larger Quarters at 35 Piedmont Street

By Robert N. Howe, 80 Summer Street, Boston, Mass.

THE Gordon-Mayer Film Corporation of Boston has opened a new office at 35 Piedmont street. In the office space they formerly occupied it was impossible for them to handle the business that has been built up in New England under the management of Louis B. Mayer.

The old office at 20 Winchester street is now the headquarters of the publicity department, which is under the management of William Furber, formerly manager of publicity for the American Feature Film Corporation. Miss Idella Emery, who for the past few years has been editing the Motion Picture Query column in the Boston Post, has been appointed to assist Mr. Furber in the publicity work. The Gordon-Mayer Company started business eight weeks ago.

Louis B. Mayer

In addition to the two Boston offices, a branch exchange has been opened on Meadow street, New Haven, under the management of Miss Bertha Schwartz, formerly of the Famous Players-Lasky Corporation.

The sales force of the Gordon-Mayer exchange is also being increased, three new men having been taken on in the past three weeks. They are John E. Dunn, who was previously connected with the Famous Players-Lasky Corporation; Martin Kelleher and Harry Goldman, who were formerly connected with the American Feature Film Corporation. Kelleher has been assigned to Connecticut and Goldman is cevering Western Massachusetts. George K. Robinson, who was formerly efficiency man for the Famous Players-Lasky, is now with Gordon-Mayer in the same capacity.

Aside from their own special features, Gordon-Mayer are handling state right productions, their first being "Crashing Through to Berlin." The state rights department will be under the supervision of Samuel Grant, who handled Gerard's production, "My Four Years in Germany." He will have a separate office on Pleasant street.

Sayer Managing Haverhill's Academy.

James A. Sayer, manager of the Colonial Theatre, Haverhill, Mass., for eight years, has just taken charge of the Academy of Music here. The policy of the theatre is stock during the week and motion pictures and vaudeville on Sunday. Frank Douray, former manager of the Franklin Park Theatre in Boston, has taken temporary charge of the Colonial.

Kimmerle to Succeed Roth.

Frank F. Kimmerle, former booker in the Boston Mutual exchange, has been appointed to succeed former Manager Roth as manager of the Boston office of the Mutual. He was booker for five years.

Four Pathe Salesmen Receive Bonus.

Four out of six salesmen of the Boston Pathe office received a large bonus for the period of business ending August 31, according to the statement of Manager Hand. The business in the exchange for the month of August was 76 per cent. over that of February. Manager Stanley Hand, Ben Shaperio and E. E. Weekly, both bookers, also received a large bonus.

Cleveland News Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, Ohio.

Theatre Men Hold Annual "Play Night."

THE Toledo Amusement Managers' Association, composed of exhibitors and "legitimate" theatre managers of Toledo, held their first annual "play night" at the Boody House, October 3.

It was a huge success not only from the standpoint of quality and quantity, but from the point of attendance. There was an address by the president, Joe Perlstein, and several fine vaudeville acts, after which supper was served. At 11:15 a flashlight of the assemblage was made.

There are twenty-nine theatres represented in the association, and there were as many film exchange men on hand. The Toledo association is making fine progress.

Erdmann Named Manager of Paramount.

George Erdmann, formerly manager of the Universal and Foursquare exchanges, Cleveland, has been appointed manager of the Paramount-Artcraft Exchange, succeeding E. T. Gerrish, who resigned recently. Mr. Penn has been named assistant manager.

United Pictures Opens Cleveland Office.

The United Picture Theatres of America, Inc., has opened up headquarters in Cleveland to handle Northern Ohio territory. This office is in charge of Harry J. Bayley, a former Cleveland man, who has been manager of the Goldwyn Exchange in Chicago for some time past.

The office is located on the fourth floor of the Standard Theatre Building in connection with the General Film Company Exchange.

Manager E. T. Gerrish, of the Paramount-Artcraft Exchange in Cleveland, has resigned. His successor has not yet been appointed. Mr. Gerrish has not yet announced his future plans.

Commend Work of Operators.

The Fourth Liberty Loan Committee has commended the work of the Cleveland moving picture operators who have handled the campaign shows. From 10 to 20 shows were given each night. These were under the personal direction of Harry Holmden and Frank Masek, of the operators' union.

"The shows went over like clock-work, and the boys certainly deserve credit," said W. E. Lusk, in charge of the moving picture publicity.

Miller Reopens His Strand.

Carl Miller has reopened his Strand Theatre, Fremont, after having closed it for several weeks. Many improvements were made, including the installation of 200 more seats, a stage, new lighting, a Gardner Gold Fibre screen and others. The house was opened with a patriotic mass meeting at which Rev. G. H. Reiken made an address.

Success Film Doing Big Business.

Charlie Schwerin and Lou Gieger, two of the best known film men in the middle states, are doing wonderful business with their features throughout Ohio. Their new company, the Success Film Productions, Sloan Building, is handling the U. S. Exhibitors' Booking Service and the other Frank Hall productions, including "Her Mistake," with Evelyn Nesbit; "The Devil's Playground," with an all-star cast, and "The Crucible of Life," with Grace D'Armond.

Marcus in Ammunition Train Service.

Claude Marcus, son of the manager of the U. S. Theatre, Cleveland, has been accepted by the War Department as a private in the ammunition train service. He left for Florida.

Loan Films in 4,000 Theatres.

The Central Liberty Loan Committee for Ohio, Kentucky and Western Pennsylvania estimates that the Government Liberty Loan films will be shown in 4,000 theatres, and that more than 4,000,000 people will see them.

A practical schedule was worked out in Cleveland with the aid of a master booking sheet so that every theatre in Northern Ohio would have a film each day.

"America's Answer" in Gray's Armory.

"America's Answer" will play a week in Gray's Armory in Cleveland beginning October 6. The picture, presented by the Government, is handled by the World Exchange. It was given two screenings the week of September 29, at which many exhibitors attended.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

Temple Theatre Pulls Effective Stunt.

THE Temple Theatre pulled off a very effective stunt in connection with the Liberty Loan. The service flag with seven stars is hung in plain view of the audience. A spot was thrown on the flag, and a Four-Minute Man appealed to the audience "not to let their slacker dollars turn those stars to gold." The crowds responded in good style.

Piccadilly's Service Flag Has Gold Star.

The Piccadilly Theatre has just placed a gold star on its service flag for Sergeant Frank F. King, who succumbed to Spanish influenza at Camp Dix on Sunday, October 5. Sergeant King was leader of the orchestra at the Piccadilly, but he preferred to get into the big game. His parents were with him when the end came. The last words he uttered were a request that an American flag be brought to the bedside. This was done, and then, unable to speak further, he saluted—saluted the colors and died.

Howard Representing United Pictures.

Homer Howard, well-known in this section of the state, is now with us again representing the United Picture Theatres of America in Western New York.

Sarr Will Continue to Do Big Advertising.

Fred J. Sarr, of Fay's, is one of the most progressive showmen in town. He has only been here a little while, but he has made a big noise. The other day a local newspaper asked Mr. Sarr to be a little more conservative in his advertising, but he said that he could not see it. He says that if he books the best show in town he is not afraid to let the public know about it. Rochester needs a few men of this type to get into the big-city stride.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Bertleson to Manage California Theatre.

BART BERTLESON, assistant manager for James Q. Clemmer since the opening of the Clemmer Theatre, Seattle, seven years ago, has accepted the position of manager of the California Theatre in Los Angeles, and left last week to take up his new duties. His former office at the Clemmer has been taken by James L. Tally, who left the position of manager of the Seattle Vitagraph office to become Mr. Clemmer's assistant.

Mr. Bertleson was known throughout the Northwest as a good showman. Mr. Clemmer says that if it had not been so that he could obtain the services of such an experienced and efficient man as Mr. Tally to take his place he would feel like one of a team of horses that had lost his pulling partner. Mr. Tally helped his uncle, J. L. Tally, to manage Tally's Theatre in Los Angeles for several years, then he entered the distributing end of the business, and has been manager of officers in various coast cities, as well as Denver. Most of this time he was with the Vitagraph Company.

His place as manager of the Seattle office was taken by L. M. Cobbs, formerly assistant manager.

Film Row Has $86,000 Bond Subscriptions.

Film row went "over the top" this week with subscriptions amounting to $86,000 for the Fourth Liberty Loan. A. W. Eden, Fox manager, was chairman of the committee that did the work of soliciting. $11,000 of the $86,000 was subscribed by W. A. Mead, manager of the Universal office.

United Pictures Opens Seattle Office.

Lee A. Ochs and William Alexander arrived in Seattle this week to organize a branch office of the United Picture Theatres of America, Inc. They obtained the services of R. Clinton Montgomery as manager, and he will handle their releases from the office of the General Film Company at 2023 Third avenue. Mr. Montgomery has had experience with several film companies as a salesman in the Northwest territory.

Pathe Manager Returns from New York.

L. O. Lukan, Pathe manager, returned from New York this week to find his wife seriously ill with pneumonia. She has past the danger point now, however, and Mr. Lukan is once more able to apply himself to business.

Code Says Business in Alaska Is Good.

W. H. Code, managing owner of the Code Theatre, Nome, Alaska, arrived in Seattle today, October 5, to spend the winter in the city. Mr. Code reports that in spite of the depopulation of Alaska by the war his business was better this summer than it has ever been. He accounts for this apparent paradox by explaining that the men who were generally out in the country working at various industries, such as mining, were loafing in town this summer. He says that he has forestalled any serious results from the new war tax of 20 per cent. by raising his admission price from 25 cents to 50 cents. He simply went out on the stage one night and told his patrons about the tax, and asked them whether they wanted a poor show at 25 cents or the best at 50 cents. They answered back, "Give us a good show. Don't worry about the price. We won't."

Out of Town Exhibitors in Seattle.

Among the visiting exhibitors on film row this week were O. Phelps, Liberty Theatre, Hillsboro, Ore.; J. W. Alexander, Majestic Theatre, Spokane; E. S. Smith, Acme, Lake Stephens; A. H. McDonald, Rex, Eugene, Ore.; F. L. Stannard, Wenatchee and Gem, Wenatchee; Mr. and Mrs. H. R. Glenn, Glenn Theatre, Issaquah, and D. M. Leonard, Rex, Puyallup.

MAKES FILMS OF HOME FOR BOYS ABROAD

National Defense Committee Takes Pictures of Minneapolis to Show Its Fighters in the Trenches

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

MINNEAPOLIS men in the trenches will have their longings for a sight of the "old home town" satisfied this coming winter. Motion pictures of the city, its people, and their activities, will be sent to the front and shown on the screen for the benefit of the Minneapolis fighters.

The first section of the film was taken by the Lochren Film Corporation when Theodore Roosevelt came to the city to speak in the interest of the Liberty Loan campaign on October 7. Pictures of the different churches of the city, showing mothers and fathers and other loved ones of the soldiers will be a feature of the film sent to France.

Other pictures will show scenes of the life of soldiers and sailors in training here. They will also show Red Cross, Y. M. C. A. and Army and Navy Club activities.

A special committee of the Minneapolis Women's Committee, Council of National Defense, is in charge of this project. The film will be completed before the end of October and will be taken to France by a Y. M. C. A. representative.

War News Increases Interest.

"Hearts of the World," now in its sixth week of its Minneapolis engagement at the Shubert, opened Sunday, October 6, at the Metropolitan Theatre in St. Paul for an indefinite run. Despite the fact that the Griffith pictured story of the war has been seen more than seventy times in Minneapolis, there is no decrease of interest, nor in the size of audiences at the Shubert, which is holding the attraction over for at least three additional weeks. News from the front appears to have increased the interest in the picture.

Big War Film Showing.

"America's Answer," the second official Government film, opened Sunday, October 6, for a week's showing at the St. Paul Auditorium, the largest theatre in the Northwest, with a seating capacity of 7,000. The initial showing, which was simultaneous with the launching of the German peace offensive, drew an enormous audience.

R. K. Evans Resigns.

R. K. Evans has resigned as manager of the Minneapolis Fox office. He has been replaced by D. Leo Dennison, former special representative of Paramount, with the Detroit, Pittsburgh, Cleveland and Cincinnati branches under his supervision. Mr. Dennison was also formerly manager of General Film and George Kleine offices at Pittsburgh. He will be assisted at the Minneapolis Fox office by Max Weisfeldt, formerly connected with the Mutual organization in Minneapolis and more recently with the Mutual home office in Chicago.

Calvert in France.

Vice-President Hammons, of the Educational Film Corporation, and a party of friends recently visited one of the army camps near New York, and wished Godspeed and an early return to Sergeant L. V. Calvert, of the Signal Corps, former manager of the Minneapolis New Garrick Theatre. Sergeant Calvert left Minneapolis and civilian life on January 15. He is now "Somewhere in France."

"Crashing Through" Gets Ovation.

"Crashing Through to Berlin," the big Universal feature, has received a great reception at the Rex Theatre in Duluth. Manager Azine, of the Rex, employed some clever advertising ideas to bring the merits of the production before the public, and, despite the fact that numerous war pictures have been seen in this city recently, none has been more enthusiastically received by Duluthians than "Crashing Through," according to newspaper critics. Manager Azine used many one-line "readers" in his newspaper advertisement and also several one-column, four-inch small type ads in issues of the Duluth daily newspapers.

Italian Consuls to Boost.

Letters have been sent to every Italian consul in the United States and Canada by the Italo-North American Commercial Union, requesting them to co-operate to their fullest ability with the First National and exhibitors in the showings of "Italy's Flaming Front" and other Italian war pictures, according to advices received by Manager E. R. Pearson, of the Minneapolis First National Exhibitors' Circuit, from the home office.

Hansing Has a Good Business Getter.

C. E. Hansing, proprietor of the Nokomis Theatre, a suburban Minneapolis house, is putting on a stunt which he claims is the biggest business-getter he has ever attempted at his theatre. To each child in the neighborhood applying at the box office he gives a card for them to fill in the date of their birth. The cards must be signed by the parents, and upon the child's birthday he or she, as the case may be, is given a pass to the Nokomis Theatre good for "Self and One." It is a simple and inexpensive proposition, and might easily be put over by other exhibitors with success, according to Mr. Hansing.

Made a Success by Advertising.

J. L. Hasbrouck, owner of two moving picture theatres, one at Graceville and the other at Ortonville, Minn., both of which long considered "problems," told the story last week of how he "put them over the top" as successful houses. Other exhibitors had tried to solve the "problems," but did not succeed. Mr. Hasbrouck took hold of them a few months ago, and they have since been getting results. "It was all done by advertising," he said. "I always give my patrons the best that can be obtained. I use only the best programs, and always advertise them quite heavily. In addition, I give them on an average of one 'special' a week. You can't find a telephone post, barn, fence or any other vacant space around our towns suitable for a poster that hasn't got some kind of advertisement tacked on to it telling the people about what's coming. That's what draws them." Mr. Hasbrouck's slogan is, "Give the people the best there is and they will pay for it." And he has more than made good on it.

News Notes.

M. E. Montgomery, of the Minneapolis World Exchange, left last week for camp, taking with him a wrist watch presented by employes of the office.

Al Picker, managing director of the R. & R. theatres of Ironton, Mich., and Hurley, Wis., was in Minneapolis for a few days arranging late fall bookings for his string of houses, which includes the Rex and Rialto of Ironwood and the Garrick of Hurley.

S. T. Wamsley, the third member of the Minneapolis Vitagraph office to enter the service of Uncle Sam, was presented with a wrist watch by Vitagraph employes before leaving.

H. W. Bruen has sold his Iris Theatre at Miles City, Mont., to E. R. Disney, recent proprietor of the Princess Theatre at Kalispel, Mont. Mr. Bruen will engage in a war industry on the Pacific Coast.

W. H. Strauss has returned to the Minneapolis Westcott Film Corporation after spending three months on the road for the Elliott Film Corporation.

$5,400 IN ADMISSIONS TO BOND BUYERS

Texas Exhibitor Gives Away 900 Six-Dollar Books of Tickets to His Theatre to Spur Loan Purchasing

By Phil Fox, Times-Herald, Dallas, Texas.

ANDREW ZUCCARO, owner of the Queen Theatre at Fort Worth, Texas, is giving away $5,400 worth of admission tickets to his theatre to purchasers of the Fourth Liberty Loan.

Mr. Zuccaro has provided quarters for a committee of women selling Liberty Bonds in the foyer of his theatre. To every person purchasing a bond from them he gives a $6 book of tickets. He is distributing 900 books in this manner.

"This picture show business is a side issue. My real business is to help win the war. If we don't dispose of the Hun there will be no picture show business a few years from now," Zuccaro says.

Fix Price for Soldiers at Twenty Cents.

San Antonio exhibitors have recently differed with the military authorities in regard to the prices of admission to moton picture theatres as charge to soldiers.

San Antonio theatre owners have been charging thirty cents admission at high class houses. Late in September a major of infantry serving as officer of the day protested the matter, and declared that soldiers should be admitted to motion picture theatres for ten cents.

After some discussion the price for soldiers was fixed at twenty cents. The question as to whether soldiers should pay war tax has also been discussed recently in many cantonment cities in the Southwest. In the majority of places the soldiers pay the tax.

Paramount Has a Traveling Saleswoman.

Mrs. Edith Glenn Catlin is the first film saleswoman to travel in the Southwestern territory. Mrs. Catlin early in October was attached to the Paramount staff, and will travel through Texas and Oklahoma. The lady was formerly a successful stock and insurance saleswoman, and so impressed Manager Harry Owens that he broke all precedents for Dallas and employed her with his organization.

Before going on the road Mrs. Catlin studied the film business from the poster room to the bookkeeping department. Her early efforts have been most successful.

LeRoy Bickel's Mother Dies.

Manager LeRoy Bickel, of the Metro Dallas branch, has the sympathy of everybody on Dallas film row in the death of his mother, which occurred at McComb City, Miss., early in October. Mr. Bickel was summoned to her bedside, but did not reach the Mississippi city until after his mother's death. Mrs. Bickel was past seventy years of age, and had been ill for some time.

Polemanakos Opens Another Theatre.

Theodore Polemanakos opened his new theatre, the Greenville Opera House, Greenville, Texas, on October 4, and reports his initial audience an excellent one from every standpoint.

Newsboys See "Pershing's Crusaders."

Every newsboy in the city of Fort Worth saw "Pershing's Crusaders" at the Hippodrome Theatre early in October free of charge. The treat for the youngsters was arranged through the Hippodrome management and the Fort Worth Record.

Private Peat Will Speak in Dallas.

Private Peat's big war film and Private Harold Peat in person will be in Dallas November 20. The film will be shown at Hulsey's Hippodrome Theatre. The soldier will lecture here under the auspices of the Kiwanis Club, and during his visit here will appear at the theatre showing the war picture and make a brief talk. The arrangement was made by Manager Harry Owens, of Paramount.

Now Texas Has a Woman Operator.

"They're just the dearest things," she said, and the man to whom she was talking didn't exactly understand whether she meant the Power's 6-B machines she had charge of or the plumb good looking "unionalls" she was wearing.

The girl who made the remark was Miss Pauline Groome, operator in the Lyric Theatre at Burkburnett, Texas, and whatever she referred to the remark must have applied, because the machines and the unionalls both looked mighty spick and span.

Miss Groome, so far as is known, is the only real girl operator in Texas, and J. W. Ross, of the Lyric Theatre, declares she's just as good as any man he ever had in his booth.

United Theatres Has Dallas Branch.

The United Picture Theatres of America have established offices in Dallas, and are already canvassing the Southwestern territory.

Their quarters are in the offices of the General Film Company, 1926 Main street. The United sales force is headed by E. C. Leeves as manager. W. F. Yoder, William Byrd and Joe Gilligan.

Exhibitors Visiting Dallas.

Because motion picture exhibitors were generally busy in their home cities furthering the Fourth Liberty Loan visitors were not as numerous as usual along Dallas film row early in October. Among the exhibitors in town on business were the following: M. L. Levine, Gem Theatre, Corsicana; L. S. Larrabee, Alamo, Canton; Joe Martin, of Martin's Theatre, Mount Pleasant; B. Campbell, Arcade, Denison; T. J. Preston, Majestic, Teague; W. F. Sonneman, Rex, Waco; L. W. Phipps, of Phipps and Layton, Childress; T. J. Tittle, Liberty, Grandview.

Dallas Brevities.

Headquarters for the Liberty theatres in the Southwestern district have been established at Dallas, with J. K. Johnson in charge. Mr. Johnson succeeds Harry Schoenstadt, who handled Liberty bookings until early in October. The Liberty offices have been established with the Paramount organization on Commerce street, Manager Harry Owens having provided office space.

James Hill, Pathe manager, is back from New York, where he attended a convention of Pathe officials.

J. B. Dugger, Dallas Vitagraph manager, has purchased a new home in Highland Park, one of the choice residence districts of Dallas.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Blank Purchases Two Arrow Pictures.

A. H. Blank announces the purchase of the rights for "Today" and "The Mad Lover" from the Arrow Film Corporation for Iowa and Nebraska. Mr. Blank is planning an effective publicity campaign on these pictures, prints of which are expected daily.

Burgess Goes to Paramount, Minneapolis.

H. B. Burgess, who has been acting as salesman out of the local Paramount office, has accepted a similar berth with the Minneapolis office of the same organization, and has left for his new territory. Manager R. G. LiBeau, of the Paramount office, is spending two or three days out on the road each week and is offsetting the loss of Burgess, who has been in Iowa a long time.

Ten-Piece Orchestra at the Rialto.

The Rialto Theatre has a new ten-piece orchestra, under the direction of Sirignano, the Chicago band leader, who was a feature at Riverview Park this summer.

Boone Now Has Sunday Shows.

Brown and Anderson, proprietors of the Princess Theatre at Boone, Iowa, took the bull by the horns recently and opened their theatre for the first time on Sunday in the history of Boone amusements. Despite protests from the church element the mayor did not interfere. The picture was "Pershing's Crusaders," and a lockout was the rule all day long. Boone is a city of 15,000, and the people have demanded Sunday amusements for some months past. It is expected that the other theatres, of which there are three, will follow suit.

Temple Grand Now Shows Pictures Only.

Owing to lack of suitable road attractions, Manager Louis Rosenfield, of the Temple Grand, Creston, is playing a policy of straight pictures this season. In former years he has run two or three big shows a month, with pictures as a permanent policy.

Bills Universal Film Like a Circus.

The Palace Theatre management, aided by Manager M. J. Frisch, of the Universal office, put "Crashing Through to Berlin" over for a week like a circus. Several thousand half sheets bearing the words, "Buy Liberty Bonds—Send Our Boys Crashing Through to Berlin," were conspicuously posted—there not being a window in the business district that did not carry the posters. These were placed at the time the Fourth Liberty Loan campaign was launched. Universal carried a 5,000-line advertising campaign in the Register and Tribune, and the Palace management also used big ad space in the other papers. A reproduction of the Broadway Theatre lobby that was used in New York during the run of the picture there was made for the Palace.

Film Men Boosting Loan.

Local and state picture houses have been boosting the Fourth Liberty Loan effectively. In addition to Four-Minute Men several male quartettes have made the picture houses nightly, and, coupled with special slides and an appeal to buy bonds in all theatre advertising matter, a great deal of good has been accomplished for the cause. A. H. Blank, motion picture publicity chairman for Iowa, has left no stone unturned, and the results have been even greater than in any previous campaign.

Releases "The Whip" for Smaller Towns.

Manager Oarland, of the Yale Photoplay Corporation, has just released "The Whip" for use in the smaller towns, and has three prints on this subject well booked up. He also is lining up a nice lot of bookings on "The Public Defender."

New East Side Theatre Opens.

The Star, a new picture theatre of 200 seating capacity, has been opened on the east side, and is doing considerable business. In order to combat this new theatre the Ellman Brothers, who operate the A-Muse-U and the Grand, both on the east side, have opened up the old Elite, formerly an opera house, and which has had a varied career as a picture house. This makes opposition quite strenuous in that particular district.

Work Progressing on Big Picture House.

Work is progressing on the big new picture house at Sixth and Grand avenues. No publicity has been given the venture as yet, and, as all the first-class service is tied up in Des Moines for first and second run, there is considerable conjecture as to what the policy of the house will be. It will not open for some months yet.

Horn Goes Into the Auto Business.

Lee Horn, well known to Iowa exhibitors as former manager of the Supreme Feature Film Company and of the Select office in Minneapolis, is now manager of the Times Square Auto Accessories Company here. Mr. Horn says he is making a big success in his new undertaking.

Maritime Provinces News

By Alice Fairweather, The Standard, St. John, N. B.

C. F. STOWE, who has been for some time manager of F. G. Spencer's Theatre, the Gem at Fredericton, is to come to St. John to take charge of the two theatres, the Unique and Lyric. A. D. Callan, of St. John, will go to Fredericton, and Mr. Gaudett will take A. Fielding's place at Truro.

R. G. March, of the Specialty Film Import, has returned from a trip to Newfoundland, where he went for the purpose of circulating the Government Weekly. This was placed in all houses. Mr. March states that the general situation in Newfoundland is good, all five theatres in St. John playing to good business.

In St. John, N. B., at the Queen's Square Theatre, the "Yellow Ticket," a Pathe picture, was very much liked, and Manager Armstrong is going to repeat it this coming week. "Hands Up," the Pathe serial, is booked at this theatre.

J. Lieberman, of the Fox Film Corporation, has returned from Toronto, where he met the heads of the Fox Corporation. He says that the conference was most satisfactory. The Orpheus, at Halifax, is using Fox Standards and the fifty-two specials, while the Casino is featuring the Fox Mutt and Jeff comedies.

At the Famous Players news is heard that M. Bernstein is going to Halifax to take charge of the Empire Theatre there. He leaves for Toronto this week and then settles in Halifax. An orchestra will be arranged for in Toronto, but the picture policy is not yet decided upon.

G. J. B. Metzler, formerly manager of the Orpheus, goes to Toronto to live and is leaving the theatrical business entirely.

New Organ for the Photodrome.

A new organ, costing $6,500, is being installed in the Photodrome Theatre, City Hall square, Toronto, which is now under the management of Dave Siegal, formerly a well-known operator. Women ushers are also being introduced at this theatre, which is operated daily from 9 a. m. to 11 p. m., at 10-cent and 15-cent prices. Mr. Coulson, formerly manager of the Photodrome, is now in charge of the Coliseum Theatre, where a number of changes have been made. The Coliseum also now has women ushers. The Coliseum Theatre is being redecorated both inside and out.

New Rental Prices Bring Heavy Bookings.

There has been quite a rush on the part of Toronto exhibitors to secure bookings of "Birth of a Nation" and "Intolerance," the Griffith pictures, on the new rental basis from the Monarch Film Company, Limited, which is releasing the features in Canada. The pictures have been booked by the Strand, Rialto, Cum-Bac and other local houses for early showing at 25-cent prices. Manager Bailie, of the Cum-Bac, is arranging to reserve all seats in his theatre for the three-day runs of both productions in his house, which is located in the Dovercourt section.

Pomeroy Has Novel Lobby Display.

Manager Pomeroy, of the Holman Theatre, Montreal, carried out a suggestion for a unique lobby display in connection with the Universal feature, "That Devil, Bateese," starring Monroe Salisbury. Pomeroy made his house into a Hudson Bay trading post for the time being, using scenic effects and many properties, including moccasins, toboggans, tan bark, tree trunks, snowshoes and other accessories. Pomeroy made a big drive with this picture for several reasons, including the fact that the location of the story is Montreal and the back-woods of Quebec. Even the doorman of the theatre was garbed as a French-Canadian trapper for the stunt, while many skins were used as mural decorations for the occasion.

ALLENS ENLARGE THEIR THEATRE CHAIN

With the New Additions the Canadian Exhibitors Now Own or Lease Twenty-five Houses in the Dominion

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

MESSRS. Jule and J. J. Allen, of Toronto, controlling a large number of moving picture theatres and several film franchises in the Dominion of Canada, have made several additions to their chain of houses during the past few weeks.

The Allens have acquired the Francais Theatre, Montreal, temporarily, for the presentation of "Hearts of the World," under the direct management of Thomas Connolly, formerly manager of the Gayety Burlesque Theatre, Montreal. "Hearts of the World" is to be presented during a period of four weeks in the Francais, which was formerly a vaudeville and photoplay theatre which catered to the French section of the city. The showing of "Hearts of the World" at the Francais is practically the second run of the Griffith special in Montreal, the first run having been at the new Allen Theatre in Westmount, starting September 16.

The Allens have acquired control of the Auditorium Theatre in the City of Quebec. The news comes from Windsor, Ontario, that the Allens have taken an option on the large local theatre owned by Alderman Simon Meretsky, of Windsor, the amount involved being $75,000.

It has also been definitely stated that the new large theatre on Danforth avenue, Toronto, is to be erected for the Allens. Considerable objection had been raised to the erection of this theatre by preachers and others of the community and the license was held up by the Provincial authorities pending an investigation. Still another new Allen theatre is nearing completion in Toronto, this house being located on Bloor street, near Bathurst street.

The new Allen theatre at Edmonton, Alberta, is scheduled to open on November 4, and the new Allen theatre in Regina, Sask., will be finished before November 23. "Hearts of the World" will probably be the opening attraction at both of these theatres. The Allens now own or lease well over twenty-five moving picture theatres from Quebec to Moose Jaw.

Ontario Increases War Tax on Tickets.

The amusement war tax on theatre and concert tickets has been revised by T. W. McGarry, Provincial Treasurer of Ontario, so that patrons of amusement houses buying tickets valued at more than 45 cents after November 1 will be required to pay a much higher tax. Tickets valued at from 5 cents to 45 cents are not affected by the new arrangement at all, which means that moving picture theatres in Ontario escape the increase almost entirely. Patrons buying the 50-cent box seats in several large picture theatres will now pay a 5-cent tax in place of 2 cents, and patrons buying 50-cent to $1.50 tickets will have to pay a tax varying from 5 cents to 15 cents. Roughly, the new scale provides a tax of approximately 10 per cent. on all admission tickets over 45 cents.

Another new rule, and one that will inconvenience reviewers and pass holders, is that an exhibitor will be prohibited from selling quantities of war tax tickets at one time to any patron. Tax tickets may only be sold at the theatre box office for current use. This change has been made to enable the Government to keep a close record of theatre patronage and the sale of war tax tickets.

Books Jewel Flm for Indefinite Period.

J. P. Doughlin, owner of the Princess Theatre, Sault Ste Marie, Ontario, made an unusual booking when he secured the new Jewel production, "For Husbands Only," for an indefinite period early in October. R. Leo Crume, former owner of the theatre, and now service and publicity manager of the Canadian Universal, went to Sault Ste Marie from Toronto for the exploitation of the feature.

Mr. Willis, formerly manager of the Rialto Theatre, Toronto, and the Rex Theatre, Winnipeg, is now an exhibitor of Sault Ste Marie.

Will Hold Special Matinees for Children.

Manager Sexton of the Family Theatre, Kew Beach, Toronto, held a grand opening of a series of special children's matinees for the winter season on Saturday, October 5, by the presentation of several attractions booked especially for the one performance. One of these was the first episode of "The Railroad Raiders," and another was the first of a series of Judge Brown stories. Mr. Sexton announced that these pictures would be shown every Saturday afternoon for the children.

Toronto Sees New English War Picture.

A private showing of "The Better 'Ole," the new English war picture based on the famous cartoon of Captain Bruce Bairnsfather, was held at the Allen Theatre, Toronto, on October 3, and the feature received considerable comment of a favorable nature. It is a rough and ready sort of picture in which the comedy side of the trench life of the English Tommy is depicted. It is typically English in get-up and portrayals. The picture made a hit with the convalescent soldiers in Whitby Military Hospital when it was shown there a few days previous to the Toronto showing and it was also screened at the Parliament Buildings, Toronto, at the request of T. W. McGarry, the Provincial Treasurer. The picture is not without its thrills, as there is a spy story running through the piece.

Censors Condemn Fox Picture.

Fox's "The Soul of Buddha," starring Theda Bara, has been having a rough passage at the hands of moving picture censors in Canada. The feature was passed by the Ontario Board of Censors and was presented at Loew's Theatre, Toronto, during the week of September 30. The Manitoba Board of Censors condemned the picture, however, after it had been booked by the Bijou Theatre, Winnipeg, for showing during the same week. The Bijou management advertised the picture extensively right up to the opening date and then had to switch to two other features. "The Soul of Buddha" was also condemned by the Quebec Board of Censors.

Rialto Resembled a Fire Station.

The Rialto Theatre, Toronto, was almost converted into a fire station during the week of October 7, for the first Canadian run of the Drury Lane melodrama, "The Still Alarm." Manager W. J. Stewart interviewed officials of the Toronto Fire Department with the result that he was able to obtain several wagon loads of department equipment which he used for both interior and exterior display. He also used many twenty-four sheet stands throughout the city for the presentation and distributed 20,000 handbills of the circus type. These were printed on fiery red paper. Cutouts of the big posters were also used for the lobby display. Mechanical effects were used for the presentation of the feature during the week and the general price of admission was 25 cents instead of the usual 15 cents. "The Still Alarm" is released in Canada by the Exhibitors' Distributing Corporation, Limited, the new Canadian exchange.

KANSAS EXHIBITORS DOING BIG BUSINESS

C. W. Harden Back from Trip Through Sunflower State Reports Theatres Are Playing to Capacity

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

C. W. HARDEN, manager of the Equitable Film Corporation, who has just returned from a two weeks' trip through the heart of Kansas, brings a highly optimistic report of business in the Sunflower state. Mr. Harden visited Lawrence, Topeka, Emporia, Newton, Hutchinson, Wichita, Wellington, Arkansas City, El Dorado, Augusta and a number of other smaller cities. Commenting on business conditions, Mr. Harden said, "In every town that I visited, I was surprised at the volume of business the picture houses are doing. Despite war times, trade conditions in Kansas are better in a general way than ever before. Everybody seems to have plenty of money and is spending it. The exhibitors are charging higher prices and are playing to larger crowds every day as the winter season advances. War pictures and comedies seem to have the popular favor. "Mothers of Liberty" is booked in practically every large town in the state and our Billy West comedies, Shorty Hamilton series and Jester comedies found a ready market. Considering the prevailing conditions business is nothing short of remarkable.

"Private Peat" Opens at the Liberty.

The Paramount-Artcraft special, "Private Peat," opens at the Liberty Theatre for a week's run beginning Oct. 13. P. B. Dana, publicity man, has arranged with book stores to give a good display of Private Peat's book, as an additional advertisement for the film.

Garden Theatre Reopened October 6.

The "Deemster," by Hall Caine, opened at the Liberty Theatre for a week's run Oct. 6. As a forrunner to the film, Mr. Caine appeared in person at the Orpheum the latter part of September.

The Garden reopened Oct. 6 with a week's run of "Tarzan of the Apes," and the additional feature of the Kilties Band The entire theatre has been remodeled and redecorated, and under the new policy is planning to show the best in pictures and a high class musical attraction.

This combination of features is rather of a novelty as no vaudeville is to be booked. The prices range from fifteen cents to fifty cents, and continuous performances will run from 1:30 P. M. to 11 o'clock.

No Charge for Censoring Certain Patriotic Films.

The Kansas State Board of Censorship has agreed to pass on certain patriotic films without charge, instead of their usual amount of $2 per reel.

Garden to Extend Run on Griffith Film.

The Garden Theatre is arranging for a third week's run on "Hearts of the World." This production has met with such a hearty reception by the people of Kansas City that at the close of the second week's engagement theatre goers were still being turned away from the performances.

Equitable Buys Rights to Jester Comedies.

The Equitable Film Corporation, Kansas City, Mo., has purchased the state rights to the Jester Comedies, for Kansas and western Missouri. The pictures will be released at the rate of two a month, beginning Oct. 15. Charles W. Harden, the Equitable manager, after reviewing several releases, said, he considers these pictures to be the equal of any other two-reel comedies on the market.

Kansas City Briefs.

Stanley M. Elsea, of the office of the Kansas City Feature Film Company, has gone to Chicago to take an examination for regimental sergeant. Mr. Elsea plans to join the Students Army Training Corps.

Gerald Cloverdike, head shipper for the Kansas City Feature Film Company, left to join the Marines Oct. 10.

A. G. Irvine, who has been connected with the booking department of the Kansas City Feature Film Company, will go to Des Moines, Iowa, shortly to take charge of the booking department of the Paramount-Artcraft exchange.

P. B. Dana and Joe Gilday are planning to attend the Exhibitors' convention at Hutchinson, Oct. 22.

C. E. Shurtleff, general sales manager of the W. W. Hodkinson Corporation, will visit the Kansas City branch shortly.

The General Film Company has added a new salesman in the person of W. H. Wicks, who will cover western Missouri and northern Kansas.

G. T. Scoville, of the Idle Hour Theatre, leaves Oct. 7, for a two week's camping trip with the Seventh Regiment, at Nevada, Missouri. Upon his return, Mr. Scoville will enter the tank service.

Herman Lireh is handling the northern Kansas territory for Pathe, formerly covered by J. E. Foland, now manager of the General Film Company.

Richard Robertson, manager of the Kansas City Goldwyn exchange, is working as a lieutenant in the Fourth Liberty Loan drive.

Mrs. Metcalf, formerly assistant manager of Jewel Productions, and later with the General Film Company, is now connected with the William L. Sherry Service.

Exhibitor Notes.

St. Charles, Mo.—Robert Stempel, manager of the Natatorium Theatre, has changed to the Strand.

Webster Groves, Mo.—George Pliakos, of St. Louis, has plans for a picture theatre, to be one story, 43 by 114 feet, and will cost about $7,000.

Junction City, Kan.—The new Cozy Theatre is nearing completion and a new photo-player will be installed at once. Jack Howe is manager.

Oswego, Kan.—H. H. Daniels has arranged to install an up-to-date picture theatre in the Kiblinger Building. The new theatre will be known as the Liberty and will open about Oct. 15.

Garber, Okla.—L. A. Moran has erected a new theatre on South Main street, which is called the Pershing.

Hobart, Okla.—F. R. Burns, of Elk City, has purchased the Cozy Theatre here. It will be managed by Mrs. Burns while Mr. Burns is in military service.

Oklahoma City, Okla.—John Sinopoulo will remodel the Lyric Theatre at a cost of $1,500.

Ballinger, Texas.—The local picture show will be conducted by Miss Mae McElroy, in the absence of L. Cohen.

Humble, Texas.—The Dixie Theatre, under the management of I. S. Cash, is now open for business.

Sherman, Texas.—Miss Beatrice Fairchild sold the Lyric Theatre to C. M. Adams. The theatre will hereafter be called the Liberty Theatre. Homer Kyle will be manager, and the building will be remodeled and new equipment installed.

Grand Island, Neb.—The Majestic Theatre is now open for business.

FILM NEWS OF INTEREST FROM DETROIT

Michigan Theatres Aiding Smileage Campaign—Elliott Leaves to Manage the Regent at Toronto

By Jacob Smith, 719 Free Press Building, Detroit, Michigan.

Changes at Universal Office.

A CHANGE has been made in the management of the Detroit Universal office. Paul Bush has been appointed general manager, while W. D. Ward will give his entire time to the development of the Jewel special productions. This will greatly relieve Mr. Ward of office worries, and let him do the work of selling for which he is best suited. Mr. Bush comes from St. Louis, where he was recently in charge of the Goldwyn Exchange.

Goldwyn's Vice-President Visits Detroit.

Fred Warren, vice-president of the Goldwyn Distributing Corporation, was in Detroit Oct. 5 and 6, for the purpose of meeting some of the leading exhibitors and looking over the local situation. Mr. Warren reports that all over the United States exhibitors are writing the home office that Goldwyn pictures are taking better with each release, indicating that the Goldwyn policy of clean, wholesome pictures are certain to win in the long run. It so happened that the time Mr. Warren was in Detroit three first-run houses were showing Goldwyn features. With J. E. Flynn, Detroit Goldwyn manager, he stopped for a few minutes at the Madison Theatre, where "Laughing Bill Hyde" was being exhibited, but the crowds in the lobby were so dense that he could not get in. This picture proved one of the best attractions that the Madison has had since it opened—as far as box-office pull is concerned.

Elliott Goes to Toronto.

Will M. Elliott, considered one of the best all-around showmen in the theatrical business, and for the past year manager of the Washington Theatre, Detroit, has resigned to assume the management of the Regent Theatre, Toronto, which plays first-run features.

Mr. Elliott was former publicity manager at the Detroit office of Paramount, and has had twenty-two years experience in the amusement business. Under his administration the Washington proved a big success, and it was with reluctance that the Kunsky interests let him go from their organization.

Commends Loan Work of Gleichman.

Phil Gleichman, managing director of the Broadway Strand Theatre, Detroit, is in receipt of a letter from the chairman of the publicity committee of the Fourth Liberty Loan congratulating him for the splendid work he put forth during the campaign. The Broadway-Strand ran the Animated Song Stunt during the entire period of the drive, and started it a week before the drive opened.

Brooks Resigns from Fox Organization.

J. O. Brooks, for the past year special representative in Michigan for Fox, tendered his resignation to accept the appointment as manager of the Liberty Theatre, Camp Sherman cantonment, Chillicothe, Ohio. Mr. Brooks left for camp on Oct. 8 and was immediately inducted into the service of the Government.

This makes the fourth Detroit film man to become affiliated with war theatricals—the others being H. O. Pierce, at Washington, Dave Blythe, at Camp Sevier, and Harry S. Lorch as supervisor of stock shows.

Exhibitors Aid Smileage Campaign.

More than a hundred theatres in Michigan have already designated their willingness to give ten per cent. of the receipts from one day during each month to purchase smileage books for soldiers throughout

the country. W. D. Ward, of the Universal, has been giving considerable attention of late to the work of signing up the exhibitors.

Brief Notes.

Harry Zapp, recently with the Universal Exchange, is now travelling for Goldwyn in Michigan, taking the place of Richard Wernick, who was promoted to the management of the Boston office.

Frank Stuart, manager of the General Exchange, has been elected to membership in the Detroit Board of Motion Picture Exchange managers.

John Sidney Applegate, former manager of Pathe's Denver office, has been appointed house manager of the Liberty Theatre, Detroit.

A. J. Moeller, recently manager of the Majestic Theatre, Ann Arbor, has resigned to manage the De Luxe Theatre, Detroit, now nearing completion. This house, situated at Kercheval and Parkview, seats 1,800, and will play features exclusively.

Ralph Tibbits, out of the Chicago office of the Butterfield circuit, has succeeded Mr. Moeller as manager of the Majestic Theatre.

Nat Lefkowitz, recently doing special work in Michigan for Select, has joined the selling organization of the Fox Exchange, and will cover that part of Michigan formerly handled by J. O. Brooks.

It is of local interest to know that Charles H. Powell, former Detroit salesman for Fox, has been appointed Cleveland manager of the Fox Exchange.

Courtland Marsden, recently of Philadelphia, has been appointed manager of the Regent Theatre, Detroit, succeeding C. A. Mead.

LATE BALTIMORE NEWS.

Film Shows How a Rookie Is Fitted Out.

A Government moving picture was made recently of a rookie as he enters the warehouse at Camp Meade to be fitted out with the equipment and wearing apparel of a soldier. Then after he has gone through the changing of garments and being fitted to his exact size in all things, the cameraman again "shot" him when he was leaving the warehouse. The reason for taking the picture is so that it can be shown throughout the country, giving an idea with what efficiency the Government equips its men.

Recognizes Nephew in "Crusaders" Film.

John Elmer Shaw, a member of the Fifty-third Machine Gun Company, son of Mr. and Mrs. Olin E. Shaw, 242 South Gilmor street, Baltimore, was seen and recognized in "Pershing's Crusaders" when it was shown at a local theatre recently due to the clear film and the good projection. Herbert M. Shaw, 1921 Whitmore street, Baltimore, recognized his nephew when seeing him with the American troops marching in the picture.

More Texas Brevities.

G. W. Thornton, of Vitagraph, has resigned his position as salesman, and has opened the St. George Drug store in Dallas. D. T. Johnson succeeds him.

J. L. Butterfield, manager of the Community Service in the Southwestern district, was in Dallas from San Antonio early in October arranging for army camp bookings.

"Her Mistake," starring Evelyn Nesbitt Thaw, produced by the Producers' Film Corporation, and released here through the General, is being pushed by Smiling Jimmy Kelly in this territory. An intensive advertising campaign is being carried out preparatory to the release November 1.

The First National has received many bookings on Petrova's "Panther Woman." Texas exhibitors are eagerly awaiting the release.

News has been received in Dallas of the serious illness of T. F. McTier, district manager of General, who has Spanish influenza.

P. C. Levy, owner of several theatres in Forth Worth, is visiting in New York.

ALAMO PULLS NOVEL STUNT TO AID LOAN

Louisville Picture House Converts Truck Into a "No Man's Land" to Give Impetus to Bond Buying

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

THE Alamo Theatre people did more in connection with boosting the Fourth Liberty Loan than any one house in the city of Louisville. The company secured a large truck, which was converted into a "No Man's Land," and placed in front of the theatre. A piano was furnished, and arrangements made, whereby local people kept the piano going steadily from 12 o'clock noon until 6 o'clock each evening. "Buy a Bond," was sung and resung hundreds of times each day, the crowds joining in on the chorus, while thousands of copies of the music were distributed and considerable other material to advertise the loan. A number of the best singers in Louisville were on the truck, and numerous patriotic and other songs sung, there being something going on all the time, while some of the performers sang Negro songs and melodies. Some amateur vaudeville helped out, while there were a few excellent quartets heard from.

This proved a great attraction, and a great advertisement for the Liberty Loan as well as the theatre. The workers mingled with the crowd, and took many subscriptions for bonds, while numerous patriotic speakers addressed the crowds from the truck.

Other theatres were busy showing slides and giving time to speakers, but with the exception of the Alamo Theatre the rest were put out of the running when the house closed on account of influenza. However the daily bond selling went right ahead at the Alamo without interruption.

The idea was suggested to Manager Dolle by Owen Blanchard, who books A. B. C. Comedies through the suburban houses handled by the Broadway Amusement Interests of Louisville.

Defer Plans on $100,000 Theatre.

A recent report from Nashville, Tenn., was to the effect that plans for a $100,000 theatre to be erected by the Crescent Amusement Company, Marr & Holman, architects, had been deferred indefinitely. It was planned to erect a building 85 by 180 feet, with orchestra floor, two balconies and a mezzanine. The building was to have been fireproof, of concrete and steel construction, composition roof, concrete floor, steam and blower system of heating and ventilating.

J. B. Dumestre
Who Was Recently Promoted to Manager of Pathe Exchange in New Orleans.

Camp Taylor to Have Another Theatre.

The War Department Commission on Training Camp Activities, Washington, has plans for erection of an additional Liberty Theatre, at Camp Taylor, Louisville, and one at Camp Knox, near Stithton, Ky.

Keith Interests Take $5,000 Subscription.

The B. F. Keith interests through Louisville subscribed the sum of $5,000 to the Fourth Liberty Loan, the company making individual subscriptions through its theatres in various cities, instead of lumping it all through headquarters.

Jay Mryon Goldberg Arrives.

Lee Goldberg, manager of the Louisville office of the Big Features Rights Corporation, former managing exhibitor, and prominent in theatrical lines, is the proud father of Jay Mryon Goldberg, a husky nine-pound son which recently arrived in the home as a playmate to his five-year old sister.

Washington Theatre Raises Prices.

At Maysville, Ky., the Washington Theatre has found it impracticable to continue operating on low admission prices, and has boosted the price of admission to fifteen cents, including the war tax.

Wilmington News Letter

By D. M. Bain, Wilmington, N. C.

Employes Paid While Theatre Is Closed.

THE theatres of Wilmington, N. C., have just closed their second dark week, with indications that the ban placed on them on September 27 will not be lifted for two weeks more. Wilmington was the first city in the South to put the closing order into effect, including theatres, and its steps were quickly followed by other cities throughout the South, where the influenza epidemic had spared.

The Howard-Wells Amusement Company, operators of the five local theatres, are maintaining their organization intact through the scourge, paying full salaries throughout the entire closed period, since the labor situation is such that they could not otherwise hope to recruit sufficient forces to operate when permitted to open again.

Drake Buys the La-Fayette Theatre.

H. T. Drake, owner of the Strand Theatre at Fayetteville, N. C., last week purchased from the receiver, John E. Elliott, the La-Fayette Theatre and building, corner Person and Dick streets, the consideration being in the neighborhood of $42,000.

The La-Fayette is the oldest theatre in Fayetteville, being one of the landmarks of the city. It was formerly used to house legitimate attractions.

Concerning Howard-Wells Officials.

P. W. Wells, president of the Howard-Wells Amusement Company, of Wilmington, has returned from an extended business trip to New York, Washington and Philadelphia. James Howard, secretary of the Howard-Wells Amusement Company, has gone to Baltimore on business. D. M. Bain, publicity and booking manager for the Howard-Wells theatres, has thoroughly recovered from a severe attack of influenza, having been confined to his home on Weightsville Beach for several weeks with the malady. H. T. Cooley, manager of the Grand Theatre, of the Howard-Wells interests, has returned from an extended trip to Baltimore, Washington and Philadelphia. Miss Elizabeth Bullard, bookkeeper for the Howard-Wells interests, has recovered from a slight attack of influenza.

Critical Reviews and Comments

Concerning Current Productions

"THE KING OF DIAMONDS"

Harry Morey Gives Earnest Performance of Illogical Hero in Vitagraph Romance.

Reviewed by Edward Weitzel.

SITUATIONS follow each other rapidly in "The King of Diamonds," a five-part Vitagraph picture written by Edward S. Ballou and directed by Paul Scardon. There are all sorts of adventures, and most of the incidents are dramatic, but want of logic in the hero's actions makes the story miss fire. Oliver Bennett, the part played by Harry Morey, is a strong, intelligent looking man who loves his wife devotedly and slaves at his business that he may gratify her every wish. The lady has formed an attachment for a Doctor Toranno, and treats her husband with such coldness that it is difficult to believe he has no suspicion of what is going on. As drawn by the author, Bennett is as emotional as a woman, and lacks the common sense to make his wife understand that she cannot treat him in such a manner.

When the doctor doses him with medicine that brings out eruptions on his skin and then tells him he has leprosy, Bennett does not consult any other doctor, but goes down to the seashore, leaves his coat on the sand, gets into a rowboat and rows out into the ocean supposedly with the intention of drowning himself. He is picked up by a freighter bound for Africa, makes his way to a diamond mine, is befriended by the owner, who turns out to be his wife's father; becomes as rich as Monte Cristo, and, like that famous hero of romance, goes back home to work his revenge on the doctor, who is now married to Bennet's wife. Jewel, a ward of his wife's father, accompanies him.

Having grown a beard, Bennett is able to hide his identity from his wife and Doctor Toranno. He tricks Toranno into believing that Mrs. Toranno is untrue to him, and wrecks the doctor financially. The false wife shoots herself, and Bennett consoles himself with the love of the other woman.

Harry Morey gives an earnest performance of his emotional role, and is excellently supported by Betty Blythe as Mrs. Bennett, George Majoroni as Doctor Toranno, Jean Paige as Jewel, and William Dennison as Doctor Sanderson.

"SECRET STRINGS"

Splendid Cast Supports Olive Tell in Metro Production Based on Kate Jordan Play.

Reviewed by Margaret I. MacDonald.

METRO'S October 7 release, "Secret Strings," is not only a well-made picture, but boasts a cast of unusual merits. Olive Tell, the featured member, plays well and looks well, and among the following list of names of the supporting players will be recognized some whose qualifications will not be questioned: Marie Wainwright, John Daly Murphy, William J. Kelly, Hugh Thompson, Hugh Jeffrey, Bert Tuey, John A. Smiley, Barbara Winthrop and Edward Lawrence. Marie Wainwright's handling of the role of the woman detective is a real joy. John Daly Kelly also comes in for honorable mention. The production was made by John Ince, and is artistic and well balanced. And in spite of the fact that one wonders why a male star had not been chosen for the play it must be admitted that it is one of the most perfect pieces of work in the matter of construction and action that the season offers.

The story, which, as presented in the picture, is that of the wife of a master crook, presents her as a struggling artist on the edge of the abyss of failure. Her husband, whom she has formerly denounced, comes to her, and succeeds through misrepresentation in entangling her in a scheme to rob a certain rich home. He, himself, enters this home in which he has succeeded in installing himself as the friend of the aged and dotted wife of the owner, and places his wife, who is supposed to learn the secret of the safe, in a compromising position, and gets caught in his own trap.

The truly professional manner in which the secret of the play is hidden from the spectator is an admirable feature of the picture. For not until the very last moments of the play are we apprised of the fact that the persons with whom the master crook has become so intimate form a party of detectives who impersonate the proprietors of the home, and who have laid a trap for the crook and his gang.

"ROSEMARY CLIMBS THE HEIGHTS"

Five-Part American-Pathe Features Mary Miles Minter in a Strong Dramatic Story.

Reviewed by Margaret I. MacDonald.

THE story upon which the American-Pathe Mary Miles Minter feature, "Rosemary Climbs the Heights," is based contains much more merit than the production itself. Again the little star is made to lure the sympathies of her audience through her youthful beauty rather than in well contrived scenes in which the art of the drama could be made to count. As the production progresses situations of melodramatic magnificence reveal themselves. These finally succeed in gripping the imagination of the spectator to the extent of making the picture passably entertaining.

The story follows a short period in the career of a young country girl who has a talent for wood carving, and attracts the attention of a group of artists who summer near her home. The illness of her father aids her in taking advantage of an invitation to come to the city to find a market for her work. The jealousy of a woman of the studios is aroused because of attentions paid the girl by one of the artists. Finally a circumstance in which the woman is killed by her husband with a revolver stolen by her from the belongings of the country girl causes the latter to be arrested on a charge of murder. At the crucial moment in the trial the child of the dead man, a little boy who was on the scene at the time of the murder, reveals the truth.

"THE GODDESS OF LOST LAKE."

Louise Glaum in Five-Part Romance Gives Clever Impersonation.

Reviewed by Edward Weitzel.

AFTER taking its own time in getting underway and letting the spectator know the reason for being "The Goddess of Lost Lake," a five-part picture, produced by the Louise Glaum Organization, and distributed by W. W. Hodkinson Corporation, develops an interesting romance in a picturesque setting among the mountains of the West. The story was written by M. Van de Water, and directed by Wallace Worsley. Jack Cunningham made the scenario. The action covers three generations.

The grandfather of the heroine is married to a full blooded Indian woman, in the early days, and a daughter is born to them. She in turn marries a white man, an English prospector, who is searching the region for gold and hears a legend about the treasures of Lost Lake. An Indian Prince was killed and robbed by white men who were anxious to find out where he procured the nuggets he brought to the settlement in payment for goods. Since that time an Indian has stood guard over the piece of shore in which the gold was found, the old chief having decreed that the blood of the first white man who tries to take any of the treasure away must pay for that of the murdered Indian.

Mary Thorne, the part played by Louise Glaum, is sent to college by her father, and returns home an accomplished woman. She meets a wealthy young Englishman while away. He comes to Mary's home on a hunting trip and the girl receives him disguised as an uncivilized Indian. Her object is only to play a trick on Hamilton, but a friend of his speaks so slightingly of her to him that Mary leaves the camp where her uncle and the two Englishmen are staying and returns home. Her father is killed when he discovers the gold of Lost Lake, and Mary and Hamilton become man and wife.

Louise Glaum acts the widely different phases of Mary's character cleverly, and is adequately supported by W. Lawson Butt as Hamilton, Hayward Mack as Chester Martin, Joseph J. Dowling as Marshall Thorne, and Frank Lanning as Eagle. The camera work of L. Guy Wilky is worthy of much praise.

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"THE MAKE-BELIEVE WIFE."

Billie Burke Has Congenial Role in Smartly Written Paramount Picture.

Reviewed by Edward Weitzel.

FRENCH comedy intrigue and a piece of imported lingerie are among the articles to be found in "The Make-Believe Wife," a five-part Paramount picture written by Edward Childs Carpenter and starring Billie Burke. It also contains sprightly situations, witty subtitle, is smartly written all through and is acted with the proper lightness of touch by the entire cast. John Stuart Robertson, the director, has utilized several beautiful and appropriate locations for the Adirondack scenes, and handled the production with excellent judgment. Adrian Gil-Spear made the scenario.

The story takes its title from an attempt on the part of Phillis Ashbrook to shield her reputation by marrying John Manning, after being lost in the Adirondacks with him, and spending the night in a deserted cabin in his company. To make matters worse, Phillis is engaged to marry Roger Mason, and Manning has asked Anita Webb to be his wife. It is all agreed between the three couples that Manning is to make Phillis his wife in name only and immediately after the ceremony leave for China.

On their arrival in New York Manning takes the wrong handbag and starts for San Francisco. Phillis determines to go to her husband's apartment, when she discovers she has his bag and the keys to his rooms. Once inside his living-room Phillis finds that the walls are lined with photographs of ladies her husband has known and loved. Being a Billie Burke story, the star knows just what to do when she finds her husband has taken her nightgown and left her his pajamas. She puts them on and goes to bed.

The next morning Manning turns up, having come back after his handbag. Anita and Roger also arrive at the apartment. Manning first thinks that one of his old flames is occupying his rooms. When Phillis walks in on him from the street, he is trying to conceal intimate articles of ladies' apparel. At the end of the comedy complications, Anita and Roger confess that they have been consoling each other for the loss of their sweethearts, so Phillis and Manning conclude to drop the make-believe part out of their wedding.

As usual, Billie Burke's frocks will fill the feminine heart with envy.

"HUGON, THE MIGHTY"

Five-Reel Bluebird Offering Features Monroe Salisbury in Fine Role.

Reviewed by Robert C. McElravy.

NO one appearing in the films can portray the rugged, out-door French Canadian better than Monroe Salisbury, even though he is occasionally guilty of conscious posing. After all it is a mere mannerism in his case, and seldom out of keeping with the character he is playing. In this number he appears once more as Hugon, a vigorous woodsman, respected for his physical strength and moral courage, but he glories more in the former than is good for him. He is humbled finally by a curious combination —a spider and a young girl.

The author, William E. Wing, has contrived a very interesting story, and the capable direction of Rollin S. Sturgeon brings it out to good advantage. The settings are clear-cut and picturesque, and give the production a splendid atmosphere.

Hugon, glorying in his physical prowess, finds the girl, Marie, in love with a boy named Gabriel. The latter is very young, and the attachment is scarcely a serious one. But Hugon offends the girl by ridiculing Gabriel. He also indicates to Roque, a surveyor, that he and his men must make no advances toward Marie. The latter does not love the surveyor or his men, but she resents Hugon's interference. She laughs at his physical strength, and tells him he cannot tear away a spider's web. Hugon breaks down the web, but the spider rebuilds it again and again.

In the end Hugon wins the girl, but it is only after much physical and mental suffering that he proves himself worthy of her.

Margery Bennet appears as Marie, Antrim Short as Gabriel, Mrs. Kernan as the latter's mother, and Thomas H. Pearse as the village priest.

A strong feature of the story is that it breaks away from the obvious and deals with affairs of real human interest.

"THE LAW THAT DIVIDES"

Unpleasant Theme Mars Five-Part Plaza Picture Featuring Kathleen Clifford.

Reviewed by Edward Weitzel.

WHEN a moving picture starts off with a quotation from the bible the spectator has a right to expect a strong theme handled with dignity and skill. "The Law That Divides," a five-part picture, distributed by the W. W. Hodkinson Corporation and featuring Kathleen Clifford, uses the admonition, "Whom God hath joined together, let no man put asunder" as its theme, and then illustrates one of the consequences of divorce when a home is broken up and parents and children are separated. In attempting to make the lesson a strong one, the author has selected about as unpleasant a situation, to put it midly, as could be devised. Fortunately for humanity, this situation so rarely occurs in real life there is not the slightest excuse for using it.

Briefly stated, the story is this: John Douglas determines to secure a divorce from his wife after they have been married several years and have two children, a boy and a girl. The wife is against the separation, and warns her husband that he is sowing misery for them all. Douglas has his way and takes his son to live with him.

The wife dies in poverty, and the little girl falls into the hands of criminals who make a pickpocket of her. Later on, she is adopted by a wealthy woman and given a fashionable education. Her old friends, the criminals, get on her trail and force her to steal her foster mother's necklace. Her brother, who is now a guest at the house, does not recognize his sister. He recovers the necklace from the crook and uses it as a decoy to get his sister to his apartment at night. Once there he attempts to assault her, and she shoots him in self-defense. Her sweetheart takes the murder upon himself, but the girl goes to her father to confess she is guilty, and the wretched man learns the cause of the killing and that the girl is his own daughter. A strong story, truly!

Kathleen Clifford, as the heroine, is excellent in her opening scenes as the young pickpocket. She also plays the lighter scenes well as a member of good society, but the tragic finish is beyond her powers. Her support is satisfactory. Howard M. Mitchell directed the picture.

"MIRANDY SMILES."

Vivian Martin is Quaint and Cute as Heroine of Paramount Picture.

Reviewed by Edward Weitzel.

THAT often mentioned union of church and stage takes place in "Mirandy Smiles," a five-part Paramount picture, adapted by Edith Kennedy from Belle K. Maniate's story, "The Littlest Scrub Lady." Anyone who cares for the odd types of character found in "Mrs. Wiggs of the Cabbage Patch" will enjoy this story. The author's stage atmosphere is more as the outside world imagine it than like the real thing, and several of her situations will not stand being considered too closely. The struggle of honest poverty for a little of the sunshine in life is the underlying theme, however, and that subject will always interest patrons of the screen. William C. De Mille, who directed the production, has filled the picture with as much comedy as possible, and Mirandy and her family are a light-hearted crew and bear their troubles bravely, even to the dog with a broken leg.

Mirandy Judkins' mother is a wash lady in a small western town, and Mirandy is one of three scrub ladies who keep the opera house clean. Teddy Lawrence, who plays the piano at the theatre, is also the organist at St. Mark's Church. He invites Mirandy to come to church. The girl is present the next Sunday. She meets Rose White, a Sunday School teacher who loves the minister, and Rose promises to give her the work of doing up the surplices, Mirandy having been impressed with the minister's sermon and his plea to all to give freely.

The Rector proposes to Rose and is told she will write her answer. This she does, then takes it to Mirandy's house and pins it to a surplice that Mrs. Judkins is about to send home. The note falls out, and the package goes without it. Rose is taken away by her mother, and the Rector never finds out that he has been accepted until the end of the story, when he comes to the Judkins house to marry the Judkins boarder to Annie May. By this time the organist and Mirandy have come to the right understanding. There are trials and tribulations before this for Mirandy and her five small brothers, but everyone contrives to keep smiling most of the time.

Vivian Martin plays Mirandy along the lines indicated by the author and is quaint and cute. The rest of the cast is capable. Frank E. Garbutt was the cameraman.

"THE VOW."

First Cinema Song Recital Proves a Decided Success.

Reviewed by George W. Beynon.

NO ONE seems to know how Hopp Hadley got his name, but there is one thing certain—he "hopped" up a few pegs in the estimation of the auditors who were privileged to **listen** to his picture, "The Vow."

It makes a new departure in the picture field and holds vast possibilities in the way of enhanced picture performances. The idea of dramatizing a song cycle has never been before brought forth, but it is perfectly feasible and lends a new charm to filmcraft.

Nelson Spreckling officiated at the organ consul and played the symphonic arrangement of the music from "Eliland," by Von Fielitz. Raymond Ellis, a baritone of known repute, sang the songs of this cycle, accompanied by a violin obligato by Miss Adi Duam (Mrs. Harry P. Diggs). All these acquitted themselves in a splendid manner and materially assisted in putting over the picture.

The story, told in verse, deals with the love of a priest for a beautiful girl who has decided to take the veil. Coming to the monastry she sees this holy man and at once the spark of love is kindled into flame. He, in turn, reciprocates the feeling, and many clandestine meetings are held. As he is about to confess his love for her they are discovered by the abbot, who imposes heavy penance upon them for their worldliness.

The story in itself is simple, but there is a human interest in the action that holds the attention throughout the two reels. The photography is pleasing, the camera angles are good and the direction all that could be desired. The action is a bit slow in keeping with the atmosphere of the picture and the tempi of the songs. Taken separately the picture and the music would never call forth eulogies, but together they become an innovation which is sure to be popular.

The success of the producers in combining so perfectly the voice, the orchestration and the action of the drama promises much for the future of this new and interesting development in the art of motion pictures, not only in the theatre, but in concert halls and Chautauquas.

"TOGETHER"

Five-Reel Bluebird Number Features Violet Mersereau in Triple Role.

Reviewed by Robert C. McElravy.

COINCIDENCE is not accident—it is logic on a spree." With this warning sentence the author, Lewis Wolheim, begins his story. The mind of the observer is prepared for startling coincidences, and he finds them in plenty before the tale is over. But they are all acceptable and handled with an ingenuity that keeps the interest alive.

Violet Mersereau has a triple role—mother, daughter and son, the later being twins. The mother role is a brief one, and only appears in a few scenes, but Miss Mersereau has her hands full with the twins, particularly in the latter part of the narrative. The climax is a very amusing and satisfying one, but perhaps the author did well to disarm criticism in advance as to his conception of coincidence.

Laura Standhope, the heroine, finds herself heiress to a valuable property left by her father, a provision of the will being that both she and her twin brother must be present at its reading. Otherwise the property will revert to the guardian, Andree Brean. Laura is of a sensitive nature, and the house fills her with fears, so she calls her friend, Jim Watson, on the telephone. This young man, who is in love with the girl, invites her to live with him and his mother.

Laura and Jim find an old diary telling the story of her mother's married life. These scenes are pictured cleverly, particularly those dealing with the infant twins. It is while the lovers are planning to find the brother, who has been missing for years, that a porch climber known as the Snail and his companion, Larry the Kid, appear. The twins see each other for the first time in years during an attempted robbery. It is their effort to form a permanent reunion, with the guardian in opposition, that forms the strongest part of the story. The double exposure work is very good in this.

The cast includes Chester Barnett, Barney Randel and Lindsay J. Hall. O. A. C. Lund directed.

"THE LIGHT OF WESTERN STARS."

United Picture Theatres of America, Inc., Presents Dustin Farnum in Zane Grey Story of Mexican Border.

Reviewed by Margaret I. MacDonald.

WHEN Charles Swickard undertook to screen the Zane Grey story, "The Light of Western Stars," he was blessed with a wealth of good material in the constitution of the story and also in the cast. Dustin Farnum, than whom there was never a finer hero, heads the cast, which includes also the following names: Winnifred Kingston, Burt Apling, Joseph Swickard, Virginia Eames, Charles Rogers, Jeanne Maddock, Frank Clark, Eddie Hearne, Ogden Crane, Lou Poff, George Cummings, Sam Appel and George Fields. The production is a masterly one, which displays correctness of development and gives a truthful portrayal of the Mexican border, where the scenes of the picture are laid. Dustin Farnum does a fascinating piece of work as the border cowboy, Gene Stewart; and Winnifred Kingston, playing opposite him, gives a neat delineation of the character of Majesty Hammond, who, on her arrival in the Western town, finds herself confronted with a peculiar situation.

As the story goes, Gene Stewart, somewhat the worse for liquor, wagers that he will marry the first woman that comes to town, whereupon he calls at the depot and finds Majesty Hammond, sister of the ranchman for whom he is foreman, who has just arrived on the scene to visit her brother. The drunken cowboy seizes her, calls a priest, who performs the marriage ceremony. After a series of events in which Gene is threatened with punishment for his pains, Don Carlos, a Mexican whose ranch has been purchased by Majesty for the purpose of ridding the district of him, has her kidnapped and taken into the hills. The closing scenes of the picture are thrilling and include the rescue of Majesty by Gene, who offers her kidnappers more money than the Mexican, and also the trapping of Gene by Don Carlos, who sentences him to be shot. A rescue party headed by Majesty arrives on the scene in time to prevent the crime.

The love story, in which the girl finally realizes that she has learned to love the rough cowboy, adds much pleasing color to a production that is characterized by breadth and beauty of treatment. The photographic work, which was done by Homer Scott, is exceptionally fine. The screen version of the story was made by Roy Clements, and the United Pictures Theatres of America, Inc., is handling the picture.

"BELGIUM, THE KINGDOM OF GRIEF"

Classic Films Distributing Company Has Historical Record of Stricken Nation.

Reviewed by Margaret I. MacDonald.

ONE of the most interesting set of pictures that has been exhibited in New York for some time was given a private showing at the Broadway Theatre on Friday morning, October 11, by the Classic Films Distributing Company of Chicago. "Belgium, the Kingdom of Grief," is the title of this ten-reel collection, which is an accurate record of the history of Belgium from 1830 to the present day. A portion of it was copied from a historical record which was filmed in Brussels in 1909 and which is preserved in the archives of that city. The remainder covers that period of misery and devastation which Belgium has undergone since the German army entered there, and includes certain interesting views of German troops on the march, scenes in Berlin when war was declared, and also views of Belgian cities previous to the war, including Bruges, Antwerp, Liege and Louvain. The piles of ruins which the Germans left behind them are also noted in comparison. Actual scenes from the early battles of the war illustrate how pitiful was Belgium's position facing the well-prepared German army. Refugees hurrying along her roads or being transported in freight cars into Holland, where they were cared for by the people of Holland, are shown. Augmenting these are animated pictures of the famous personages of the war and the soldiers of Belgium's allies. The record is as complete as anything of the kind could be, and the subtitles contain much interesting information. So intensely interesting are these pictures that we believe that they could be exhibited intact under present conditions without tiring an audience. Mrs. M. L. Fulton, secretary and treasurer of the company, had the pictures in charge.

"MARRIAGES ARE MADE"

Peggy Hyland Star of Light and Trifling William Fox Program Number.

Reviewed by Walter K. Hill.

THERE is little to commend and nothing to object to in passing along the word on Peggy Hyland's latest starring vehicle, "Marriages Are Made." In perfect truth one might rejoice to find something in the five reels of film persiflage to which objection might be made. There would then be something to spice a flimsy portion of film entertainment.

German spying forms one factor in the story. The purpose of a father to marry his daughter to a young fop to whom she objects is another. A third element is the antics of a young man who springs into view, plunges into the situation and lays speedy and athletic siege to the heroine's heart. There is an attendant element of comedy dragged in to match some more or less witty titles.

The screen will never rise or fall in public favor because exhibitors show their public this latest Fox presentation. It is harmless, guileless and inoffensive; a medium to exploit Peggy Hyland in continued public attention. This much it will accomplish, without making any material difference in the life of the average "fan" or exhibitor. If an exhibitor has the confidence of his public he will fulfill his contract with Fox without promising the home-folks too much in the way of entertainment.

"THE RECKONING DAY"

Triangle Five-Part Picture Featuring Belle Bennett Chains the Attention.

Reviewed by Edward Weitzel.

A MODEST author by the name of Bob Hill is credited with having written "The Reckoning Day," a five-part Triangle picture featuring Belle Bennett and J. Barney Sherry. The story chains the attention on account of the novelty of the material and the way it is put together. It illustrates how pro-Germans in this country have obtained money for fraudulent charities and used the funds to further the cause of the Kaiser.

Frederick Kube, head of the pro-German gang who are working the charity fraud, has a widow and her daughter among his agents. Lola Schram, the daughter, is forced by her mother to help the enemies of her country, and has planned to tell everything to her sweetheart, the son of Senator Wheeler. Jane Whiting, a social welfare worker, who is engaged to the Senator, learns about Kube's organization, and is given the task of bringing its members to justice. With the help of Jimmie Ware and his wife, two crooks, whom she has helped to reform, Jane finds out the headquarters of the gang and how their scheme is handled.

In the meantime Kube discovers that young Wheeler is devoting himself to Lola Schram, and warns her mother that the match must be broken off before the girl confesses everything to her lover. Frank Wheeler calls one night, and Mrs. Schram, who is listening at the door, hears him start to propose to Lola. The mother at once communicates with Kube. He comes to the house, sends the mother away, and shoots the girl dead. Wheeler is accused of the murder, but his stepmother-to-be finds the evidence to free him and to convict Kube.

Belle Bennett plays Jane with the vitality of mind and person required, and is capitally supported by Jack Richardson as Kube, J. Barney Sherry as the Senator, and Tom Buckingham as Frank Wheeler. Harry Pollard's direction and the photography by R. E. Frish are commendable.

"THE PRETENDER"

Rattling Good Yarn Produced by Triangle Features William Desmond as Cowpuncher.

Reviewed by Edward Weitzel.

ANOTHER of those Western yarns that both amuse and interest, "The Pretender" has a cow-puncher hero, played by William Desmond, who befriends the heroine and beats up her enemies in that careless off-hand fashion that looks so easy and is the envy of us all in real life. The story was written by Alvin J. Neitz for Triangle, and directed by Cliff Smith. There is plenty of excitement, an equal amount of fun, and the romance of Bob Baldwin and Dolly Longstreet will be endorsed by every good movie fan. Cliff Smith hasn't forgotten how to put on a Western picture, and Steve Rounds is still his photographer.

A cowboy school teacher is a novelty. After being fired from the Diamond K ranch for making a wreck of the owner's Ford, Bob set off on the lookout for a new job. He picks up Percival Longstreet, who has been thrown from his horse while on his way to take charge of the school at Freloes Beanos. The cowboy takes him to the cabin of a friend. Percival has been badly hurt, and it will require a month's time for him to get

"The Littlest Scrub Lady," this five-part picture has Vivian Martin for a star. It is full of quaint characters and humor. A longer review is printed on another page of this issue.

Fox Film Corporation

MARRIAGES ARE MADE, Oct. 13.—Peggy Hyland is starred in this rather trivial excuse for perpetuating the screen in public favor. It is filled with purposeless "stunts," has a plot that amounts to precious little, and ends without anything of very great value having been accomplished. To be sure there is nothing offensive in any developments of the gauzy story—it might add to the interest if something really naughty had developed. There is a German spy plot involved. That makes it an up to date subject—its fullest recommendation for some exhibitors.

SALOME (Fox).—A special eight-part production with Theda Bara in the title role, this William Fox picture has much to commend it. A full review was printed on page 369, Oct. 19 issue.

Greater Vitagraph, Inc.

THE KING OF DIAMONDS, Oct. 14.—Harry Morey and Betty Blythe have the leading parts in this five-part picture, written by Edward S. Ballou. The story is one of adventure and revenge. It is reviewed on another page of this issue.

Goldwyn Pictures Corporation

THE KINGDOM OF YOUTH (Goldwyn), Sept. 23.—An attractive comedy-drama from a story by Charles Logue. Madge Kennedy and Matt Moore are the featured players. A full review will be found in our issue of Oct. 19.

W. W. Hodkinson Corporation

THE LAW THAT DIVIDES (Plaza), Oct. 21.—The subject of this five-part picture does not make it a desirable release for a family theatre. Kathleen Clifford is featured. A full review is printed on another page of this issue.

THE GODDESS OF LOST LAKE (Louise Glaum Company), Oct. 14.—M. Van de Water is the author of this five-part picture, and Louise Glaum acts the heroine. It is a western romance, filled with picturesque locations, and is well acted. A longer review appears on another page of this issue.

Metro Pictures Corporation

SECRET STRINGS (Metro), Oct. 7.—A five-part production founded on the play by Kate Jordan. Olive Tell is the featured member of a competent cast in a picture that is well made and interesting in all its details. The story centers about a master crook and his wife, and is fully reviewed in this issue.

Mutual Film Corporation

UNBLAZED TRAILS (Outing-Chester), Sept. 29.—The 14th number of the Outing-Chester series is a very beautiful one. Its scenes were photographed in the Canadian Rockies, principally in the vicinity of Mount Bryce. Dangerous climbs up the steep sides of the mountain add a thrilling touch to the picture.

A TROPIC MELTING POT (Outing-Chester), Oct. 6.—The 15th number of the Outing-Chester takes us to Trinidad, which is the largest of the British West Indies. Scenes in Port of Spain, the capital of Trinidad, include closeups of various types. There is also a native school, a village blacksmith and a shoemaker at work. Children having a bath adds a touch of comedy. Some splendid illustrations of the asphalt industry, the harvesting of the cacao bean and some native dances close the reel.

THE TALE OF A HAT (Strand), Oct. 15.—A moderately amusing comedy featuring Elinor Field. The story centers about the purchase of a hat which is forbidden by a young woman's husband. Finally when she has succeeded in getting her father and her husband arrested, the judge who is in the young woman's secret asks a fine sufficient to cover the price of the hat.

SCREEN TELEGRAM NO. 63 (Mutual).—Interesting items of this issue are scenes on the battle front, soldiers training at Camp Jackson, Floyd Gibbons, of the New York Tribune, being decorated with the Croix de Guerre by the Consul General of France, harvesting the sisal crop and making home molasses in Iowa.

Pathe Exchange, Inc.

WAR REVIEW NO. 16 (Pathe).—More absorbing pictures from the Western front, where the Allies are peppering the Hun. Italians shelling the Austrians, Americans operating machine guns, the Portuguese in and behind their trenches, the British operating tanks and French Cavalry in maneuvers—these are all splendid features.

NOTHING BUT TROUBLE (Rolin-Pathe).—A comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold appears as an active young man who gets a job as waiter in a restaurant. Disaster overtakes him and he is hurried off to jail at the close. This is full of laughable knockabout stunts.

A LEAP THROUGH SPACE (Pathe).—Episode No. 9 of "Hands Up." This number concerns the efforts of Killman to regain the jewels and head-piece stolen from him by Judith. The leap of Killman and Two-Gun Carter from the cliff to a tall sapling, which bends nearly double, depositing each of them on the ground, in turn, is one of the best single stunts ever done in a serial. It is a real thriller.

THE FAR-FLUNG BATTLE LINE (Official British War Film-Pathe).—This number is devoted almost entirely to pictures of British Indian troops, showing their preparations to come to the French front. It gives an excellent idea of their part in the war, which has been no small one. The subject is very informing.

ROSEMARY CLIMBS THE HEIGHTS (Pathe-American).—A moderately interesting five-reel number featuring Mary Miles Minter. The story follows the career of a young country girl who comes to the city to sell her art goods.

Select Pictures Corporation

HER GREAT CHANCE (Select).—Fanny Hurst's story, "Golden Fleece," inspired this five-part picture. It is an excellent vehicle for Alice Brady, and the scenario and direction are the work of Charles Maigne. It is given a longer review in this issue.

THE FORBIDDEN CITY (Select).—A very beautiful production, a story of woman's love, with Norma Talmadge in one of the best of her characterizations.

Ernest Shipman

THE LADY OF THE DUGOUT (Al Jennings Outlaw Stories).—This first number, complete in itself, pictures a stirring episode in the life of Al Jennings and his brother, Frank, both of whom appear personally. The action is intensely realistic and the story of the gripping, heart interest type, very simple and effective. An unusual subject. Reviewed at length elsewhere.

MOTHER, I NEED YOU (Lloyd Carleton-Shipman).—A six-reel drama of sex, preceded by a fine series of views picturing the creation of man and the Garden of Eden. The story concerns an innocent girl who was victimized by a wealthy young man and afterward undergoes a criminal operation. She later finds happiness with her true lover. The story deals with sordid facts, but has been given a powerful and acceptable presentation.

Triangle Film Corporation

THE PRETENDER (Triangle), Oct. 13.—William Desmond has a congenial role in this Western story with a cow-puncher hero. It was written by Alvin J. Neitz and directed by Cliff Smith, and is amusing and entertaining.

THE RECKONING DAY (Triangle), Oct. 20.—Belle Bennett and J. Barney Sherry head the cast of this five-part picture. The story is novel and well made. A longer review is printed in this issue.

Universal Film Company

ANIMATED WEEKLY, NO. 42 (Universal), Sept. 18.—New York celebration of anniversary of "The Star Spangled Banner"; how the Red Cross makes gas masks; new weapons for our boys at the front; what farm machinery has done to win the war. These and many other features are included in this interesting number.

CURRENT EVENTS, NO. 72 (Universal), Sept. 28.—Liberty Loan activities are pictured in this number, as well as many interesting side lights on the war in this and other countries. Scenes from the Bulgar front are included. The number closes with an animated cartoon by Arthur Lewis.

THE VANITY POOL (Universal).—A six-reel number, adapted and produced by Ida May Park from a story by Nalbro Bartley. This features Mary MacLaren, supported by an excellent cast. The story concerns a slum girl befriended by a candidate for governor. It is well built and splendidly acted and much above the average in every way. Reviewed at length elsewhere.

United Picture Theatres, Inc.

THE LIGHT OF WESTERN STARS (United Picture Theatres).—A splendid production featuring Dustin Farnum. The picture is an adaptation of a novel by Zane Grey, the scenes of which are laid on the Mexican border.

S. L. Warner

THE KAISER'S FINISH (S. L. Warner).—This state rights production in eight parts should make a popular hit. It is a clever blending of romance and fact, and is acted by nearly the same cast that was used in "My Four Years in Germany." A longer review was printed on page 445, October 19 issue.

World Pictures, Inc.

JUST SYLVIA (World-Picture), Oct. 21.—A five-reel subject adapted by Hamilton Smith from a story by Harry O. Hoyt, and directed by Travers Vale. Barbara Castleton appears as a princess in America, who masquerades as a countess and exposes two individuals who are trying to fleece a countryman named Hicks and his family. The story is not particularly new, but is quite attractive in presentation.

Novel Ad-Cuts for "Kaiser's Finish."

A SERIES of new style exhibitor ad-cuts for use by theatre owners who confine their advertising to limited space in the newspapers, has been designed as part of the accessory material for "The Kaiser's Finish," the new eight-part special state rights feature produced by S. L. Warner.

The series consists of eight cuts, obtainable either in electro or matrix form. The cuts are all of one column width, and running from one inch to two and one-half inches in height. They consist of small, thumb-nail illustrations and a few catch-words lettered in white on solid black backgrounds, so that the effect of a solid black will command attention no matter what position it is given on the page.

The illustrations carry out the suggestion of the main title of the picture, while the captions include such wording as: "When America declared war the world knew it meant the Kaiser's finish"; "The biggest news story of the twentieth century will be headed 'The Kaiser's Finish'"; "What the entire world is fighting for—'The Kaiser's Finish'"; "Bulgaria's surrender points a finger of defeat straight to 'The Kaiser's Finish'"; "Our local boys are going to be there at 'The Kaiser's Finish.'"

Advertising Aids for Busy Managers

IN THIS ISSUE.

The Appearance of Evil (World).
The Embarrassment of Riches (Hodkinson).
The Forbidden City (Select).
Huns Within Our Gates (Arrow).
Hobbs in a Hurry (Pathe).
On the Jump (Fox).
Private Peat (Paramount).
The Perfect Model (Arrow).
The White Lie (Hodkinson).

"THE PERFECT MODEL"

Thanhouser Presents Audrey Munson in an Absorbing Story of the Adventures of a Country Girl in a Great City.

Cast.

The Model.....Audrey Munson
The Artist.....Thomas A. Curran
The Artist's Friends.....George Marlo, Bert Delaney

The Story: A young artist vainly seeks a model who will realize his ideals. Friends send him models, but they fail to meet his demand. At last the automobile in which he is riding runs down a young girl. She has come to the city to make her way, and consents to pose for the artist. He is doubtful of her ability, but she proves to be the realization of his ideal. She leaves him when the statue is completed, thinking he loves one of the women of wealth who frequent his studio, and becomes lost to him, but at last he meets her, sick and faint, just out of the hospital, and tells his love at last.

Feature Audrey Munson as the model and Thomas Curran as the artist.

Program and Advertising Phrases: Audrey Munson, Famous Star of "Hypocrites," Returns in Equally Sensational Photoplay.
World Famed Art Model Appears as Star of Photoplay.
The Daring Romance of an Artist's Bohemian World.
"The Perfect Model" Reflected in Truthfully Typical Scenes.
Camera Daring Reaches Its Climax in This Sensational Photoplay.
Nature and Art Combined in Camera Reflections of Nature and Life.

Advertising Angles: The story is not offered as a reissue of "Inspiration," but if that picture has played your town it would be well to offer this as a new version instead of seeking to create the impression that it is new. Where it has not been played work on the fame of the model, and name some of the well-known statues for which she has posed. Use plenty of stills. They should prove your best selling argument.

Advertising Aids: One one-sheet, one three-sheet, one six-sheet. 8x10, 11x14 and 22x28 photos for lobby displays. Heralds. Slides.

"THE WHITE LIE"

Paralta Plays Presents Bessie Barriscale in the Story of a Wife Whose Tortured Conscience Precipitated a Startling Climax.

Cast.

Dorothy Kingsley.....Bessie Barriscale
Gordon Kingsley.....Edward Coxen
Frank Mason.....Charles Gunn
Mary Jane.....Mary Jane Irving
"Bull" McDevitt.....James Farley
"Red Mike".....David Kirby

Directed by Howard Hickman.

The Story: Gordon Kingsley, on a visit to San Francisco, is put up at a club in the rooms of an absent member, Frank Mason, an architect. He is startled to find in the room a portrait of his own wife and child. On his return home he arranges to have Mason design their new house, and sees by his wife's agitation that he has grounds for suspicion. Dorothy slips Mason a note telling him that she will come to his hotel. Mason, who is a reformed crook, is killed by a pal. Dorothy thinks her husband committed the crime, and he supposes her to be the murderess. She confesses to the police that her supposed baby is Mason's child, adopted by her when Kingsley was absent in Belgium on war relief work. His assumption that it is her own child and his delight in that fact led her to keep the truth a secret. Kingsley, who has overheard the confession understands, and his planned revenge lifts the burden from Dorothy's heart.

Feature Bessie Barriscale as Dorothy Kingsley and Edward Coxen as Gordon Kingsley.

Program and Advertising Phrases: How a Wife to Serve a Friend Foisted Another's Child Upon Her Husband as His Own.
Husband's Love Centered in a Child Who Was Not His Own.
Surprising Outcome of an Apparently Sinful Deception.
Bessie Barriscale Star of Interest Impelling Photoplay.
Originality of Plot Marks Appealing Merit of Photoplay.
How a White Lie Brought Distress and Nearly Wrecked a Happy Home.

Advertising Angles: Advertise Miss Barriscale heavily and present the dramatic angles of the story in type talks. Do not tell the entire story, but pick up the high lights and tell of them singly, making no effort at continuity in the series. For a final run a space starting, "See the 'White Lie' and rid your own life of the white lie that hangs over you. You never can tell when it will lead to tragedy."

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.
Released September 2.

"PRIVATE PEAT"

Adolph Zukor Presents Harold R. Peat ("Private Peat") in His Own Story of the War on the Western Front Founded Upon His Book.

Cast.

Private Peat.....Harold R. Peat
Mrs. Peat (Mary).....Miriam Fouche
Old Bill, the Blacksmith.William T. Sorelle

Directed by Edward Jose.

The Story: Harold Peat, clerk in a small village store, seeks to enlist in the great war, but is rejected because of his slight physique. He is persistent, and finally gains his point and goes to the front. There he proves his bravery, is wounded, and, after two days in No Man's Land, is brought in by stretcher bearers. Mary finds him in the hospital, and, though a wreck of his former self, it looks as though there were happy days ahead.

Feature Private Peat in connection with his war book of the same title and Mirian Fouche as Mary.

Program and Advertising Phrases: Canadian Soldier-Hero "Two Years in Hell and Back With a Smile."
Authoritative and Realistic Visions of War on the Western Front.
Hero of Many Battles Comes to the Screen as International Star.
Photoplay Based on Private Peat's Famous Trench-History.
Authentic War Scenes Re-Lived for You to See in Comfort.

Advertising Angles: This is an attraction of the circus type, and must be played from all angles to give the best results. Use more than your usual quota of lithographs in windows and on the boards. Get the stores to get up windows for Peat's book, and lend them one sheets and stills for attractors. Your newspapers will probably give you extra space for this. Interest the local societies, and endeavor to have some of them announce their intention of attending in a body. Start well in advance, and keep it up until the last day of showing.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides Released October 13.

"THE EMBARRASSMENT OF RICHES"

Lester Park Presents Lillian Walker in the First of a Series of "Happy" Pictures from the Play of the Same Title by Louis K. Anspacher.

Cast.

Elizabeth Holt.....Lillian Walker
John Russel.....Carl Bricket
Count de Poligny.....Henry Sedley
Mrs. Goodwin.....Harriet Ross
Ted Phelan.....Howard Truesdale
Wm. Gildersleeve.....John Costello
Leighton Craig.....Edward Roseman
Alma Goodwin.....Reeva Greenwood
Bobby Gildersleeve.....Edward Keenan
Miss Partridge.....Peggy Lundeen
"Mike".....Wm. Sloan
Jim Conners.....Jack Dillon

Directed by Edward Dillon.

The Story: Transformed by an unexpected legacy from a factory girl to a millionairess, Elizabeth Holt tires of the vapidness of social life and seeks refuge in settlement work, where she poses as Miss Phelps, her own secretary, disarming the antagonism of John Russel, who hates the rich. Russel starts in to close up Ted Phelan, ward boss and gambling house proprietor, and has the place raided while a "slumming party" is in the rooms. They escape through the settlement, and Elizabeth is exposed. Eventually, however, she persuades Russel that the pride of the poor and the pride of the rich are joint bars to happiness, and the wedding follows.

Feature Lillian Walker as Elizabeth Holt and Carl Bricket as John Russel

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Program and Advertising Phrases: Famous Screen Star Returns to Millions of Friends Her Talents Have Created.
Proving That Money May or May Not Be a Bar to Happiness.
Impersonating Her Own Servant to Meet the Man She Loves.
Is Love in a Cottage Better Than Love in a Palace?
Have the Poor More Pride Than the Rich?
How An Embarrassment of Riches Nearly Defeated Dan Cupid.

Advertising Angles: Miss Walker has appeared infrequently of late, and it may be advisable to do a little extra personal press work for her. If there is time, get her photograph in the lobby early with the announcement that "Lillian Walker is coming soon in a 'Happy' picture." Play up the fact that she is to be seen in a New York stage success, but for the chief angle use the rich girl who realizes the emptiness of society; hooking this up with stories of the war work eagerly done by rich women who welcome such an outlet for their energies.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released September 23.

"ON THE JUMP"

William Fox Presents George Walsh in the Snappy Story of the Man Who Could Do Greater Good Over Here Than Over There.

Cast.

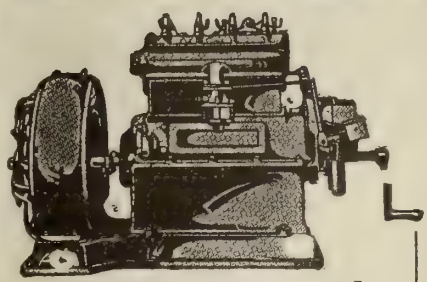
Jack Bartlett.....George Walsh
William Desmond.....James Marcus
Otto Crumley.....Henry Clive
Margaret Desmond.....Frances Burnham
President Wilson.....Ralph Faulkner

Directed by R. W. Walsh.

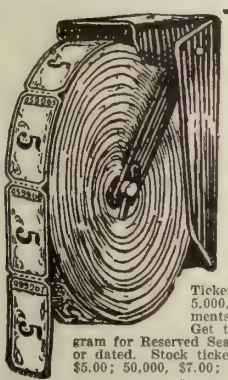
The Story: George Walsh, a reporter on a small town newspaper, gets an interview with President Wilson on the Fourth Liberty Loan. He returns to his home town to find the paper in the ownership of Crumley, head of the local bank, who tears the copy up. George resigns, and enters the tank corps, but is told that he can do more good at home. He sells $100,000,000 of the Fourth Loan, and then settles down in town, preventing a strike in a munitions plant, and identifying the banker as the secret agent of the German Government—the task assigned him when he was taken from the tanks to become a Secret Service Man.

Feature George Walsh as Jack Bartlett and Frances Burnham as Margaret Desmond.

Program and Advertising Phrases: George Walsh, Sensational Athletic Star, Seen in a Succession of Sprightly Comedy Acrobatics.
Paul Revere's Ride Turned to Sensational Advantage in Photoplay.
George Walsh, "Do or Die" Hero of Sensational Comedy Drama.
How George Walsh Put the Kibosh on The German Clown Quince.
Patriotic Comedy Drama of High Speed and Sensational Revelations.
Lightning Fast Athletic Comedian Star of Speedy Photodrama.



4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.



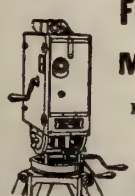
SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand.....$1.50
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.



FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

Advertising Angles: In addition to the usual mention of the star you can perhaps work some stunt stuff such as a parade of Paul Reveres led by a Spirit of '76 band. In the advertising play up the last lines of the poem and hinge your selling talk on the fact that this is what Walsh did.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released October 6.

"THE FORBIDDEN CITY"

Joseph M. Schenck Presents Norma Talmadge in a Colorful Story of a Chinese Girl and the Little Daughter That Was Half American.

Cast.

Mandarin.....Michael Rayle
Wong Li.....A. E. Warren
San San, his daughter...Norma Talmadge
John Worden, U. S. Consulate Secretary, Thomas Meighan
The Chinese Emperor....L. Rogers Lytton
Toy, daughter of John Worden and San San .....Norma Talmadge
Lieut. Philip Halbert, U. S. A., Reid Hamilton

Directed by Sidney A. Franklin.

The Story: A disgraced Mandarin, who earns a bare livelihood by teaching Chinese to foreign students, seeks to regain favor with his Emperor by offering his beautiful daughter, San San, as an addition to his harem. But San San has been secretly wedded to John Worden, an American officer, and Toy, her little daughter, is born in the palace. Her birth discloses the secret, and results in the death of San San and her father. Years later Toy, reared in the palace, escapes, and finds her way to Manila. Here she is loved by an army officer. His commander orders him away to break up the affair. Then he himself is nursed back to life by Toy, and discovers her to be his own daughter.

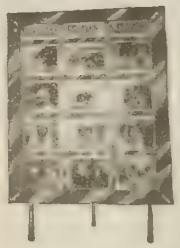
Feature Norma Talmadge in the dual role of San San and Toy, Thomas Meighan as John Worden, and Reid Hamilton as Lieut. Philip Halbert.

Program and Advertising Phrases: Norma Talmadge Favorite Photo-Star, Plays Dual Role in Sensational Oriental Screen Drama.
The Occident and Orient Meet in Gripping Photoplot.
Intermarriage of Parents Brings Chinese-American Girl to Crucial Decision.
Norma Talmadge Plays for the First Time a Chinese Role.
Subjects of the Celestial Empire Screened in Vivid Portrayals.
Norma Talmadge, Screen Favorite, in Her Most Skillful Presentation.

Advertising Angles: Play up Miss Talmadge and the play equally, or rather play her up in the play, since you will not have to trust to her popularity alone to carry the story. Hammer on the Chinese at-

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

"NEWMAN" Brass Frames and Rails



Mr. Exhibitor:

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalog. It is yours for the asking.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

ESTABLISHED 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. Bryant 2717 New York

Your DEVELOPING, PRINTING and TINTING

will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you

PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

mosphere of the story and production, and tell that Miss Talmadge plays a dual Chinese role—that of mother and daughter.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cut, two one-column, two two-column, one three-column, one one-half-column cuts of star, and one one-column and one two-column cuts of star.

Released in October.

HOBBS IN A HURRY"

American Presents William Russell in the Story of a Millionaire Who Sells a Salted Mine and Then Wishes He Hadn't, for Look at the Trouble It Caused Him.

Cast.

J. Warren Hobbs, Jr....William Russell
J. Warren Hobbs, Sr.....Henry Barrows
Helen Renshaw.....Winifred Westover
Rufus Renshaw.....Richard Morris
Lord Willoughby }
Louis Willoughby } .....Hayward Mack
Angus MacDonald.....Carl Stockdale

Directed by Henry King.

The Story: J. Warren Hobbs, Sr., a wealthy mine operator, sells to Louis Willoughby a mine he believes to be worthless. Later he learns there is a tungsten lode that should prove a bonanza. He steams a sample of ore from the dump and has it assayed. On the strength of the report he determines to buy back the mine. Rufus Renshaw also determines to buy the mine, and there is a race to the property, where Willoughby sells the mine to Hobbs and his twin brother sells it to Renshaw. There are innumerable complications, but eventually Hobbs, Sr., gets out from under, and Hobbs, Jr., gets a chance to get a little sleep.

Feature William Russell as J. Warren Hobbs, Jr., and Winifred Westover as Helen Renshaw.

Program and Advertising Phrases: Sensational Photodrama Filled with Thrills and Excitement Will Provide Gripping Entertainment.
How a Mad Dash to Capture Fame and Fortune Ended with Cupid in Command.
Gripping Heart Interest Mixed with Sensations in Screen Drama.
Photoplot Mystifies and Entertains with Force of Sensations.
True Love Wins Victory Over Forces of Vengeance and Intrigue.
Ideal Photoplaying Furnished in Gripping Story and Artistic Acting.

Advertising Angles: Boom the star, and give hints in the reading notices and advertising of the numerous things young Hobbs is called upon to perform. Take up an item a day, if you have time, and recapitulate on the today display. Among the stunts are, "Has a row on the stage of a New York theatre. Beats his way West on the trucks. Beats up a bad man hired by his father. Plays Pullman porter. Mixes up two brothers. Sells a worthless mine to his father-in-law to be." Tag all of these "How would **you** like to be Hobbs in a Hurry?"

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.

"HUNS WITHIN OUR GATES"

Arrow Film Corporation Presents Derwent Hall Caine and Mlle. Valkyrien in a Timely Story of Conditions of Today.

Cast.

Arthur Morgan.....Derwent Hall Caine
Dorothy Waring....Mlle. Valda Valkyrien
Judge Morgan.....Harry Robinson
Eli Brown.....Robin Townley
Countess Von Shoenburg,
Bessie E. Wharton
Rover .....By Himself
The Master Hun.....?????

The Story: Arthur Morgan, son of an old Southern family, is engaged in perfecting an aeroplane engine designed to revolutionize the air science. He is

Perfect Projection Demands the Use of National Carbons

Don't experiment with inferior carbons. Get the best; it will pay you in the end.

We are DISTRIBUTORS for the celebrated NATIONAL CARBONS and carry all sizes in stock.

Silvertip combination for Direct current.

White A. C. Special for Alternating current.

PRICES ON APPLICATION

Amusement Supply Co.

Largest Exclusive Dealers to the Motion Picture Trade

300-302 Mallers Bldg.,
5 South Wabash Avenue,
CHICAGO, ILLINOIS

Dealers in Motiograph Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States.$3.50 Per M.

1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

TransVerteR

Automatically supplies only such voltage as are requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

NOW IS THE TIME

Decide on EVANS' PRINTING and DEVELOPING service now.
The responsibility and experience it will bring to your productions will enhance their value greatly in the eye of the critical public.
Promptness is another feature that will commend our service to you when you are in a hurry.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

handicapped by the impoverishment of his family. Their wealth was buried during the Civil War, and has never been discovered. The Prussian agents seek to trade upon his poverty to buy his invention, but he refuses to sell, and an effort to bomb the inventor and his plane is frustrated by the action of a pet dog, which carries the bomb away from the workshop and drops it, killing the spy, and disclosing the long-buried treasure.

Feature Derwent Hall Caine as Arthur Morgan and Mlle Valda Valkyrien as Dorothy Waring.

Program and Advertising Phrases: Exposing Hunnish Methods Employed to Discover Secrets of the Allies.
How the Hun Tried to Undermine American and World Democracy.
How the Enemies of Liberty Intrigue and Spy.
Exposing the Intrigues of Dangerous Enemy Aliens.
Derwent Hall Caine Star in Mighty Exposure of the Hun.

Advertising Angles: Derwent Caine is the son of Hall Caine. His co-star is known through several pictures. Call them both to the minds of your patrons. For the rest hammer upon the spy danger. For a side angle use some press talk on the stimulus of the war upon invention.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet, two slides, one herald, one press book, eight cuts various sizes. 8x10, 11x14 and 22x28 photos for lobby displays.

"THE APPEARANCE OF EVIL"

World Pictures Presents June Elvidge in the Story of a Promising Scandal Which Proved to Be No Scandal at All When the Facts Came Out.

Cast.

Maida Brown.....June Elvidge
Louis Letchworth.....Frank Mayo
Gordon Brown.....Douglas Redmond, Jr.
Charlie Royce.....Clay Clement, Jr.
Harold Brown.....George MacQuarrie

Directed by Lawrence C. Windom.

The Story: Maida Brown, a young widow with a little boy, settles in the quiet town of Bayport. Bayporters have plenty of time to give to the concerns of their neighbors, and Maida's visits from Louis Letchworth give them plenty to talk about. They get all wrought up about it. But more than the Bayporters are interested. Gordon Brown has hired a detective to watch her, and the reports are shocking. He charges her with being married to Letchworth, but she denies it, though she has been caught coming from his apartments at an unseemly hour, but in the end she confesses, though the confession involves the loss of two million dollars, which accounts for Brown's vital interest and the appearance of evil she has permitted.

Feature June Elvidge as Maida Brown and Frank Mayo as Louis Letchworth.

Program and Advertising Phrases: Beautiful June Elvidge Star of Entrancing Photoplay of Love and Surprise.
One of the Most Unique Photoplays Ever Filmed.
A Striking Story of the Way Gossip Spreads.
See What the Purity League Saw When Peeking in at a Window.
Snappy Photoplay That Will Keep You Guessing from Start to Finish.

Advertising Angles: Start this off with some liners reading, "Shun the appearance of Evil." Later change this to "DO NOT shun the appearance of Evil." Then come out with your first display ad starting with the same heading and running into "see it at the (house and date), and you will find that it was not evil at all." Work on these lines in your displays and press work, and, of course, play up the star.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released October 7.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

'OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

UNIVERSAL
Motion Picture Camera
More speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

The PALMER PLAN
Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy)
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken D (Wolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

EBONY COMEDIES.

Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(*Featuring Charlie Fang.*)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(*Committee on Public Information.*)
Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 6.

The Border Raiders (George Larkin—Five Parts—Drama)—Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

RELEASES FOR WEEK OF OCT. 13.

Hands Up (Episode No. 9, "A Leap Through Space"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 1, "The Torture Trap"—Two Parts—Drama).
Why Pick On Me (Harold Lloyd—Comedy—Rolin).
Barbados, British West Indies (Travel—Post).
The Far Flung Battle Line (Egyptian Contingent Behind the Line—Topical).
Official War Review No. 16 (Topical).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 85 (Topical).

RELEASES FOR WEEK OF OCT. 20.

Hands Up (Episode No. 10, "The Sun Message"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 2, "The Iron Chair"—Two Parts—Drama).
Winning the War No. 1 (Topical).
The Far Flung Battle Line (France's Dusky Warriors—Topical—French Pictorial).
Official War Review No. 17 (Topical).
Hearst-Pathe News No. 86.
Hearst-Pathe News No. 87.

RELEASES FOR WEEK OF OCT. 27.

Hands Up (Episode No. 11, "The Stranger from the Sea."—Two Parts—Drama).
Wolves of Kultur (Episode No. 3, "Trapping Traitors"—Two Parts—Drama).
The Far Flung Battle Line (Britain's Naval Air Power—Topical—British).
Official War Review No. 18.
Hearst-Pathe News No. 88.
Hearst-Pathe News No. 89.

Fox Film Corporation

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.

FOX STANDARD PICTURES.

Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).

EXCEL PICTURES.

Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).

VICTORY PICTURES.

Oct. 20—Fame and Fortune (Tom Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Mutual Film Corp.

STRAND.

Sept. 24—A Maid and a Man (Elinor Field)—39-CST-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Sept. 28—Screen Telegram (Topical)—61-T-1.
Oct. 1—Screen Telegram (Topical)—62-T-1.
Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct 8—Screen Telegram (Topical)—64-T-1.
Oct. 12—Screen Telegram (Topical)—65-T-1.

OUTING-CHESTER PICTURES.

Sept. 22—The Jungle Joy Ride—13-0-1.
Sept. 29—Unblazed Trails—14-0-1.
Oct. 6—A Tropic Melting Pot—15-0-1.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

HELP WANTED.

WANTED first-class, reliable pianist, must be thorough musician with a moving picture experience. Salary $25-$30. Thirty miles from New York; no Sunday work. Pianist, care M. P. World, N. Y. City.

SITUATIONS WANTED.

ORGANIST AT LIBERTY for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

SPANISH-ENGLISH JOURNALIST and writer. Experienced translating titles and scenarios. J. G., 2 Columbus Circle, Room 66. 'Phone Circle 5540.

ORGANIST—Gentleman, experienced (pipe organ), desires position where artistic picture accompanying would be appreciated. Draft exempt. X. L., care M. P. World, N. Y. City.

MANAGER—Fourteen years' experience picture, vaudeville theatres; best of references; go anywhere. Address Expert, care M. P. World, N. Y. City.

THEATRES WANTED.

WANTED, TO LEASE, first-class theatre in Pennsylvania or New York town of ten to thirty thousand population. Send complete information to Varney, Box 503, Troy, Pa.

FILMS FOR SALE OR RENT.

FEATURES FOR SALE—"Midnight at Maxim's," "Dante's Inferno" and many others. D. W. Griffith's two reel Biograph features. "Brute Force," "Little Tease," "Mothering Heart," "Beast at Bay," "Last Drop of Water," "The Fatal Wedding." Send for complete list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

200 REELS of film for sale cheap. Will sell in any quantity desired. Send for list. A. P. Kowalski, Gillitzin, Pa.

FOR SALE—"Twilight Sleep" (3 reels), brand new print, with full advertising matter; also "East Lynne" (5 reels) and "Ten Nights in a Barroom" (5 reels) with advertising matter. Bargains. Queen City Feature Film Co., 2212 Gilbert Ave., Cincinnati, Ohio.

CAMERAS, ETC., FOR SALE.

DAVID STERN CO., TESTED AND GUARANTEED MOTION PICTURE APPARATUS. 50 ft. Williamson motion picture camera, fitted with an F:3.5 1C Bausch and Lomb Tessar (same lens that is used on a $400.00 Universal camera) complete with two extra magazines and plush lined carrying case—our special price, $67.50. Light weight tripod with both panoramic and tilting head—our special price, $17.50. Advertising by Motion Pictures, post paid, $1.60. How to Make and Operate Moving Pictures, post paid, $1.10. Talbot's Practical Cinematography, post paid, $1.25. All three books, $3.50. ACT PROMPTLY; GET IN TOUCH WITH US TODAY! TELEGRAPHIC ORDERS SHIPPED SAME DAY AS RECEIVED. DAVID STERN CO., 1027-1029 Madison St., Chicago, U. S. A.

THE WORLD has beaten a pathway to our door, for the good reason that any Motion Picture Camera we offer is always the best value consistent with the high grade merchandise we offer. The broad gauge Bass Guarantee of absolute satisfaction is your assurance of obtaining value received on any camera you may purchase. We offer, subject prior sale, the following exceptional values: Nearly new Universal, complete with lens, list price $400.00, at $275.00. 200 ft. capacity U. S. Compact, fitted with 50 M.M. Tessar lens, at $75.00. 200 ft. capacity Kinograph, fitted with F:3.5 lens, at $74.50. 400 ft. capacity Williamson De Luxe, fitted with Carl Zeiss F:3.5 lens, at $235.00. 400 ft. capacity Genuine Prestwich, Tessar F:3.5 lens and leather case, at $165.00. Tripods from $25.00 to $60.00. Our Bargain List on request. Negative film furnished in any quantity, $37.50 per thousand feet, including war tax. Bass Camera Company, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

Order Now!

BOUND VOLUMES
OF THE
MOVING PICTURE WORLD
(The Encyclopedia of the Moving Picture Industry)

Substantially Bound in Cloth

PRICE
$1.50 Each
Transportation Charges Additional

This may be your last opportunity, as the supply is VERY limited.

These volumes date back to January 1, 1911.

Four volumes embrace a year's issue.

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(*Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.*)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.

CENTURY COMEDY.

Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03299.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters"—Two Parts—Drama)—03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.
Nov. 2—The Brass Bullet (Episode No. 13, "$500 Reward"—Two Parts—Drama)—03258.

UNIVERSAL CURRENT EVENTS.

Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.
Nov. 2—Issue No. 77 (Topical)—03256.

STAR COMEDIES.

(*Lyons-Moran Pictures.*)

Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama)
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Drama).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.

PARAMOUNT-FLAGG COMEDIES.

Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Cupid Angling (Ruth Roland—Douglas Natural Color).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

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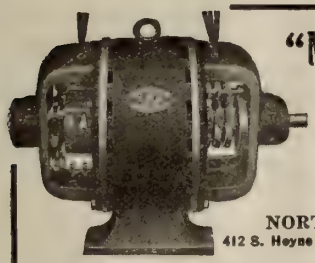

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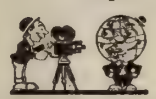

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Conquered Hearts (Rialto De Luxe).

Rialto DeLuxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
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The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

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Men.
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Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

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When Men Betray (Drama).
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HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Products).

(The Following Are Norma Talmadge Productions.)
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Desert Man.
Wolfe Lowry.

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Trooper 44 (Five Parts—Drama).
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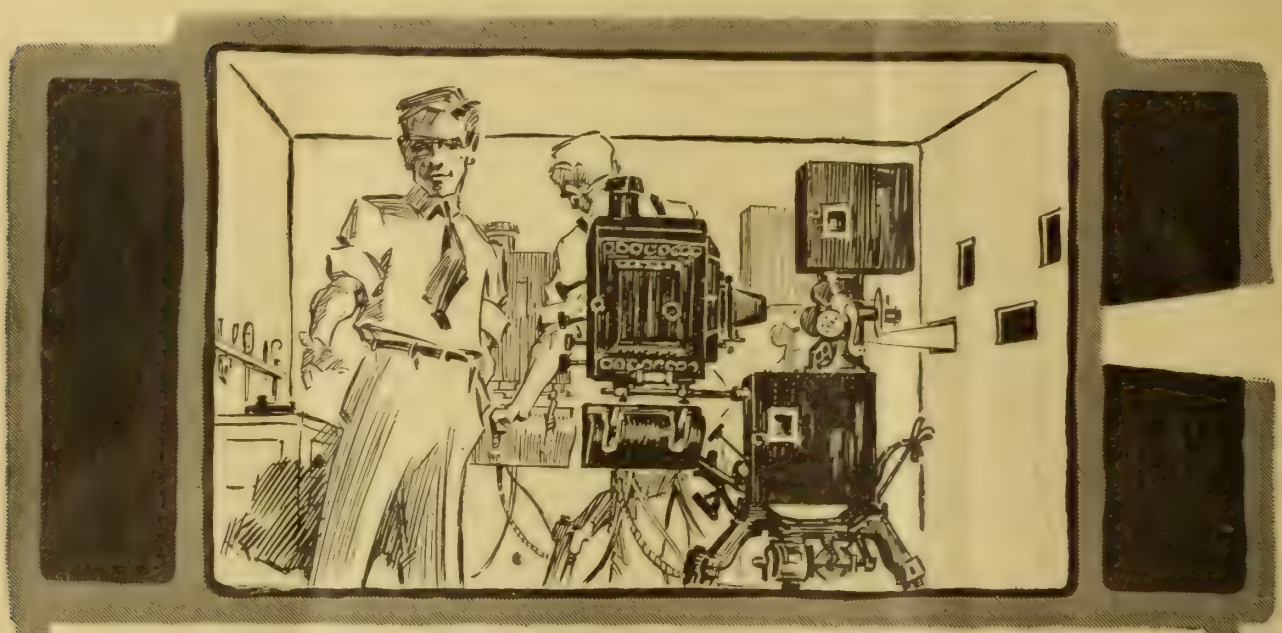

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The Irving Theatre
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Brooklyn, N. Y., October 11, 1918.
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Mr. Cromelin's comment was: "The best special I have seen in many months." The deal was concluded in record time. Foreign buyers who have been in correspondence with me are therefore referred to the Inter-Ocean.

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President, Pioneer Film Corp.

126 WEST 46th STREET NEW YORK CITY

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(With Florence Reed)

(*A Few State Rights Still Open*)

FRIDAY, OCTOBER 11, 1918.

and the name beneath it is La France. This is the France for which the world's best soldiers fight, a nation symbolized by a woman's face."

This, the Simple Life.

The "movies" are closed and the joke about the evening dishes being piled in the sink is temporarily out of order. All the patrons of the "movies" were not so slavish to their lure as a woman who admitted hiding the remnants of supper in the stationary tubs with the lids down. The inexpensive film recreation has endeared itself to the common peoples, for it is the life of the world reproduced in motion. There has been a "get acquainted" quality to the "movies" that nothing heretofore has equaled in value, for it has been essentially human food for human minds. One-half of the world had always hankered to know how the other half lives. Along came the "movie," with "Behold! See what you have heard, read or imagined. I am a medium of education."

There are many non-believers in the "movies." Offsetting them are those people who have seen and believed and become even better informed in current happenings than such non-believers as minimize the value of the "movies." For informing quality there is about as much difference between the legitimate stage and the "movies" as between the door-stopper cat and a yowling pussy. The best argument for the "movies" is that the people like them.

It is remembered that a busy physician in this city stopped long enough during office hours to comment, "What's in this movie business, anyway? I used to think it was just a simple cinematograph show, but all my patrons talk 'movies!'" There is no reason to connect that physician's shortening his office hours with his conversion to the motion picture, but he found out that there is a certain fascination about seeing the other half of the world in action.

As the best sort of a dessert to the usual run of "movies" there came the pictures from the other side, convincing even skeptics that Yankee soldiers do laugh when going into battle and that Uncle Sam has a need for Liberty loans and 100 per cent. patriotism. In a manner that no actor or actress on the legitimate stage could imitate the "movies" told the story of war, brought tears and gladness, and cemented friendliness between the American people and their war comrades. So, although the family dishes may be washed each night during a necessary closing of the "movies," there is a strong possibility that father, mother and children are looking toward that day safe from pestilence when optimism will again look from the film in the midst of ruin.

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What quality is your patriotism? Do you

Newark, N.J. Evening News

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Was Robert Giles murdered for Money?
—or by his Bride?
—or by a rival?
—or by whom?
Did Dr. Phillips create a soulless creature who grew beyond his control?
Was it the possessor of the uncanny Taloned Hand?
How did Phil. Kelley escape from the Steel Room and the Fumes of Frightfulness?
Whose was the Mysterious Hand that, coming from nowhere, clutched Betty's hair and drew her up, up, up to an unknown Fate?
WHOSE WAS THE FACE BEHIND THE MASK?
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Pathe

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Our Bridge of Ships—
General Film Company

Under Four Flags—
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'America's Answer' To Continue Next Week at the Rialto

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BECAUSE of the large demand for seats at the Rialto this week, it has been decided to continue the engagement of "America's Answer" for one more week. The engagement positively will end Saturday night, October 5.

Few pictures have drawn the praise that has been heaped up on this, the Government's own official feature No production has ever brought the fund of information about "our boys" that has come with this picture from battle-scarred France.

It carries thrills in very episode and a story in every scene. "America's Answer" is a comprehensive survey both of what Uncle Sam has done with "your money," and the adventures that have befallen "that boy" since he set foot on the soil of France.

The picture tells more of the great magnitude of Uncle Sam's efforts—the greatest undertaking of all time—than could be carried in reams of printed columns. It is drama in which the actors are the stalwart sons of America and the theme is the story of their daily life.

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NOTE: The Bureau of War Photographs, which recently removed its offices from Washington to New York, the more readily to handle the rapidly increasing demand for pictures, is a department of the Division of Films. The Division of Films also directs the Bureau of War Expositions, presented by the U. S. and Allied Governments.

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MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

INFLUENZA EPIDEMIC WORKING WEST

Boston Theatres Opening, While Chicago and Mid-West Close—Houses in San Francisco Capitulate, Making the Coast Practically Restricted in Amusements

THE "peak" of influenza's deplorable havoc seems to be passing west, as Boston, the first great center to be affected, opens its theatre doors after protracted darkness. Last week the first comforting word from the army camps originated in Camp Devens, Ayer, Mass., when it was declared that the epidemic was under control. It was in this camp that the disease first broke with appalling results.

Chicago kept its theatres open until Tuesday, October 15. San Francisco closed Saturday, October 19, leaving New York, of all the great centers of population, the only city unaffected by official orders. There was a report current that the New York houses would close Saturday night, October 19, at the finish of the Liberty Loan drive, but the theatres here are still open as we go to press, Tuesday, October 22.

The attendance at local theatres has been generally "off," save in the case of a few conspicuously popular dramatic attractions. The picture houses have been greatly affected, a marked falling off in business being noticed in moving picture houses of all types and classes.

Death's harvest in the ranks of picturedom has been conspicuous and appalling. Players of prominence have been stricken down; prominent exhibitors and members of their family have passed away, and the gloom that has overshadowed the industry has been made more intense by the ravages of the grim reaper.

The silver lining that has been thrown upon the cloud through the relief occasioned by an improved situation in New England promises to develop as the epidemic comes under more complete control in other sections of the country. The wave is passing Westward, but its progress is distressingly slow, while the ravages of the disease continues to take precious toll in the afflicted communities.

Boston Houses Open to Impatient Picturegoers

BOSTON motion picture houses opened Sunday night, October 20, after an enforced closing of three weeks due to the Spanish influenza epidemic. The reopening of the houses was marked with an unusual demonstration. Long before the opening hours long lines of patrons awaited the opening of the doors. The programs were greeted with more enthusiasm than has been manifested for many seasons.

New England motion picture managers predict one of the most prosperous seasons since the beginning of the World War as a result of the enforced three weeks' vacation. The closing of the houses left the amusement public with a keener appreciation of their accustomed entertainments than they had ever believed could be possible. The natural depression of continuous war talk and the great death toll of the epidemic, few families escaping without a death or a serious illness among some members of the family, and the reaction to normal conditions brought a tremendous welcome in the way of clean wholesome amusement and entertainment furnished at the motion picture houses.

Most of the picture theatres observed one strict rule. Patrons who coughed or sneezed were requested to appear at the box office and get their money refunded and leave the theatre. The wide publicity given the health rules during the epidemic warning people to beware of persons who coughed or sneezed has aroused a very insistent demand from the public that coughers and sneezers remain away from places of public assemblage. It is believed one result of the epidemic will be to make coughing and sneezing so unpopular that persons suffering from contagious colds will remain at home in the future.

Many Improvements Effected.

The three weeks enforced vacation of the picture theatres resulted in many fine improvements being made in the houses. In almost every case there has been a complete renovation of the local houses. In some cases better ventilation has been provided to meet the demand for well-aired houses. The closing also caused an early saving of fuel so that many houses will now be able to face the winter with better assurances of having fuel enough for the entire winter.

The reopening of the theatres brought a feast in the way of excellent film productions. Every house played a strong attraction. Big advertising marked the openings. All of the theatrical pages of the Saturday afternoon papers carried large spaces from the motion picture houses advertising the reopenings. The same was true of the Sunday papers.

In Eastern New England the reopening of the theatres was general. In the western part of New England the epidemic has about reached its height, so that the theatres and other places of amusement are still closed and will probably remain so for another week at least.

Although some theatre managers suffered heavy losses it is most generally recognized that the order closing the theatres and all other places of public gathering was a wise move on the part of the health authorities. It is now generally recognized that the drastic closing order resulted in a quicker termination of the epidemic than might otherwise have been the case. During the "peak" of the epidemic there was a daily average of 250 deaths in Boston alone. The total number of deaths exceeded 3,500. It is estimated there were 200,000 cases in Boston alone during the five weeks run of the epidemic.

Philadelphia Employees Get Busy on Renovation

INDICATIONS that the motion picture business has been seriously affected on account of the closing order issued by Director Krusen, of Philadelphia, seems to be the consensus of opinion among leading exhibitors and exchangemen of Philadelphia. The influenza epidemic up to the present writing shows no decrease in its daily toll of victims, and from the latest reports of the board of health and charities conditions appear to be too serious to announce any definite time for the reopening of the theatres. The general opinion seems to be that the closing order may probably be rescinded about October 26, and not before.

In the meanwhile theatre managers and exchange managers are putting their extra time to very good use. The finishing touches have been ordered by Frank W. Buhler, managing director of the Stanley theatres, to complete the beau-

tifying of the Stanley, where the large lobby is undergoing extensive alterations. At the Family Theatre, Joseph Murphy, the manager, has been personally supervising many improvements. Owing to the scarcity of labor and the high cost of materials, Mr. Murphy put his entire staff of employees at work painting and overhauling the entire theatre. A four-foot base running along both sides of the theatre has been painted a pretty light green, while the iron frame work of the chairs and the radiators have all been regilded. The women's retiring room has been given special attention, and all electric light globes have been carefully looked over.

In the meanwhile repairmen also overhauled the large organ; of which Alexander Boyd is very proud, and all the draperies have been cleaned and rehung. The loyal employees of the various exchanges are being well cared for. Although some managers have been compelled to lay off some of their help a great many will be given half pay, although very little work can be done. Only in very few instances have exchange managers decided to close entirely until the epidemic passes.

No Time Has Been Set for Baltimore's Opening

THE influenza epidemic is still raging in Baltimore, and at the present writing there has been no definite time set for the reopening of the theatres. L. A. De Hoff, manager of the New Theatre, and secretary of the Maryland Exhibitors' League, is keeping in close touch with the situation, and daily is in communication with all the Washington exchanges, as well as the theatrical people of Baltimore, to let Washington know as soon as word from the health department comes to reopen.

Several of the Baltimore theatres are taking the opportunity while the closing order is in effect to give their theatres a complete renovation.

All the churches in Baltimore were ordered closed on Sunday, October 13, and two prominent members of the clergy have disagreed with the mandate, but abided by it. The stores and saloons have been ordered to open only at 9:30 a. m. and close at 4:30 p. m. It was the first time, as far as is known in the history of Baltimore, when the churches have all been closed.

According to statistics there were 533 deaths from influenza in Baltimore during the week of October 7.

The Fourth Liberty Loan has suffered greatly through the theatres being closed. During the first eight days of the campaign the report from R. McKean Barry, chairman of the speakers' committee for theatres and moving picture houses, showed $1,098,650 had been subscribed through their efforts.

St. Louis Suffering Loss of Over $200,000 a Week

ST. LOUIS picturedom has passed through its first week of closed business. The result of the influenza closing order has thrown hundreds out of work and spelled a loss in dollars and cents that already reaches well into the $150,000 mark, independent of a sum of perhaps half that size, representing the loss of the exchanges. How far the actual damage goes cannot be estimated, and there is at present no indication as to how long the ban will run. For the benefit of readers of The World the St. Louis correspondent has gathered figures which represent what the film exchanges will have to lay out approximately and for which they will get no return. They are based on the first week's closing order, which went into effect on Tuesday, October 8. They do not represent lost business, but the approximate cost in "overhead" to the exchanges, all things figured in.

Joseph Mogler, president of the Exhibitors' League, and Frank Tate, who represents the Cella interests in a string of the largest houses of the city, say that the loss each week to the exhibitors will be about $150,000. The theatres are closed tight, and therefore with nothing coming in there is naturally a let-up in wages for every one connected with the trade.

St. Louis District Badly Affected.

In the district served by St. Louis also I have been able to estimate that of the 2,000 theatres there are 75 per cent., or 1,500, now closed. This district includes Southern Illinois, Indiana, Tennessee, Kentucky, Arkansas and Iowa. Of course, only parts of each of the states are included and not the larger cities; but the result of the epidemic may be estimated from the figures given.

In St. Louis alone there are eighty theatres with closed doors. This number of theatres will lose $150,000, as I have pointed out. The reader can figure for himself what the total loss to the district with its 1,500 closed theatres will be.

As to men out of employment as a result of the closing order, it might be pointed out that there are idle 2,400 ushers, 2,400 ticket sellers, 2,500 piano players, 150 other musicians and more than 115 operators.

In the exchanges a "stagger" plan of management has been initiated to help cut down expenses. The managers are being paid one week in some instances, while the assistants take a vacation. The next week the managers "vacate," while the assistants draw pay, and so on down the line.

With the patriotic motive back of the closing spirit, however, both the exchanges and the exhibitors are trying to keep a stiff upper lip and a hope for the better. It is expected also that the rush for films after the closing order will to some extent make up for the lost time and money. MOORE.

Closed Atlanta Houses Are Being Renovated

Atlanta, Ga., October 15.

EVERY theatre in Atlanta and an overwhelming majority of houses in the Southeast remained closed throughout the past week under emergency orders issued to prevent the spread of influenza.

In Atlanta there was a rumor that the councilmanic ban on theatre operation might be lifted at the close of the present week, but any action seems predicated on a marked improvement in the local situation. While the grip of the disease in this city is not considered as pronounced as in other localities the epidemic is still in force.

On Monday officials of the Atlanta Theatre Managers' Association appeared before City Health Officer Kennedy and protested against what they considered discrimination, evidenced by the authorities in allowing all shows connected with a carnival company to operate without restriction at the Southeastern Fair, which opened for a ten-day period last Saturday.

On Tuesday a committee representing the managerial association appeared before the public safety committee of the Atlanta Chamber of Commerce and requested that body to transmit the theatrical men's protest to the city council.

The managers pointed out that local exhibitors had offered no opposition whatever to the drastic order shutting down their amusement enterprises and had accepted the subsequent losses without a murmur as a patriotic duty. They had expressed no objection to the conducting of the Southeastern Fair, although public gatherings of every nature had been prohibited, as the fair itself is an open-air proposition, given under the auspices of local civic bodies.

The managers, however, strenuously resented the unfairness displayed in permitting tent shows and various other attractions under a roof to operate when existing conditions conducive to the spread of influenza prevailed to a far greater extent than in a modern theatre equipped with an efficient ventilating system.

As yet no formal action has followed the protest of the theatre managers' association, but in any case the practical value of an alert, co-operative organization among local showmen has been emphatically demonstrated.

Hugh L. Cardoza, president of the association; Willard C. Patterson, vice-president; John G. Evins and Ed Schiller, of the executive board, have been especially active among others in advancing the interests of Atlanta exhibitors.

A practical cessation in the business of local exchanges has followed the general closing orders effective throughout the territory. The "flu" itself has played havoc with the various film organization staffs, and would have made operation difficult in any case.

A majority of Atlanta exhibitors have taken advantage of the enforced period of idleness to inaugurate renovating, repair and remodeling work at their houses. STARR.

Louisville Shuts Down Everything but Saloons

Louisville, Ky.

LOUISVILLE is indeed a dead place since all the theatres were closed and, in fact, all amusements stopped. The saloons are still open, and the thirsty are still able to secure liquid refreshment. They represent about the only thing that is open, and has driven home to many what prohibition will be during epidemic periods. The prominent hotels have moved every chair from their lobbies, so that chair-warmers will have to stand up or hunt new fields for loitering. However, the crest of the epidemic appears to have been reached. The death list is still heavy, but it is reported that the trouble is checked, although there are several thousand cases at Camp Taylor and a large number in the city. Some of the hospitals have been so short of nurses

that only emergency cases are being accepted.

Louisville was a little late in establishing checks, and no real quarantine has been established at Camp Taylor, resulting in soldiers being numerous on the streets, although there has been a large reduction in the number of passes issued to soldiers, and only a small percentage of the former number of men are now on the streets.

Local exhibitors say they hardly expect to get into action again for ten days or two weeks. The state health and local authorities appear to have decided to stamp the trouble out before amusements are allowed to start again. All conventions have been passed up, and local associations of various kinds have postponed their meetings. Even fraternal lodges, including the Masonic lodges, have closed up shop for the time being. Churches and schools have been closed for a week or more.

A number of theatres are taking advantage of the opportunity thoroughly to clean house. Painting and redecorating are being handled at the Strand and some other theatres, although the high cost of labor and material is a drawback to any material improvement at this time.

Exchanges Taking Inventories.

Exchanges as well as exhibitors are finding things very dull. Some of the exchanges are taking advantage of the opportunity to take fresh inventories of all paper, films and other materials, and are systematizing their business, something that they have never had time properly to do in the past. One exchange operator reports that he is installing a system of keeping track of all paper in the house and out, this having in the past being a source of considerable worry and confusion.

The Louisville Photoplay Association hasn't held any regular meetings for several weeks, but a number of the members have been holding informal meetings in the big office of the Fourth Avenue Amusement Company. These meetings consist chiefly of talk and of wishing things would open up, as expenses are going along, and it is a question of everything going out and nothing coming in. With heavy rentals during an inactive period of two or three weeks some of the houses are losing enough money to show a bad year unless the public comes to bat with a vim when the amusements are open again.

Nashville Exhibitors See Early Opening of Houses

Nashville, Tenn., Oct. 14.

JUST at the time when Nashville's motion picture lovers were happily anticipating a week's entertainment that would include some of the best attractions of the season—or at least extensively advertised as such by local exhibitors—there came from the office of the city health officer the notice to close all moving picture theatres in the city. The action, it was explained, was thought necessary in order to prevent a further spread of Spanish influenza. For the past week Nashvillians have been leading a drab existence, and there is little doubt that all the local moving picture houses will do a rushing business when the present ban is lifted.

The health officer has thus far given no answer to inquiries of exhibitors and impatient theatregoers as to when the houses will be permitted to reopen their doors. As the "flu" epidemic locally is showing signs of abatement and the maximum number of cases has apparently been reached it is probable that the theatres will be open again within a week or ten days at most.

The managers of the local houses have always shown a willingness to cooperate with the city officials, and especially when the welfare of their patrons is concerned. Little complaint was heard from any quarter. Since Liberty Loan booths are being conducted on every uptown corner and side-line attractions, such as musical programs, boxing matches, etc., are being offered to attract and hold crowds while they are being solicited in the interest of the loan some wonder was expressed that the motion picture houses should be closed on account of the "flu" situation. Those who formerly spent their afternoons or evenings at the theatres now attend the free attractions at the Liberty Loan booths. If the closing order did bring disappointment to managers of the motion picture houses, as well as their patrons, it helped the loan.

STAHLMAN.

Cincinnati Authorities Control the Situation

THE prompt action of Cincinnati health authorities in ordering the closing of theatres and other places of public assemblage is believed to have prevented epidemic conditions in the prevalence of influenza, as the disease has not at any time got beyond control, and the number of cases and of deaths has been small compared to those in other large cities. The theatre men and exhibitors, as well as film men, are cheerfully enduring a period of inactivity, which means a very heavy financial loss as well, as they desire to support fully the public welfare as indicated in the orders of the health board. It is estimated that not less than 100,000 persons a day visit local theatres, and the loss in admissions, therefore, is not less than $10,000, but rather considerably more. Moreover, employes thus forced into temporary idleness in many cases will lose their wages, as the exhibitors cannot afford to stand any more loss than they are compelled to; and the film exchanges are in much the same position, as they are totally without revenues during the period in which the theatres must remain closed. Another interesting point which has come up in this connection is the suggestion that while the enforced closing is on the theatres should not be compelled to pay rentals to the owners of their properties; but real estate men take the view that there is no chance for them to escape rents on this score, pointing to the "heatless days" of last winter as an example. Office and other rentals were not reduced then, although the absence of heat rendered the quarters rented useless.

Washington Prepares for the Day of Opening Up

UNLESS the exhibitors in localities in the national capital territory, whose houses have been closed because of the prevalence of Spanish influenza, co-operate to the fullest extent with the exchange managers there is going to be a great deal of confusion in booking when the houses reopen. In this city the theatres have been closed since October 3, and from the tone of the newspaper reports on the continued prevalence of the disease it will be many days before the ban is lifted. Exhibitors must recommence their bookings where they left off if this confusion is to be avoided.

This whole problem was gone over at considerable length at a special meeting of the Washington Exchanger Managers' Association, as a result of which the following letter was drafted and is now being sent to all exhibitors whose theatres have been closed because of the disease:

October 12, 1918.

The members of the Washington Exchange Managers' Association, realizing the seriousness of the present situation brought about by the epidemic of influenza, and their desire to cooperate with and assist you, have met at a special meeting to discuss the most logical plan of adjusting your bookings, thereby preventing any confusion that would be bound to occur.

It was agreed that we ask you to make every effort to ascertain as far in advance as possible when the authorities will permit you to open, and that you then immediately notify every exchange with which you do business. This is asked of you for the purpose of preventing the possibility of the production which will be due you on the day on which you open, not being available.

It has been decided that to prevent any further financial loss to the exhibitor, producer and distributor that exhibitors will begin their bookings where they left off, just as if you never had been closed. We are quite sure that this method of booking will meet with your entire approval.

You may rest assured that all members of the organization will give any reasonable suggestion due consideration. Sincerely yours,

EXCHANGE MANAGERS' ASSOCIATION,
Oscar A. Morgan, Secretary.

All Houses Closed in Northwestern Country

Seattle, Wash., October 11.

THE influenza has descended upon the Pacific Northwest this week, with the result that all the theatres and places of public assembly have been closed in the entire state of Idaho, in most of the towns of Montana, in over fifty towns in Washington and in many of the cities and towns of Oregon. Portland, the last city of any consequence in the entire Northwest to remain open, was closed today. Seattle was the first large city to be closed.

The epidemic first appeared at the Puget Sound Navy Yard at Bremerton, just across Elliott Bay from Seattle; then it jumped to the naval training station at the University of Washington, which is in the northern part of Seattle. By Saturday morning, October 5, twenty cases in the city were reported to the public health department, and at noon the mayor, at the request of Public Health Commissioner McBride, ordered all theatres closed until further notice. At the same time it was announced that all churches would be asked to suspend services next day and all schools would be closed for the following week, as well as all public dance halls and other public meeting places.

While there have been no cases of Spanish influenza authentically reported at Camp Lewis, where about 30,000 soldiers of the National Army are now in training, there are a few cases of grippe; and the commanding general has closed the Hippodrome and Victory theatres, the hostess house and all meeting places within the cantonment until the epidemic condition of the

vicinity has improved. The soldiers have also been forbidden to go to Seattle or Tacoma, where the theatres were closed during the first of the week.

Wires are coming in daily to the Seattle exchanges from exhibitors in all parts of the Pacific Northwest, instructing them to stop all shipment of film until further notice; that their town has been closed on account of the influenza. Several shippers have already been dismissed, and it looks as if the managers would have to let their entire forces go if many more towns are taken from their active list.

All Iowa Picture Theatres Shut by Health Authorities

BECAUSE of Spanish influenza Iowa is officially closed as regards motion pictures and all other forms of public assembly as the result of a sweeping order that emanated from the office of the State Board of Health, after conference with the military authorities. This means that every picture theatre in the State and, according to the last reports, there were more than 600 of them, has shut its doors and will not be allowed to reopen until the quarantine is lifted.

Film exchanges have had their business completely paralyzed. Even with a few houses open a full force was maintained to take care of the shipments that were necessarily hazardous because of the breaking up of circuits, and the sudden refusal of shows in the smaller towns without any notice of closing have been given the exchange. As it is now, the majority of the exchanges are simply paying out money for help, hoping that the payment of salaries will retain their forces against the reopening of business.

Manager M. J. Frisch, of Universal, probably had one of the most expensive poster departments in the country the past week. He kept his seven road men in and paid them salaries for assorting and rearranging paper. The other local exchanges are not under such heavy expenses as regards their roadmen because they operate with smaller forces.

A. H. Blank and other large Iowa operators see light even though the darkness, as it is their belief that statewide quarantine will quickly wipe out the disease and that results will be better for all concerned than to have a third of the State open and the lid on the rest. Military authorities state that conditions at Camp Dodge are much better, although there have been a good many deaths from the scourge.

Indianapolis Continues Ban on Picture Theatres

Indianapolis, October 19.

HOPES of motion picture exhibitors, film men and theatre managers of Indiana for abatement of the State-wide ban on all public gatherings were further shattered this week when Dr. J. N. Hurty, secretary of the State Board of Health, issued an order authorizing a continuance of the ban for another week. The order effective now did not expire Saturday night at midnight, as was first intended, but will continue until midnight of the 26th.

"The situation in Indiana is too serious to take any chances by lifting the order too early, the board believes," said Dr. Hurty. He added, however, that toward the latter part of next week some slight modifications may be made to apply to counties in the north half of the State, where the peak has passed, if conditions warrant.

Statistics compiled by the assistant secretary of the board show that while the epidemic is decreasing in the north half of the State, it is continuing to increase in the south half. It is estimated that in the entire State there are approximately 50,000 cases.

The consensus of opinion among the exhibitors appears to be that the order may result to the ultimate benefit of the exhibitors in the bigger business than is bound to come when the theatres reopen. They feel that the people will be craving so for their favorite amusement that they will rush wildly to the nearest motion picture theatre the minute it is opened.

New Brunswick Is Closed.

Closing down of theatres throughout New Brunswick is due to the fact that since the new Government came in at Fredericton a health act was passed, with Dr. Roberts appointed as the Minister of Public Health. Under his administration the epidemic of influenza was promptly dealt with and the order for the closing down of theatres and other places of amusement was general throughout the province. In Nova Scotia the cities where the disease has appeared are quarantined, and this accounts for the fact that some of the theatres in the smaller centres are still operating.

Darkened houses are the rule all over New Brunswick. In Nova Scotia Wolfville, Kentville, Joggins Mines, Inverness and Port Morien are still open. Glace Bay in Cape Breton is closed.

In St. John theatres are taking this opportunity of making repairs and alterations. It is unfortunate the epidemic has broken out just after an unprecedentedly bad season for the theatrical men and just at the beginning of one of their best seasons. According to F. G. Spencer, in the Maritime Provinces some ninety theatres were forced to close. About twelve hundred employes are idle and ten film exchanges seriously affected.

Portland Precaution Closes Theatres.

Things have been very dully in the amusement line in Portland, Oregon, for the past two weeks owing to the influenza scare, and Thursday, October 10, the State Health Board ordered the closing of all theatres, dance halls, churches, and prohibited the holding of meetings of any nature and the congregation of crowds upon the streets. It was not bebecause the disease had a hold on the city, but as a precautionary measure. As the scare had kept the people out of the show houses, the closing was not unexpected.

Many towns in this territory had closed long before. This has affected the film exchanges, and the rumor is about that a great curtailment of help will be the result. It will give the theatres an opportunity to make improvements. The managers are allowing those laid off enough money for actual expenses so that there will be no very bad effects.

California Closes Down.

San Francisco, October 18.

The San Francisco Board of Health today closed theatres, churches, schools, and all places of public meeting on account of the influenza, commencing immediately.

The state board of health met later and ordered theatres throughout the state closed.

Before the action of the State officials about two hundred theatres served by San Francisco exchanges had closed on account of local orders. Three weeks are considered necessary in order to obliterate disease. CHURCH.

Everything Closed in Spokane.

On Wednesday, October 9, every moving picture theatre, other theatres and all other places of amusement and churches of Spokane were closed by an order of the board of health due to an epidemic of influenza, and they will remain closed for at least two weeks.

All theatres, as well as moving picture, employes were given a forced vacation as a result of the order, but no complaints appeared to be registered, as all were willing to co-operate with the department as a war measure. The schools were also closed.

Dallas Territory Paralyzed.

Spanish influenza, which it was hoped the Southwest would escape, became epidemic in the states of Arkansas, Oklahoma and Texas during the second week in October. The moving picture industry in these three states is completely paralyzed.

By proclamation of the governor every theatre in the state of Arkansas closed its doors during the first week of the month. A few days later a similar proclamation closed all Oklahoma theatres.

What little business still remains in the Southwestern territory is from scattered theatres in the smaller Texas towns. Of upward of 900 theatres in the three states served by Dallas film exchanges only about 300 remained open October 14. These are closing one by one, and on the date mentioned no relief seemed to be in sight. State authorities of Texas have taken no action, leaving it to the discretion of municipal authorities whether theatres remained open or closed. On account of the four great cantonments and the scores of smaller army posts in the state adopting the strictest of quarantine, municipal authorities generally have been quick to act in conjunction with military commanders.

Commencing the third week in October, Waco, Fort Worth and San Antonio were the only three large towns in the district where the picture shows were open. Each of these is a cantonment city, and all of the soldiers are forbidden to attend theatres. Consequently the exhibitors are having a hard time getting by. They were expected to close at any moment

Western New York Shut Tight.

Every moving picture theatre in Buffalo has been closed on account of the Spanish influenza. All other amusement places are obeying the same ruling, which has been issued by the local health department. The same order has been extended to many cities and towns throughout Western New York. Even before the closing rule was issued the downtown moving picture theatres were losing heavily on account of the city-wide street car strike, which checked the flow of thousands of dollars into the box offices. Even if the houses are

closed the managers are not idle these days. They are devising ways and means of giving "bigger and better shows than ever," when the health department permits them to open their doors again. The no-show policy has put a pronounced crimp into the business of the local film exchanges.

Detroit Theatres Are Open.

The Spanish influenza has hit Michigan hard, more than one-half of the theatres being closed at the time of writing —October 16. However, Detroit has fared exceptionally well thus far, and, while there have been threats of closing, Dr. W. Inches, Detroit's health officer, has decided to let them remain open unless a crisis is reached in the epidemic. Detroit exhibitors are rendering every aid to the health department by throwing slides on the screen calling attention to the epidemic, and how to prevent its spread; also insisting that people leave the theatre who fail to use handkerchiefs when coughing or sneezing. The co-operation from the exhibitors is what is keeping the houses open thus far.

Everything Tight in Rochester.

Rochester is closed tight, and the health officer states that in all probability it will remain closed for two weeks more. Theatres and schools were the first to be affected by the closure, and shortly afterward the order was extended to include all churches, saloons, bars, soda fountains and other places where people might assemble. The death rate has not been alarming in Rochester, but the authorities decided early in the epidemic to take no chances.

Naturally, theatre men are losing a lot of money, but most of them are taking the situation quite cheerfully. John H. H. Fennyvessey, manager of the Family Theatre, decorated the front of his house with Liberty Loan advertising designed by himself, and then offered his services to the local committee in any capacity that he might be used until his house was opened again.

Several of the local houses are availing themselves of the opportunity to do all kinds of cleaning and decorating while the closing is in effect. Ordinarily theatres can only undertake extensive work of this sort by closing in the summer, or at a period of the year when business is lightest, so the managers are making hay while the sun shines and endeavoring to make the best of the closing.

Chicago at a Standstill.

The motion picture industry is at a standstill in Chicago. All theaters are dark by order of the city health commissioner. They will remain so until the emergency commission created to deal with the epidemic of Spanish influenza judges that the disease is on the wane. Thousands of operators, theatre employes and musicians are out of work as a consequence. Film exchanges are merely marking time until theatres in Indiana, Michigan, Illinois and Iowa, also closed on account of the disease, as well as those in Chicago, are reopened. Many film salesmen have been temporarily dropped from the pay roll.

Exhibitors and film men have turned their attention during the enforced idleness to selling Liberty Bonds, and the division of films of the Chicago Liberty Loan Committee achieved its quota of $1,200,000 in bonds sold at 4 p. m. Wednesday, October 16.

PNEUMONIA CLAIMS HAROLD LOCKWOOD

Leading Metro Player Succumbs After Illness of Few Days—Had Been Eight Years on Screen

HAROLD LOCKWOOD, leading player of the Metro company, died at noon Saturday, October 19, at his apartments in the Hotel Woodward, New York City. Mr. Lockwood's illness was of brief duration, he having been present at the Motion Picture Exposition at Madison Square Garden and active in Liberty Loan work the week before, but pneumonia quickly developed. The body was taken to Campbell's funeral church, Broadway and Sixty-sixth street, where the funeral was held on Tuesday, October 22, at 2 o'clock.

Harold Lockwood.

Harold Lockwood was about thirty years of age at the time of his demise. He was born in Brooklyn, but passed most of his early days in Newark, N. J., to which city his parents had moved, and where his father owned and operated a stock farm. Here he received an education and entered a business career with an exporting house.

But business did not appeal to young Lockwood's tastes, so he made a venture in theatricals through vaudeville. At that time pictures were coming into prominence and he secured a place in one of David Horsley's companies, then making Western subjects in Jersey. That was in 1910. Lockwood, being a fine specimen of youth and virility, and handsome as well, made an immediate hit and his progress from that time was rapid.

From Horsley's Nestor company he went to the New York Motion Picture Company, then to the Selig Polyscope Company, and to the Famous Players Company. In this connection he played opposite Mary Pickford in "Tess of the Storm Country" and opposite Marguerite Clarke in "Wildflower," not to mention a number of other successful pictures made by that company.

Leaving the Famous Players Mr. Lockwood joined the producing staff of the American Film Company, where he was featured for some time. Then came his engagement by the Yorke-Metro company under the management of Fred Balshofer in 1916, which continued up to the time of his death.

With the exception of a very brief experience in vaudeville the deceased has never appeared before the public except in motion pictures and was one of the best examples of the successful motion picture star. He made a host of friends in his brief career who will sincerely mourn his loss.

General's Baltimore Chief Is a Victim of Influenza

THE motion picture industry in the territory of the national capital is mourning the loss of John Wellman, one of its most promising members, who was the first victim of Spanish influenza among the film men of Washington. Recently appointed manager of the sub-branch of the General Film Company in Baltimore, he was just about to enter a field that he had long looked forward to.

Mr. Wellman was born in Norway about twenty-six years ago. He came to the United States in April, 1914, and some time later joined the General Film Company in New York City. He was a member of the bookkeeping and auditing department, and when he came to Washington in January, 1917, it was as branch cashier.

Indoor work did not particularly appeal to him, but he was an expert in his work and that held him from going into the field until a few weeks ago, when it was decided that he should go to the Baltimore office as soon as a new cashier could be broken into the work in the Washington office. About ten days before his death he was stricken with the dread disease. Efforts were made to secure the services of a trained nurse, but with the influenza rapidly spreading in the city, this was impossible, and John Payette, former assistant manager of the General Film Company here, now a soldier in the army, volunteered to look after him. For six days and six nights Mr. Payette stayed on the job. As a last resort Mr. Wellman was rushed to the Emergency hospital, but to no avail.

Mr. Wellman was popular with the men of the Washington exchanges, and as he had no living relatives either here or abroad, they took entire charge of his burial. Jake Flax, manager of the General, and Sam Flax, manager of the Metro exchanges, assisted Mr. Payette.

MRS. WILLIAM A. JOHNSTON DIES.

After a brief illness, Mrs. William A. Johnston, wife of the editor of the Motion Picture News, died of pneumonia at her home in Bayside, L. I., on Wednesday evening, October 16. The funeral was held on Saturday, October 19, at Bayside.

Toronto Shuts Down October 20.

Toronto, October 17.

The Toronto theatres have been closed, starting October 20, on account of the epidemic. GLADISH.

BALLYHOOING LIBERTY BOND SALE

Men and Women of Speaking Stage Have Nothing On Those from Screen in Coaxing Out the Dollars—Touchin' On Work of Those Pals Doug, Bill and Bill

By Edward Weitzel

THE "talky" actors didn't have any the better of it over the "movie" actors, when it came to ballyhooing for the Fourth Liberty Loan in New York. What with those good pals, Douglas Fairbanks, William S. Hart and William Farnum to hold up the moving picture side of the contest, the formidable array of talent and reputation contributed by the Lambs' Club and the Professional Woman's League failed to overshadow the good work of the screen stars and the eagerness of the public to see and to hear them. There was glory enough for all, however. Francis Wilson, Willie Collier, Blanche Bates and the truly wonderful Ray Cox all helped at the Liberty Theatre in front of the Public Library to put over the Loan, and they welcomed the speakers from the silent stage most cordially.

Bill Hart's Swell Harness.

Standing in the crowd at the Liberty Theatre before Ray Cox stepped to the front of the stage and announced that William S. Hart had come all the way from the Pacific Coast to talk for the Loan, it was not at all difficult to sense the expectancy and pleasure of the men and women that packed the sidewalk and overflowed into the middle of Fifth avenue. They were there to see Hart and hear the sound of his voice. When he did come forward he did not disappoint them.

Clad in what a cow-puncher would speak of as swell harness, he removed his broad-brimmed hat with the true western flourish and stood bowing and smiling while the crowd took him in from head to foot. In striking contrast to everyone else his checkered shirt, yellow silk handkerchief knotted about his neck, high boots, leather cuffs, broncho buster's decorative vest and snuff colored coat and trousers made him the realization of the Bill Hart of the screen.

It was a clever bit of showmanship, a part of the ingenious ballyhoo with which the dollars were coaxed from the crowd. And the Tom Ince star played right up to the part during all the time he held the center of the stage.

His first act was to remove his coat and hitch up his sleeves with the air of a man who was not accustomed to public speaking, but who intended to lock horns with the situation and conquer it without any unnecessary delay. The next thing he did was to treat his audience to that quizzical Hart smile, then wade in and "mix it up rough" for the Kaiser and the slacker who failed to buy Liberty Bonds. Bill went at that speech with the same wild rush that a cow-puncher makes when he sets out to stop a runaway steer, and roped, threw and hog-tied it in a business-like manner. He then gave a practical demonstration that he meant all he said, by adding another one-thousand dollar bond to his own generous subscription. The crowd cheered him enthusiastically and followed his example when the regular workers started to ask for buyers.

His speech from the steps of the Sub-Treasury Building in Wall Street was equally successful. The familiar figure in the loud shirt and high boots caught the crowd instantly and gave it no excuse for trying to connect a correctly dressed, everyday-looking individual with the two-gun man of the Golden West. He was right there before everyone. All the crowd had to do was to listen to Bill Hart's speech and respond eagerly to his appeal for buyers to speed up the Liberty Loan. The touch of the ballyhoo did its share of the work.

William Farnum Mobbed by Bond Buyers.

William Farnum's wife stood and looked on last Saturday afternoon and laughed heartily while her husband was mobbed in Gimbel Brothers' store. The Fox Star was surrounded by an admiring crowd of women and girls, who cut off any chance of escape while they insisted on shaking hands with the man whose screen creations they had witnessed so often.

"Please shake hands with me, Mr. Farnum!" was heard on all sides of him. And this other Bill did his best to comply with every request.

The incident took place on the platform in the big Sixth avenue store. Emma Dunn and other untiring workers from the Professional Woman's League were in charge of the meeting, and the creator of Jean Valjean on the screen was their star attraction. His record proves that they could hardly have booked a stronger feature. Thirty-three million dollars is the amount of Liberty Bond sales to his credit. Of this sum twenty-five millions were taken in one night at Carnegie Hall.

Mrs. Farnum's Generous Act.

"How much am I offered for this silver cup?" asked William Farnum during the drive at Gimbel's. "It has been donated," he explained, "by the mother of two American soldiers over in France. She is here now and has given an article she prizes greatly as her contribution to the loan. What do I hear to start it?" "Five hundred dollars," spoke up a lady on the right of the platform. William Farnum turned to the bidder with a delighted smile and made her his very best bow.

"Thank you, Mrs. Farnum!" he said.

The crowd joined in a hearty laugh at his expense. But Bill was game. He started to find bidders against his better half as though he didn't care how he made her spend money, and when the cup was finally knocked down to her the Farnum back account was short another one thousand dollars.

This was the last sale of the afternoon. As William Farnum finished thanking his audience his wife handed the cup to one of the league committee with a message to the Fox star. This is what the actor old his hearers:

"I am sure you will all be as pleased as I when you learn that Mrs. Farnum has decided to give back the cup to the mother of the two soldiers in France."

Barking for the Loan.

No Coney Island barker or side show booster ever gave evidence of a better knowledge of the inside workings of the ballyhoo than that displayed by the Professional Woman's League and other branches of the amusement business that have been working for the different Liberty Loans. "Keep them good natured and interested every minute!" was the motto of the workers. Led by Ray Cox, who never lost an opportunity to win a smile or a laugh from the crowd, the women of the League and their men assistants from the stage and screen and other professions kept a string of buyers moving around to the booth at the back of the Fifth Avenue Liberty Theatre with the skill of the trained showman.

A short speech, a song or a funny story by some well known actor or actress, would be quickly followed by a new drive that was handled so adroitly the crowd reveived every encouragment to step up and buy. The moment one form of ballyhooing let the buying lag it was discarded for another.

Many hundred thousands of dollars would never have been secured without the use of the good old bit of showmanship known as the ballyhoo.

DOUG MAKES FLYING TRIP TO GOTHAM

Comes on from Washington in Mail Aeroplane, Sells Bunch of Liberty Bonds and Gets Away

Washington, October 18.

AFTER collecting six million dollars in New York City within forty hours, Douglas Fairbanks, Artcraft's famous star, arrived back in Washington via the aeroplane mail route this afternoon shortly before 5 o'clock, making the return trip in two hours and a quarter.

Immediately after landing the energetic Doug rushed to the Treasury Department. Here in front of the building a large platform was erected, and thousands jammed about the stand awaiting the appearance of the player. Fighting his way through the crowd, Doug climbed up the side of the platform and handed to Secretary McAdoo the envelope containing the subscriptions for $6,000,000 worth of Liberty Bonds from New York.

When Mr. McAdoo announced the amount of subscriptions obtained by the Artcraft star, the crowd broke forth in a wonderful ovation. In thanking Doug for his splendid work, the Secretary of the Treasury paid him, as well as the motion picture industry in

general, high tribute for the co-operation given the Government. Mr. McAdoo expressed his pleasure at the opportunity of publicly acknowledging his sincere appreciation of all the motion picture industry has done to help win the war. That his remarks in this connection were fully appreciated by the thousands of spectators was evidenced by the storm of applause which followed.

After a typical Fairbanks speech, in which Doug had the crowd giving college yells under his leadership for the President, Mr. McAdoo and other Government officials, he proceeded to extract additional subscriptions. Mr. McAdoo then instructed the crowd in a "yell" for Doug, which was given with a will. "Douglas Fairbanks, Douglas Fairbanks, Douglas Fairbanks, Fighter! Fighter! Fighter! yelled the crowd, in perfect unison, as Doug stood on his hands by way of appreciation.

Fairbanks made the aeroplane trip to New York from Washington in order to match Barney Baruch's subscription for a million dollars. Doug got his million from Pliny Fisk, of Harvey Fisk & Sons, in five minutes after arriving and then set out to double it on Thursday. At the sub-treasury steps downtown he raised over three million dollars, among the large subscribers being B. C. Borden for $1,000,000; Bankers Trust Company for $250,000; Kidder Peabody & Co., $250,000; Guaranty Trust Company, $250,000, and E. B. Sweezay, $250,000. Other large subscriptions were received and then Doug started his "parade," up Broadway headed by the police band. This was probably the first "one man parade" New York ever witnessed, for Doug was the whole parade. On his way uptown, the player made many stops to receive big subscriptions. At Washington Arch he turned up Fifth avenue and continued his merry way up the broad street, breaking up all traffic and making the thousands who lined the streets dig in their jeans for subscriptions. At 6 o'clock he quit in front of the Harriman Bank, at Forty-fourth street and Fifth avenue, where he finished the day with a number of additional subscriptions of large denominations. On Friday morning he started back for the Belmont Aviation field to fly back to Washington with six million dollars. In Douglas Fairbanks' party in New York and Washington were John Fairbanks and Ted Reed, of the Fairbanks Company, and Pete Smith, of the Famous Players-Lasky Corporation.

Zukor Day Yields Over Half Million for Loan

WITH total subscriptions of $318,700, contributed through the organization of the Famous Players-Lasky Corporation, Adolph Zukor Day, Tuesday, October 15, at the Liberty Theatre of the Stage Women's War Relief at the Public Library, raised the day's receipts at the booth to the highest figures yet attained in the Fourth Liberty Loan drive. The figures, given out by Ray Cox, secretary of the Stage Women's War Relief, total $548,450 for the day, and not only did this set a record in the point of the amount subscribed, but also in the number of subscribers, for no less than forty-five individual subscriptions were listed for the $229,750, which represented the amount received over and above the Famous Players-Lasky contribution. This wonderful showing was due in no small measure to the efforts of William S. Hart, Elsie Ferguson and James Montgomery Flagg, who were present and added their appeals to those of Miss Cox and her assistants and the other speakers of the day.

In addition to the amount credited to Zukor Day the Famous Players-Lasky Corporation subscribed $100,000 to the loan, to be credited to the various exchange centers of the organization throughout the country, making the total pledged by the corporation $150,000; also $3,550 was subscribed by the employes of the Fort Lee studio, to be credited to Fort Lee, N. J., and $5,750 pledged by the employes of the home office and the Fifty-sixth street studio since Zukor Day to the credit of the organization, making a grand total of $428,000. Of this amount $100,000 was subscribed by Charles O. Baumann, who happened to be in the Famous Players-Lasky office Tuesday and expressed his desire to have his subscription listed to the credit of Zukor Day.

Individual subscriptions were as follows: Adolph Zukor, $25,000; Jesse L. Lasky, $20,000; Arthur S. Friend, $20,000; J. E. Brulatour, $25,000; Emile E. Shauer, $15,000; Daniel Frohman, $10,000; Blanche Lasky, $12,000; Hiram Abrams, $10,000; J. C. Graham, $2,000; Ethel Clayton, $1,000; Elek J. Ludvigh, $1,000; Walter E. Greene, $1,000; Charles O. Baumann, $100,000; Apeda studios, $2,050; employes of home office and New York branch, $14,000; employes of Fifty-sixth street studio, $7,400; employes of Fort Lee studio, $3,550; Famous Players-Lasky Corporation, $150,000.

William Farnum Hangs Up $33,000,000 in Bond Sale

THIRTY-THREE millions of dollars in Liberty Bonds! That was the way William Farnum did his bit for Uncle Sam during the Fourth Liberty Loan campaign, and when the big drive reached its close it was generaly conceded that his record ranked among the highest of the most successful of Liberty Loan salesmen.

During the two weeks of his campaigning in New York City, Mr. Farnum made ten appearances. In one night at Carnegie Hall, where he appeared with former President William Howard Taft, he sold $32,000,000 worth of bonds. It is estimated that he spoke in all before 60,000 persons, and it has been figured out that during the time when he was actually selling bonds he disposed of them at a rate of more than $1,500,000 an hour.

The William Fox star did not spare himself in his efforts to put the Fourth Liberty Loan over the top. No subscription was too small for him to go out for, no price was too large for him to attempt to reach. In the daytime he was at the William Fox Studio in Cliffside, N. J., working on his newest picture; at night he was exhorting audiences in the various theatres of the city to buy bonds to their utmost, and to keep them. Wherever he went he was greeted with an enthusiasm that testified to his great personal popularity, and he always was quick to crystallize this enthusiasm into practical patriotic help.

What was undoubtedly Mr. Farnum's greatest bond triumph—indeed, it set a new high-water mark for all single-handed bond efforts—occurred Thursday night, October 17, at Carnegie Hall. Taking the stage after former President Taft had delivered a stirring speech on the loan, the screen star, amid the wildest enthusiasm, carried the big audience into such a state of patriotic fervor that subscriptions in the millions were shouted from various parts of the house, and clerks were kept busy keeping count of the loan pledges that poured in.

Mr. Farnum began his plea with a recitation of "My Prophecy," which is an adaptation of Marc Antony's oration over the body of Caesar. Then, with the audience at the height of its enthusiasm, he launched into an auction of war relics contributed by heroes of the French and American armies who have lately returned from the trenches.

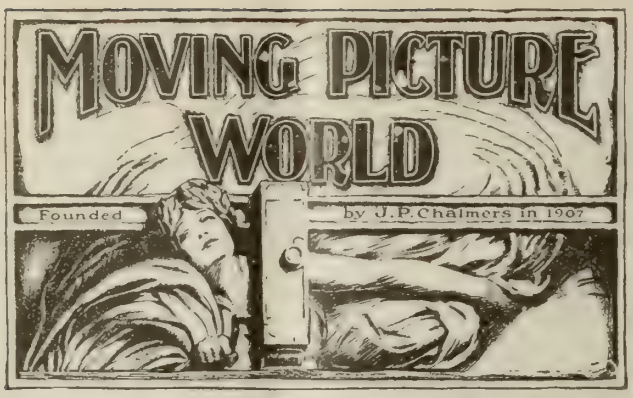
He sold a gas mask that had been taken from a German prisoner for a $25,000 subscription. Then he sent a thrill through the crowd by offering a decoration of the Legion of Honor, with eleven citations—the highest number ever given in French history. This was placed on sale by a veteran of the famous French Foreign Legion. Amid a roar of applause bids poured in swiftly until the total mounted to $500,000. Then the police department made a bid of $550,000. This was immediately increased to $880,000, and the decoration was finally sold for an even million dollars to the Crescent Athletic Club.

But what caused the greatest excitement and netted the large single subscription of the evening was an American battle flag tattered and torn after service in France. The police department opened the bidding by offering $500,000. Bids quickly leaped in hundreds of thousands of dollars, until finally the flag was bid in for $3,250,000 by the National Bank of Commerce. Subscriptions rapidly mounted until they reached $32,000,000.

North Carolina Manager Puts Houses Behind Loan

H. T. DRAKE, manager of the Strand and LaFayette theatres in Fayetteville, N. C., has gained the approval and praise of several patriotic societies in his town for the manner in which he has opened his theatre to every call of war service. During the time his houses were closed in the Fourth Liberty Loan drive by the scourge of influenza he decorated the lobbies of both theatres and erected booths for the sale of bonds.

Manager Drake is rightfully proud of the indorsement he has received from H. L. Cook, chairman of the Fourth Loan Committee; John A. Oates, chairman of the Council of Defense, and from R. H. Dye, Government appeal agent, who praise his patriotism in letters of enthusiastic approval. It may be readily imagined that the spirit of local pride and patriotic impulse that has impelled Manager Drake to open his house to "Four-Minute Men," to book patriotic films, aid in the various Liberty Loan drives and in every way put his property and his opportunities at the disposal of the Government will not alone leave him with a fine and healthy conscience, but in possession of public appreciation that will long endure.



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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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Saturday, November 2, 1918

FACTS AND COMMENTS

AN INSTANTANEOUS hit was made throughout the trade by the MOVING PICTURE WORLD'S export section, which appeared in the issue of October 12. It was the first time that adequate attention had been given to the export situation and conditions by an American picture trade publication printed in English, and it covered the field as never before. This was made possible by the MOVING PICTURE WORLD'S foreign connections and the presence on its staff of men competent to handle the subject. It is the purpose of the MOVING PICTURE WORLD to issue this highly valuable supplement to its regular issue every month, and it will increase in value to our readers and advertisers with each publication.

As has been frequently mentioned in these columns, the importance of the motion picture export trade must not be overlooked by American manufacturers. For purposes of motion picture making this country seems to have the better advantages and a better conception of what is best suited to cosmopolitan tastes. Whether the audience be located in Kokomo or Kamchatka, the preference is for those good American films. Presently this war will be over and then the great foreign market will be opened wide and unobstructed. For that time all should be prepared; but before the harvest can be gathered the soil must be prepared and seed planted. Now is the time to begin the work of preparation and planting. The MOVING PICTURE WORLD'S Export Section can help you.

* * *

THESE be parlous times, some indication of which is reflected in the pages of the MOVING PICTURE WORLD, a bit tenuous through lack of the customary trade announcements. We are not going to discuss the wisdom of the decision that has brought about these conditions; we only hope that no serious effects will result from the temporary suspension and that presently business will be resumed at the old stand. In the meantime the MOVING PICTURE WORLD will "carry on" in an endeavor to give its subscribers all the worth while news that happens.

* * *

WE HAVE been asked to give an interpretation of the change in the theatre admission tax as proposed by the Senate Finance Committee which is now considering the revenue bill. Advices from Washington, published on page 503 of our issue of October 26, explains the change to amount to a tax of one cent each five cents charged. But the bill has not yet been passed, and probably will not be before December. There is no assurance that the Senate's amendments will be adopted, so any attempt to interpret something that is not law would be futile.

* * *

THE usefulness of the motion picture industry in promoting the sale of Fourth Liberty Loan bonds has been seriously impaired by the influenza epidemic, yet, for all that, much good work has been done by individual players, and a number of theatre managers have already produced splendid results wherever their efforts have been put forth. While we wish more might have been accomplished, the total will not be so bad, considering the many closed theatres and the general depression in the amusement line. But there will be another time.

* * *

THE plague of influenza seems to have passed its worst stages. From Boston, where the disease was most widespread, comes news that the epidemic state has passed and that theatres are to be opened again. In many other sections of the country similar conditions are reported, so that it is safe to assume that normal conditions will be restored within a short space of time. These indications will be welcome tidings to motion picture men and amusement promoters in general. It will be well, nevertheless, to continue to exercise every measure of precaution until the disease is finally stamped out. Undoubtedly the approach of cold weather with the gradual fall in temperatures which will purify the atmosphere, will stop the highly contagious character of the plague.

A PREVALENCE OF TYPES

By Robert C. McElravy.

EMINENT statisticians have figured out that there are only seven different lots in the realms of fiction, only thirteen different kinds of jokes, and a lot of other things of more or less value to the story teller. But this harassed individual, always on the lookout for something new and different, has one resource, if he has learned to use it, that is almost inexhaustible. That is the bewildering variation of types, all of them human and therefore interesting, into which mankind is grouped.

When his brain is wracked by vain effort to find new twists for plot structure, the simplest way often is to stick his thumb into Jack Horner's literary pie and see if he can't pull out some new kind of a plum—in other words, a new type of person around which to build his story. For, if he has ever done this successfully, he knows that a real character-type is likely to bring a lot of plot along with him. As a matter of fact it requires almost five reels to develop an interesting character on the screen and it doesn't really matter much what he does if he does it in his own individual way. A Colonel Sellers, a Mrs. Grundy or a Mr. Pickwick are not dependent upon special plot situations to any great extent.

The human family may be separated broadly into two classes, the virtuous and the villainous. But when it comes to choosing fiction types, most of them will be found ranging somewhere between these two classifications. There is very little genuine concentrated, out-and-out villainy in the world (exclusive of the Hohenzollern influence), and it is only occasionally that downright criminality needs to be pictured. This usually comes in the strictly tragic type of story. Neither are strictly virtuous types so frequent; the classification might be said to include all mothers, clergymen and Red Cross nurses, but perhaps not many others.

It is a curious phase of human nature that most people desire to escape being classified with either virtue or villainy—or being classified at all if they can avoid it. This tendency to split away from the general is what creates individual characters. The characters vary exceedingly, but sometimes they are congenial and gregarious and may be said to represent certain types. These types are tremendously interesting; they are often amusing and sometimes pathetic.

It is the fashion of people who have crooked or villainous tendencies to masquerade as virtuous, for nearly all types are acting out some particular role in life a little different than nature intended. We have Uriah Heep with his false humility, Mr. Raffles posing as a gentleman, and a thousand and one other villains assuming virtues for purposes of their own. But perhaps the most entertaining of all is the type of really virtuous person who assumes a villainy when he has it not. This is not at all infrequent, for most people are all wool and a yard wide at heart, though they would be terrified at the thought of admitting it. So we have the girl who smokes cigarettes and reads "Snappy Stories" as an expression of her independence of all restraint. Then we have the man who drinks an occasional high ball and loudly advertises the fact, and a lot of minor miscreants too numerous to mention. This latter type nearly always hugs its little sins with great glee and is constantly expecting some reformer to come along and get after it with a big stick. But their camouflaged goodness is self-evident; and you can trust this type to keep on buying Liberty Bonds as long as it is necessary.

It is really remarkable how much one strong, well-defined character-type will do for a production. One of the new releases, "The Brazen Beauty," is such a picture. The story, written by Louise Winter, centers about a young Western girl who inherits millions and bursts with crude violence into the high society of Long Island. Priscilla Dean, a comparative newcomer to the screen, works wonders with the role. She never gets away from the type of girl she started out to portray. The characterization supersedes plot and action and setting, but the story also has these in good measure. All told, it is difficult to remember a five-reel picture that is stronger than "The Brazen Beauty" from the standpoint of artistic merit and sheer entertainment.

HIGHEST PICTURE VALUES

By Louis Reeves Harrison.

COMEDY might easily be ranked above all other forms of drama, if there were great examples of comedy to be had, and if we were not confronted with the remarkable success of such photo-dramas as "The Birth of a Nation," "My Four Years in Germany" and the like, to say nothing of examples of tremendous popularity, far and above any comedy, in the other arts, such as "Ben Hur," "Uncle Tom's Cabin," "Camille" and a long line of serious stories. One great difficulty in getting at values lies in the general use of a term which might aim at popularity yet fail to make a hit with either the intelligent or the stupid.

What is meant by the word "Amusement?"

It can be construed as merely causing laughter.

It can relieve tedium, as by looking out of the window.

It can mean to engage and wholly occupy the mind.

Here is a wide range, from what would appeal to a baby in arms to the pleasure a grown person finds while speculating on some point in psychology. Many people feel an intuitive delight on seeing beauty, while others might be carried away by the charming personality of an actress. A dozen different people may enjoy a dozen different things in the same picture, hence the critic goes beyond personal viewpoint.

What wholly occupies the mind of the greatest number?

It may be that which is of deepest personal concern.

This would give highest value to "interest."

Is that interest in the subject matter?

Is it confined to the personality of an actor?

Is it merely to pass the time away?

Now we are brought flat up against the arbitrary length of feature pictures. It is scarcely even attempted to keep an audience laughing for more than two reels, though it could be done, and interest is apt to lapse at any time unless the representation is logical, or there is a quality of suspense which engages audience mind to the last.

Sustained interest may be set down as one of the highest values.

Sustained interest is broken by the obviously false.

Sustained interest often depends on curiosity as to the outcome.

Sustained interest is strong in vital subject matter.

It gains strength in revelation of ourselves.

Here are elements of "interest," "amusement," "en-

tertainment," call it what you like, to which the critic gives attention, consciously or unconsciously, irrespective of the drawing power of a star's name, because the good-will of every picture house depends on satisfied audiences.

Logic, suspense, subject matter and characterization. These are four very high values in feature plays.

Their best combination might be found in high comedy.

In that or in powerful drama of modern times.

Weakest in these values is the so-called "vehicle."

Critics may be thoughtlessly blamed for distinguishing between the entertaining qualities of a screen product and those which are destructive of audience interest, but it is impossible to pass honest judgment without doing so. There are many other values to be considered, but their presence can neither cover, nor compensate for, the absence of those elements named. On the other hand, given a story of absorbing interest through high suspense and vital subject matter logically developed in rightly typed characterization, whether comedy or serious drama, it will usually get over.

What kind of plays do the critics enjoy?

All good ones, like the audience, when they have a chance.

Audiences turn cold on illogical stories and are dulled by stale stuff. They love laughter, originality, beauty, variety, accord close attention to high suspense, give warm applause to sympathetic characterization and can be moved to ovations by vital matter, truthfully, splendidly and forcefully presented. Capable criticism makes for development, for improvement, for progress in quality and for the ultimate prosperity of motion picture production.

AN INTERESTING CONTRAST

By Edward Weitzel.

AN article in The Writer's Monthly for October, by Arthur Leeds, calls attention to "two novelties of the just-opening 1918-19 dramatic season in New York City." One event was the production of Anthony Kelly's stage play, "Three Faces East." The other event was the coming first night of a stage version of "The Cheat," written by Hector Turnbull, author of the screen story, and the stage dramatist, Willard Mack. Under the title, "I. O. U.," the Turnbull-Mack play made its stage debut the first week in October and met with very little encouragement from the newspaper critics. One of the screen's biggest successes and the first photoplay to be transformed into a spoken drama, the reason for its failure on the stage is worth studying. As for "Three Faces East," it is one of the biggest hits of the season and is turning people away at every performance.

Uncovering the Skeleton.

Most of the reviews on "I. O.U." agree that the only big situation in the play takes place in the last act, and that the dialogue throughout is much below standard. The nature of its theme robs the heroine of sympathy, and when she attempts to justify her acts by words she only succeeds in exposing her own want of brains and the poverty of her excuses. The big situation, where the enraged Oriental brands the shoulder of the woman who made an infamous bargain with him and then refused to fulfill her part of the contract, illustrates a vital point of difference between the art of the screen and that of the stage. One is reflected; the other is acted out before the eyes of the spectator. It is the actual presence of the human beings in the scene that makes the branding repugnant to the physical senses. To repeat an iron bound axiom: True art never strikes below the belt. The restrictions of the stage and the screen differ on many points. What may be good art for the one is often bad art for the other. The most skillful dialogue in the world would not have made the stage play as convincing as it was in its original form. The subject was adapted to the medium for which it was first conceived. Denuding it to a skeleton for a stage play left it only the bare bones of a once well rounded story which spoken words could not adequately cover.

The Importance of Dialogue.

Referring to the success of "Three Faces East," the Leeds article says of its author: "He had the good sense to wait until the really big idea came along and until he had sufficiently grounded himself in the technique of the regular stage." The fact of the matter is, the Anthony Paul Kelly play is almost dialogue proof and could have been adapted to the screen as readily as to the stage. Curiosity and suspense are so aroused by the Chinese puzzle of a plot that everything else is forgotten by the audience. Had "The Cheat" been built along the same lines it could have been turned into an equally good stage play and snapped its fingers at the words spoken by its characters. But this does not entirely dispose of the question of dialogue.

Quoting once more from the Leeds article: "If writers for the stage may come into the photoplay field, a knowledge of stage technique seems to be the only thing which need be mastered by the successful writer of screen plays before he may at least attempt the legitimate drama."

Dialogue is a very important part of the technique of most stage plays. If mastered it will assure the success of many a plot that is anything but dialogue proof. The screen writer who turns stage dramatist must command the services of a profficient collaborator, or he will be restricted to but one class of material, unless he buckles down to hard work and learns the trick of writing stage talk himself.

FIFTH AVENUE HAILS DOUG

FIFTH AVENUE, the great highway of New York, known everywhere of all men who know any highway, uncovered something new under the sun on the afternoon of October 17. Even as this is being written the throngs are filling the famous thoroughfare at Forty-fourth street. The sounds of cheering and handclapping come down the avenue and turn into Forty-third street, into the sanctum of the Moving Picture World. Doug Fairbanks is out there selling Liberty Bonds.

This actor-man came up Fifth avenue as a himself parade—and the town stopped work to see and hear. Fears of contracting influenza through mixing in a crowd apparently deterred none from jamming in around him. Escorting Doug were the full police band and six mounted policemen, the latter in pairs. Between each two of the "finest" was a lay figure, suspended by sturdy bluecoated arms. Out in front was what looked like the Kaiser after reading a Wilsonian blast. The two following figures appeared to be in the same deep dejection.

Here on Fifth avenue the denizens of the offices see many parades and are as you may say accustomed to them. But this one of today is rare. It is Fifth avenue's tribute to the screen, the screen as personified by Douglas Fairbanks.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Including Adaptations of Books, Plays and Magazine Stories Released Between July 1 and Sept. 30, 1918.

Compiled by Margaret I. MacDonald.

THIS list of films, released between July 1 and September 30, 1918, contains the names of educational and semi-educational pictures and adaptations of books, plays and magazine stories, which have been produced during that period. It also contains a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various News Pictorials such as the Hearst-Pathe News, the Universal Animated Weekly and Current Events, the Mutual Screen Telegram, Gaumont News and Gaumont Graphic. A list of the addresses of the headquarters of the different manufacturing companies or exchanges herein referred to will be found at the end of the list.

AGRICULTURE.

Cantaloupe, The Succulent—Universal—(Screen Magazine 89)—Sept. 2.
Farming, An Old World Lesson in—Paramount-Bray—(Pictograph 133).
Fine Points of a $10,000 Beauty—(Jersey Cow)—Universal—(Screen Magazine 84)—Aug. 16.
Gardens, Mexico's Floating—Educational—Aug. 12.
Gipsy Moth, Controlling the—U. S. Department of Agriculture.
Hearts and Jerseys—Universal—August.
Insect Enemies of Live Stock—Department of Agriculture.
Marketing, Cooperating in—Universal—(Screen Magazine 85)—Aug. 24.
Milk Production, Clean—Department of Agriculture.
May Irwin's Farm—Universal—(Screen Magazine 80)—July 20.
Farm Problem, Solving the—Pathe.
Wheat Harvesting and Marketing, and Control of Wheat Diseases—Department of Agriculture.

CULINARY.

Canning, A Lesson in—Ford-Griever—September.
Cooking Without Utensils—Universal—(Screen Magazine 86)—Aug. 30.

ENGINEERING AND MINING.

Gold Mining by Water Power—(La Grange Mine, Cal.)—Universal—(Screen Magazine 82)—Aug. 2.
Marble Fields of Carrara, Italy—Paramount-Bray—(Pictograph 137).
Silver Country, In the—Educational—August—Mexico.

FASHIONS.

Made for the Maid—Universal—(Screen Magazine 90)—Sept. 27.

FLORICULTURE.

Geraniums, Slipping—Universal—(Screen Magazine 82)—Aug. 3.

GYMNASTICS.

Boxing, Lesson in—Universal—(Screen Magazine 85)—Aug. 23.

INDUSTRIAL.

Anglers, With the Deep Sea—Paramount-Bray—July 1.
California, A Bit of Japan in—Universal—(Screen Magazine 88)—Sept. 14.
Cheese, Making an American—Universal—(Screen Magazine 78)—July 6.
Concrete, Making—Universal—(Screen Magazine 81)—July 27.
Cotton, Cultivation, Ginning and Marketing—Department of Agriculture.
Cough Drop, The Evolution of a—Universal—(Screne Magazine 88)—Sept. 13.
Factory—Ford-Griever.
Fishing—Ford-Griever.
Furs and Quills, Wearers of—Educational—July 29.
Newspaper, Making a—Ford-Griever.
Poultry Production, Scientific—Universal—(Screen Magazine 81)—July 27.
Railroad Ties from Uncle Sam's Forest—Universal—(Screen Magazine 83)—Aug. 10.
Sugar, Punting With—Pathe-Post—Sept. 15.
Triumph of Transportation, The—Pathe—(showing manufacture of motor trucks in addition to illustrating evolution of transportation vehicles).
Wool from Sheep to Cloth—Department of Agriculture.
Yarn, Journey of a Ball of—Universal—(Screen Magazine 85)—Aug. 23.

LITERATURE.

(Adaptations of Books, Plays and Magazine Stories.)

ANDERSON (Frederick Irving).

Golden Fleece, The—(with Joe Bennett and Peggy Pearce)—Triangle—July 28—(5 parts).

ANSPACHER (Louis K.).

Embarrassment of Riches, The—(with Lillian Walker)—Hodkinson-Walker—Sept. 23.
Woman of Impulse, The—(with Lina Cavalieri)—Famous Players-Lasky—(5 parts).

BACON (Daskam).

Ghost of Rosie Taylor—(with Mary Miles Minter)—Mutual-American—July 8—5 parts).

BIGGERS (Earl Derr).

Inside the Lines—(with Lewis S. Stone)—World—Aug. 26 (6 parts).

BOLTON (Guy).

Marriage—(with Catherine Calvert)—Keeney—August.

BONNER (Geraldine) and BOYD (Hutcheson).

Sauce for the Goose—(with Constance Talmadge)—Select—August—(5 parts).

BUCK (Charles Neville).

Battle Cry, The—("Her Man")—(with Elaine Hammerstein)—Pathe—Sept. 8—(5 parts).

CHAMBERS (Robert W.).

Danger Mark, The—(with Elsie Ferguson)—Famous Players-Lasky—July 29—(5 parts).
Girl of Today, The—(with Corinne Griffith and Marc McDermott)—Greater Vitagraph—Sept. 23—(5 parts).

COOKE (Grace MacGowan).

Power and the Glory, The—(with June Elvidge)—World—Sept. 2—(5 parts).

CUREL (Francois).

La Fille Sauvage—("The Savage Woman")—(with Clara Kimball Young)—Select—July—(5 parts).

DE FLERS (R.) and CAILLADET (G.).

Love Watches—(with Corinne Griffith)—Vitagraph—July 15—(5 parts).

DELL (Ethel M.).

Safety Curtain, The—(with Norma Talmadge)—Select—July—(6 parts).

FRANKLIN (Edgar).

Opportunity—(with Viola Dana)—Metro—July 1—(5 parts).

D'ENNERY.

Two Orphans, The—(with Theda Bara)—Fox—July—(5 parts)—(reissue).

DOYLE (Jack).

Boston Blackie's Little Pal—(with Bert Lytell)—Metro—Aug. 26—(5 parts).

ERCKMANN (Emile) and CHATRIAN (Alexandre).

Bells, The—(with Frank Keenan)—Pathe—September—(5 parts).

FERBER (Edna).

Our Mrs. McChesney—(with Ethel Barrymore)—Metro—Sept. 9—(5 parts).

GALLON (Tom).

Cruise of the Make-Believe, The—(with Lila Lee)—Famous Players-Lasky—Sept. 8—(5 parts).

GERMAINE (Mary).

Wildflower—(with Marguerite Clark)—(reissue)—Famous Players-Lasky—Sept. 8—(5 parts).

GOODEN (Arthur Henry).

Ghost of the Rancho, The—(with Bryant Washburn and Rhea Mitchell)—Pathe—August—(5 parts).

GREY (Zane).

Border Legion, The—(with Blanche Bates)—T. Hayes Hunter—August.

HARCOURT (Cyril).

Pair of Silk Stockings, A—(with Constance Talmadge)—Select—July (5 parts).

HARRIS (Credo).

Toby—("One Dollar Bid")—(with J. Warren Kerrigan)—Hodkinson-Paralta—June 24—(5 parts).

HATTON (Frederic and Fanny).

Up-Stairs and Down—(with Grace Valentine)—Kleine-Rialto de Luxe.

HENRY (O.).

Bird of Bagdad, A—(with Edward Earle and Agnes Ayres)—General Film-Broadway Star—September—(2 parts).
Changing Woman, The—(with Hedda Nova and J. Frank Glendon)—Vitagraph—Aug. 19—(5 parts).
Mammon and the Archer—(with Edward Earle and Agnes Ayres)—General Film-Broadway Star—August—(2 parts).
One Thousand Dollars—(with Edward Earle and Agnes Ayres)—General Film-Broadway Star—July—(2 parts).
Springtime a la Carte—(with Edward Earle and Agnes Ayres)—General Film-Broadway Star—August—(2 parts).
Transients in Arcadia—(with Edward Earle and Agnes Ayres)—General Film-Broadway Star—September—(2 parts).

HUGHES (Rupert).

We Can't Have Everything—(with Kathlyn Williams)—Famous Players-Lasky—July 8—(5 parts).

INGLETON (E. Magnus).
Alias Mary Brown—(with Pauline Starke)—Triangle—Aug. 4—(5 parts).
False Ambition—(with Alma Rubens)—Triangle—July 21—(5 parts).
JACKSON (Fred).
Beauty to Let—("Money Isn't Everything")—(with Margarita Fisher)—Pathe-American—(5 parts).
Tinsel—(with Kitty Gordon)—World—July 8—(5 parts).
KAVANAUGH (Katherine).
Liar, The—(with Virginia Pearson)—Fox—Aug. 18—(5 parts).
KELLAND (Clarence Buddington).
Source, The—(with Wallace Reid)—Famous Players-Lasky—Sept. 1—(5 parts).
KELLY (Eleanor Mercein).
Kildare of Storm—(with Emily Stevens and King Baggot)—Metro—Sept. 16—(5 parts).
KELLY (Ethel M.).
Deciding Kiss, The—(with Edith Roberts)—Bluebird—July 13—(5 parts).
KINGSLEY (Florence Morse).
To the Highest Bidder—(with Alice Joyce)—Greater Vitagraph—July 22—(5 parts).
KUMMER (Frederick Arnold).
Green God, The—(with Harry T. Morey)—Vitagraph—Sept. 2—(5 parts).
LOGUE (Charles A.).
Kingdom of Truth, The—(with Madge Kennedy)—Goldwyn—Sept. 23—(5 parts).
Service Star, The—(with Madge Kennedy)—Goldwyn—June 30—(6 parts).
LONDON (Samuel H.).
Her Moment—(with Anna Luther)—General Film-Author's Film).
MANNERS (J. Hartley).
Common Cause, The—(with Sylvia Breamer and Herbert Rawlinson)—Vitagraph
MASON (Grace Sartwell).
Waifs—(with Gladys Hulette and Creighton Hale)—Pathe-Astra—August—(5 parts).
McCLELLAN (C. M. S.).
Salamander—("The Girl Who Came Back")—(with Ethel Clayton)—Famous Players-Lasky—Sept. 8—(5 parts).
MEANS (E. K.).
Good Luck in Old Clothes—General Film—July 1 (1 reel).
MICHELSON (Miriam).
Michael Thwaite's Wife—("The Better Half")—(with Alice Brady)—Select—September—(5 parts)
MIDDLETON (George).
Tempered Steel—(with Petrova)—First National—July.
MILLER (Alice Duer).
Less Than Kin—(with Wallace Reid)—Famous Players-Lasky—July 29—(5 parts).
MORRIS (Gouveneur).
You Can't Get Away With It—("The Fallen Angel")—(with Jewel Carmen)—Fox—July 29.
PHILLIPS (Henry Wallace).
By Proxy—(with Roy Stewart)—Triangle—July 21—(5 parts).
Fly God, The—(with Roy Stewart)—Triangle—June 30—(5 parts).
POTTER (Paul).
Agnes—("A Woman's Experience")—(with Mary Boland)—Bacon-Backer—September—(6 parts).
PUTNAM (Nina Wilcox) and JACOBSON (Norman).
Price of Applause, The—(with Jack Livingston)—Triangle—Aug. 4—(5 parts).
RALEIGH (Cecil).
Sporting Life—Famous Players-Lasky—Hiller & Wilk—September.
REED (Luther A.).
Pair of Cupids, A—(with Francis X. Bushman and Beverly Bayne)—Metro—July 29—(5 parts).
REED (Myrtle).
Flower of the Dusk—(with Viola Dana)—Metro—Aug. 12—(5 parts).
RICE (Alice Hegan).
Sandy—(with Jack Pickford)—Famous Players-Lasky—July 1—(5 parts).
RICHARDSON (Anna Steese).
Hell's End—(with William Desmond and Josie Sedgwick)—Triangle—July 14—(5 parts).
RILEY (James Whitcomb).
Hoosier Romance, A—(with Colleen Moore)—Mutual-Selig—Aug. 18—(5 parts).
RINEHART (Mary Roberts).
Her Country First—(with Vivian Martin)—Famous Players-Lasky—Sept. 22—(5 parts).
SARDOU (Victorien).
Diplomacy—("The Burden of Proof")—(with Marion Davies)—Select—September.
Fedora—(with Pauline Frederick)—Famous Players-Lasky—Aug. 12—(5 parts).
SCARBOROUGH (George).
Her Only Way—(with Norma Talmadge)—Select—August—(6 parts).
SCOTT (Leroy).
To Him That Hath—(with Montagu Love)—World—September—(6 parts).
SELTZER (Charles Alden).
Vengeance of Jefferson Gawne—("Riddle Gawne")—(with William S. Hart)—Famous Players-Lasky—Aug. 19—(5 parts).
SHELDON (E. Lloyd).
Other Men's Daughters—(with Peggy Hyland)—Fox—July 7—(5 parts).
Out of the Night—(with Catherine Calvert and Herbert Rawlinson)—Keeney—August—(6 parts).
SHERMAN (Charles).
He Comes Up Smiling—(with Douglas Fairbanks)—Famous Players-Lasky—Sept. 15—(5 parts).
STERN (G. B.).
For Husbands Only—(with Mildred Harris)—Jewel—August—(6 parts).
STOWE (Harriet Beecher).
Uncle Tom's Cabin—(with Marguerite Clark)—Famous Players-Lasky—July 15—(5 parts).
TAYLOR (Rex).
Love Swindle, The—(with Edith Roberts)—Bluebird—August—(5 parts).
THOMAS (Augustus).
On the Quiet—(with John Barrymore)—Famous Players-Lasky—Sept. 1—(5 parts).
THOMPSON (Maria).
Out of a Clear Sky—(with Marguerite Clark)—Famous Players-Lasky—Sept. 15—(5 parts).
TOLER (Sidney).
Playthings—(with Fritzi Brunette)—Bluebird—(5 parts).
VANCE (Louis Joseph).
No Man's Land—Metro—(with Bert Lytell)—July 8—(5 parts).
VICKERS (Horald).
Discipline of Genevra, The—("The Talk of the Town")—(with Dorothy Phillips)—Universal—Sept. 23—(6 parts).
WATANA (Onoto).
Japanese Nightingale, A—(with Fanny Ward)—Pathe-Astra—September—(5 parts).
WESTFALL (Ralph R.).
Beyond the Shadows—(with William Desmond)—Triangle—July 28—(5 parts).
WHARTON (Edith).
House of Mirth, The—(with Katherine Harris Barrymore)—Metro—Aug. 5—(5 parts).
WIDDEMER (Margaret).
Why Not?—("The Dream Lady")—(with Carmel Myers)—Bluebird—August—(5 parts).
WILLETS (Gilson).
First Law, The—(with Irene Castle)—Pathe—August—(5 parts).
WILIAMSON (C. N. and A. M.).
Demon, The—(with Edith Storey)—Metro—July 22—(5 parts).
WISTER (Owen Wister).
Lin McLean—("A Woman's Fool")—(with Harry Carey)—Universal—Aug. 17—(5 parts).
ZELLNER (Lois).
Silent Woman, The—(with Edith Storey)—Metro—Sept. 2—(5 parts).

MILITARY.

Aerial Warfare—Paramount-Bray—(Pictograph 133).—(animated drawing).
America's Answer—Committee on Public Information—August.
Bonnie Annie Laurie—(drama)—Fox—Sept. 1.
Britain's Far-Flung Battle Line—Pathe.
Britain's Bulwarks—(series)—Pathe.
Canadians on the Western Front—(Britain's Bulwarks No. 11)—Pathe—July 21.
Fighting Along the Piave—Italo-North American Commercial Union.
Great Love, The—(drama)—Famous Players-Lasky—Aug. 12—(5 parts).
Inside the Lines—(drama)—World Film—Aug. 26—(6 parts).
Italy's Flaming Front—First National.
King George and Queen Mary Witness the Black Arts of War—Pathe—(Britain's Bulwarks No. 9)—July 7.
Kultur—(drama)—Fox—Sept. 15.
Official War Review—Committee on Public Information—Distributed by Pathe).
Outwitting the Hun—Universal—(Screen Magazine 86)—Sept. 1.
Preparing the Victory Army—Paramount-Bray—July 15.
Soldier's Oath, A—(drama)—Fox—(5 parts).
'Till I Come Back to You—(drama)—Famous Players-Lasky—Aug. 26—(5 parts).
To Hell With the Kaiser—(drama)—Metro—(7 parts).

PATRIOTIC.

Claws of the Hun, The—Famous Players-Lasky—July 8—(5 parts).
Doing Their Bit—Fox—Aug. 4—(5 parts).
Firefly of France, The—Famous Players-Lasky—June 23—(5 parts).
Her Country First—Famous Players-Lasky—Sept. 22 (5 parts).
Hun Within, The—Famous Players-Lasky—Sept. 8.
Kaiser's Shadow, The—July 7—(5 parts).
Prussian Cur, The—Fox—Sept. 1.
Service Star, The—Goldwyn—June 30—(5 parts).
To Hell With the Kaiser—Metro—(7 parts).
Why America Will Win—Fox—September.

SCENIC AND TRAVEL
(Including Peoples and Customs.)

Ainu, With the Hairy—Paramount-Holmes—Sept. 2.
Ausable Chasm—Ford Educational Weekly—Griever.
Biscay, Bay of—Beacon—August.
Blumisalp, Facing Death on the—Sherry-Burlingham—September.
British East Indies—Post-Pathe—July.
British Guiana, Georgetown—Pathe—Sept. 8.
Cannibal Isles of the South Pacific, Among the—Martin Johnson Film Corp.
Champlain, Lake—Ford Educational Weekly—Griever.
Coorial on the Orinoco—Mutual-Outing-Chester—Aug. 4.
Cruise of the Aki Maru, The—Paramount-Holmes—Aug. 19.
Cuba, Isle of—General Film—July.
Curacao—Pathe-Post—September.
Doing the Dips in a Dory—(Ausable Chasm)—Ford-Griever.
Dominica—Pathe-Post—July 7.
East Indians of Trinidad—Pathe-Post.
Hokkaido, Hades of—Paramount-Holmes—Sept. 9.
Hollandized Caribee, Dutch West Indies, A—Pathe-Post—Sept. 22.
Japan, Wee Ones of—Paramount-Holmes—Sept. 23.

Kilauea, Volcano—Ford-Griever.
La Guiara to Carcaras, From—Pathe—Aug. 11.
Lassen in Action, Mount—Educational—July 1.
Maoris of New Zealand, Among the—Paramount-Holmes—July 15.
Mexico, The Heart of—Educational—June 24.
Mexico Historic and Architectural—Educational—September.
Mexican Hacienda, A Modern—Educational—Sept. 28.
Mexican Venice, A—Educational—Aug. 26.
Mountaineering Memories—Mutual-Outing-Chester—July 14.
Nation's Parks, Through the—Educational—July 1.
Nature Smiles, When—Pathe-Post—September.
New Zealand, Auckland, the Metropolis of—Paramount-Holmes—July 1.
New Zealand, Down South in—Paramount-Holmes—July 29.
New Zealand, Rotorua, Yellowstone of the Antipodes in—Paramount-Holmes.
New Zealand, Wellington and the North Island of—Paramount-Holmes—July 22.
Paris, the Beautiful—Beacon—August.
Porto Rico—After Twenty Years—Pathe-Post—Sept. 1.
Queensland Coast, Along the—Paramount-Holmes—Aug. 12.
Rainbow Bridge, The—Educational—July 22.
Rosseau, Dominica—Pathe-Post—July 7.
Saba the Astonishing—(Dutch West Indies)—Mutual-Outing-Chester—Sept. 15.
Sapporo, Sojourning in—Paramount-Holmes—Sept. 16.
South Seas to Fiji, Sailing the—Paramount-Holmes—Sept. 30.
St. Kitts, the Mother Colony—Pathe-Post—Sept. 29.
Sun-Kissed Isle, A—Pathe-Post—Aug. 25.
Southern Tourist, The—Educational—Aug. 5.
Switzerland, Unknown—Sherry-Burlingham—September.
Tides of Yesterday, The—Educational—August.
Through the Nation's Parks—Educational-Newman—July.
Unblazed Trail, The—(Canadian Rockies)—Mutual-Outing-Chester—August.
Venezuela, Caracas—Pathe-Post—Aug. 18.
Venezuela—Pathe-Post—Aug. 4.
Virgin Islands—(8,500 feet)—Jos. R. Miles-E. S. Manheimer-C. P. Winther.
Volcanic Neighbors, Our—Pathe—July 14.
West Indies, British, Antigua—Pathe-Post—Oct. 6.
West Indies, Dutch—(Saba the Astonishing)—Mutual-Outing-Chester—Sept. 15.
White Wilderness, The—(Mt. Washington and vicinity)—Mutual-Outing-Chester—August.
Nature's Shower Bath—(series of waterfalls)—Paramount-Bray—Pictograph 128).
Our Newest Possessions—(Virgin Islands)—Paramount-Bray—(Pictograph 139).

SCIENCE.

Determatology, The Advanced Art of—Paramount-Bray—July 8.
Motion Analyzed—Paramount-Bray—(Pictograph).
Psychology of Song, The—Paramount-Bray—(Pictograph 133).
Ruby Grow, Watching a—Universal—(Screen Magazine 90)—Sept. 28.
Schematography—Paramount-Bray—July 1.

SOCIOLOGY.

Blind to Read, Teaching the—Universal—(Screen Magazine 84)—Aug. 17.
Cripples, The Employment of—Ford-Griever—September.
Finger of Justice, The—Arrow—June.
Helping Humanity to Be Healthy and Happy—Paramount-Bray—(series).
Heart of New York, The—Paramount-Bray—(Pictograph 136)—(Madison House on New York's East Side where children are cared for and provided with healthful recreation.)

SPORTS AND HUNTING.

African Game Hunt, An—Paramount-Bray—July 22.
Baseball Stars in Revue—Marty McHale—August.
Coney on High, Through—Universal—(Screen Magazine 88)—Sept. 13.
Finest on Four Feet—(dogs)—Mutual-Outing-Chester—Sept. 8.
Golf, The Game of—Paramount-Bray—(Pictograph 129).
Hounds, Following the—Universal—(Screen Magazine 88)—Sept. 13.
Quest of the Big 'Un, The—Educational—July.
Roping a Canadian Lynx—Allenbaugh-Bakker.
Trout Streams of the Catskills—Paramount-Bray—(Pictograph 134).
Why Batters Pan Out—Paramount-Bray—July 29.
Zuni Kicking Races—Mutual-Outing-Chester—July 21.

TOPICAL.

Antiquities of Literature—Paramount-Bray—(Pictograph 133).
Big Men Wanted—Paramount-Bray—(Pictograph 140)—(showing training of men over the age of forty-five by the Y. M. C. A.).
Clothing the Alied Wounded—Universal—(Screen Magazine 82).—Aug. 3.
Dogs of War—Universal—(Screen Magazine 79)—July 13.
Dumb Friends in the War, Our—French Pictorial Service—August.
Feminine Life Guards—Paramount-Bray—(Pictograph 130).
Fitting the Unfit to Fight for Uncle Sam—Universal—(Screen Magazine 86).—Aug. 30.
Flying at Miami, Florida—(3 reels)—Committee on Public Information.
Knitting for Our Fighting Forces—Universal—(Screen Magazine 83)—Aug. 9.
Milk, the Food Value of—Paramount-Bray—(Pictograph 133).
Muscles of Expression—Paramount-Bray—(Pictograph 137).
Perilous Occupations—(series)—Paramount-Bray—(Pictograph 138).
Prize Beauties of Birdland—Universal)—(Screen Magazine 79)—July 13.
Reclaiming Old Rails—(at Pennsylvania Steel Mills)—Universal—(Screen Magazine 82)—Aug. 2.
Road to Romance, The—(Camp Fire Girls' Activities)—Paramount-Bray—(Pictograph 138).
Salvaging Lead from Rifle Ranges—Universal—(Screen Magazine 88)—Sept. 14.
Salvaging Man Power—Universal—(Screen Magazine)—(reclaiming sailors and soldiers who have been injured in the war).
Second Line of Defense, The—Paramount-Bray—(scenes at school for training women in men's vocations).
Shoe Sins—Paramount-Bray—(Pictograph 130).
Soldiers Sightseeing in New York—Universal—(Screen Magazine 89)—Sept. 20.
Training Mechanics for Our National Army—Ford-Griever.
Treasures of a Great City—Paramount-Bray—(Pictograph 133)—antique records at New York Public Library).
U. S. Employment Bureau—Paramount-Bray—(Pictograph 139).
When Is a Weed not a Weed?—Paramount-Bray—(Pictograph 132).
Wild Honey, Hunting—Universal—(Screen Magazine 87)—Sept. 7.
Work or Fight—Ford-Griever.
World's Greatest Tragedy, The—Paramount-Bray—(Pictograph 137)—(showing work and necessity of Armenian relief campaign).
Y. M. C. A. Training School, Activities in a—Universal—(Screen Magazine 89)—Sept. 20.

ZOOLOGY.

Animals of the Mexican Border—Universal—(Screen Magazine 84)—Aug. 16.
Bird Story, A—Paramount-Bray—(Pictograph 132).
Birds of Vanity—Educational Films Corporation—August.
Celebrities of the Insect World—Universal—(Screen Magazine 80)—July 20.
Dam Catastrophe, A—(beavers)—Mutual-Outing-Chester—August.
Dogs—Ford-Griever.
Humming Bird, Life and Habits of a—Paramount-Bray—(Pictograph 132).
Jelly to Bullfrog, From—Universal—(Screen Magazine 83)—Aug. 10.
Little Folks of the Zoo—Universal—(Screen Magazine 82)—Aug. 2.
Nature's Curiosity Shop, From—Universal—(Screen Magazine 77)—June 29—(Members of the lizard family).
Pin-Feather Piccanninies—(young birds)—Mutual-Outing-Chester—September.
Salamander's Secrets Revealed, The—Universal—(Screen Magazine 86)—September.
Who's Who in the Zoo—Paramount-Holmes—Aug. 5.

FAMILY GROUP.

All Kinds of a Girl—Mutual-Strand—(comedy).
Battling Jane—Famous Players-Lasky—(5-part comedy-melodrama).
Beans—Bluebird—(5-part comedy).
Bells, The—Pathe—(5-part melodrama).
Beware of Boarders—Famous Players-Lasky—(2-part farce comedy).
Bird of Bagdad, A—General Film-Broadway Star—(2-part comedy-drama).
Bonnie Annie Laurie—Fox—(5-part story of the war).
Boston Blackie's Little Pal—Metro—(5-part drama).
Bound in Morocco—Famous Players-Lasky—(5-part comedy).
Brief Debut of Tildy, The—General Film-Broadway Star—(2-part drama).
By Hook or Crook—World—(5-part comedy).
Cactus Crandall—Triangle—(5-part western melodrama).
City of Tears, The—Bluebird—(5-part drama).
Clean Sweep, A—Universal-L-Ko—(2-part comedy).
Cook, The—Famous Players-Lasky—(2-part farce comedy).
Come On In—Famous Players-Lasky—(5-part comedy).
Cruise of the Make-Believe, The—Famous Players-Lasky—(5-part romance).
Cupid by Proxy—Pathe—(5-part drama).
Danger, Go Slow—Universal—(5-part comedy-drama).
Doing Their Bit—Fox—(5-part patritoic drama).
Don't Believe Everything—Christie—(comedy).
Dream Lady, The—Bluebird—(5-part fantasy).
Fame and Fortune—Fox—(5-part western).
Fatty and Mabel Adrift—Triangle—(3-part farce comedy).
Firefly of France, The—Famous Players-Lasky—(5-part patriotic drama).
Flower of the Dusk—Metro—(5-part drama).
Fly God, The—Triangle—(5-part drama).
Forbidden Box, The—Jewel—(5-part drama).
Friend Husband—Goldwyn—(5-part comedy-drama).
Getaway Kate—Pathe-Astra—(2-part detective story).
Ghost of Rosie Taylor, The—Mutual-American—(5-part drama).
Girl of Today, The—Vitagraph—(5-part drama).
Golden Wall, The—World—(5-part drama).
Great Love, The—Famous Players-Lasky—(5-part drama).
He Comes Up Smiling—Famous Players-Lasky—(5-part comedy).
Her Country First—Famous Players-Lasky—(5-part story of the war).
Hick Manhattan—Famous Players-Lasky—(Montgomery Flagg)—(2-part comedy).
Highest Bidder, To the—Vitagraph—(5-part drama).
Hobbs in a Hurry—Pathe-American—(5-part drama).
Hoosier Romance, A—Mutual-Selig—(5-part drama).
Hun Within, The—Famous Players-Lasky—(5-part story of the war).
In Judgment of—Metro—(5-part drama).
Inside the Lines—World—(6-part drama).
Japanese Nightingale, A—Pathe-Astra—(5-part drama).
Johanna Enlists—Famous Players-Lasky—(5-part comedy).
Just for Tonight—Goldwyn—(5-part crook comedy).
Kid is Clever, The—Fox—(5-part comedy).
Kildare of Storm—Metro—(5-part drama).
Kultur—Fox—(drama of the war).
Laughing Bill Hyde—Goldwyn—(5-part drama).

Law of the North, The—Famous Players-Lasky—(5-part drama of Northern Canada).
Little Miss Grown-Up—General Film-Oakdale—(5-part comedy-drama).
Less Than Kin—Famous Players-Lasky—(5-part comedy-drama).
Locked Door, The—General Film—(5-part drama).
Long Chance, A—Bluebird—(5-part western drama).
Mask, The—Triangle—(5-part drama).
Man and a Maid, A—Mutual-Strand—(comedy).
Married By Proxy—Christie—(comedy).
Mickey—W. H. Productions-W. H. McCarthy—(7-part comedy).
Midnight Burglar, The—General Film-Oakdale—(5-part drama).
Misfits and Matrimony—Vitagraph-Big V—(2-part farce comedy).
Mrs. Leffingwell's Boots—Select—(5-part comedy).
Mr. Logan, U. S. A.—Fox—(5-part western drama).
Neighbors—World—(5-part drama).
Nine O'Clock Town, A—Famous Players-Lasky—(5-part comedy-drama).
No Children Wanted—General Film-Oakdale—(5-part juvenile drama).
No Man's Land—Metro—(5-part patriotic melodrama).
One Dollar Bid—Paralta—(5-part drama).
On the Quiet—Famous Players-Lasky—(5-part comedy).
One Thousand Dollars—General Film-Broadway Star—(5-part comedy-drama).
Opportunity—Metro—(5-part comedy).
Out of a Clear Sky—Famous Players-Lasky—(5-part drama).
Pals First—Metro—(5-part drama).
Peck's Bad Girl—Goldwyn—(5-part comedy).
Power and the Glory, The—World—(5-part drama).
Price of Applause, The—Triangle—(5-part patriotic story).
Pursuit of Polly, The—Famous Players-Lasky—(5-part comedy).
Rainbow Trail, The—Fox—(5-part drama).
Return of Mary, The—Metro—(5-part drama).
Riders of the Purple Sage—Fox—(5-part western drama).
Riddle Gawne—Famous Players-Lasky—(5-part drama).
Romance and Brass Tacks—Famous Players-Lasky—(Montgomery Flagg)—(2-part comedy).
Sandy—Famous Players-Lasky—(5-part drama).
Sauce for the Goose—Select—(5-part comedy).
Service Star, The—Goldwyn—(5-part patriotic drama).
Shark Munroe—Famous Players-Lasky—(5-part drama).
Sisters of the Golden Circle—General Film-Broadway Star—(2-part comedy-drama).
Some Cave Man—Christie—(comedy).
Soul Without Windows, A—World—(5-part drama).
Source, The—Famous Players-Lasky—(5-part drama).
Sporting Life—Famous Players-Lasky—(5-part sporting story).
Springtime a la Carte—General Film-Broadway Star—(2 part drama).
Stolen Orders—Feist-Brady—(5-part drama).
Successful Adventure, A—Metro—(5-part drama).
Swat the Spy—Fox—(5-part comedy).
That Devil Batesse—Bluebird—(5-part story of Canadian woods).
Till I Come Back to You—Famous Players-Lasky—(5-part drama).
T'Other Dear Charmer—World—(5-part comedy).
Transients in Arcadia—General Film-Broadway Star—(2-part comedy-drama).
Uncle Tom's Cabin—Famous Players-Lasky—(5-part melodrama).
Untamed—Triangle—(5-part western).
Vamp, The—Famous Players-Lasky—(5-part comedy).
Vive La France—Famous Players-Lasky—(5-part story of the war).
White Lie, The—W. W. Hodkinson-Paralta—(5-part drama).
Wildflower—Famous Players-Lasky—(5-part drama).
Wild Primrose—Vitagraph—(5-part drama).
Winning Grandma—Pathe—(5-part drama).

ADDRESSES OF HEAD OFFICES OF MANUFACTURING AND DISTRIBUTING COMPANIES REFERRED TO.

Allenbaugh—729 Seventh avenue.
Bacon-Backer—230 West Thirty-eighth street.
Beacon Films, Inc.—220 West Forty-second street.
Bluebird Photoplays, Inc.—1600 Broadway.
Christie Film Company—Sunset Boulevard and Gower street, Los Angeles.
Committee of Public Information—461 Eighth avenue.
Educational Films Corporation of America—729 Seventh avenue.
Famous Players-Lasky Corp.—485 Fifth avenue.
First National Exhibitors' Circuit—18 East Forty-first street.
Fox Pictures Corporation—126 West Forty-sixth street.
Feist, Felix F.—130 West Forty-sixth street.
General Film Company—25 West Forty-fourth street.
Goldwyn Pictures Corporation—16 East Forty-second street.
Griever Distributing Company—51 East Forty-second street.
Hodkinson, W. W.—527 Fifth avenue.
Italo-North American Commercial Union—11 Broadway.
Jewel Productions, Inc.—1600 Broadway.
Keeney, Frank—1492 Broadway.
Kleine System, George—729 Seventh avenue.
Martin Johnson Film Company—220 West Forty-second street.
Metro Pictures Corporation—1476 Broadway.
Miles, Jos.—220 West Forty-second street.
Mutual Film Corporation—1600 Broadway.
Paralta Plays, Inc.—6 West Forty-eighth street.
Paramount Pictures—485 Fifth avenue.
Pathe Exchange, Inc.—25 West Forty-fifth street.
Select Pictures Corporation—729 Seventh avenue.
Sherry, Wm. L.—729 Seventh avenue.
Triangle Pictures Corporation—1459 Broadway.
Universal Film Manufacturing Company—1600 Broadway.
U. S. Department of Agriculture—641 Washington street.
Vitagraph, Greater—1600 Broadway.
World Film Corporation—126 West Forty-sixth street.

Salaries Soundly Based, Declares Montagu Love

MONTAGU LOVE, World Pictures star, in talking of the much reported high salaries paid to motion picture stars, said:

"The large salaries that well-known film stars are receiving are based on sound values. In judging the salaries there are a number of important factors to be taken into consideration. Chief among these is the fact that a motion picture star's high value is generally for only a few short years. Unlike a stage star, he is not seen but once a year or so in a community, but in every big and little city in the country his productions are shown every four to six weeks to larger throngs of people than ever attend legitimate theatres.

"In this way his popularity, of course, grows more rapidly than that of a stage star, but because of the frequency with which the public sees him, this popularity also wanes much faster than that of a stage star. A popular stage star retains his popularity for thirty to forty years, and receives a big salary for each of those years. A film star's popularity lasts for only a fraction of that time, and consequently in the short period that his value is large he must receive a correspondingly bigger salary than the stage star if his lifetime's earnings are to show as big a total as the stage star's. High film salaries are only relatively high. When all factors are taken into consideration they are seen to not be out of proportion at all."

Albert Capellani Goes to Coast.

Albert Capellani left Saturday for Los Angeles, where he will at once take up the production of "The Red Lantern," the big Chinese spectacle play, in which Alla Nazimova will be starred. This is Mr. Capellani's first visit to the Pacific slope, which he is eager to compare with the Riviera, with which motion picture direction has made him familiar. With Mr. Capellani on the Western tour are Mrs. Capellani and their three children.

"America's Answer" Companies Close.

As a result of the influenza and the consequent closing of theatres where "America's Answer" was booked, the tours of the last two companies playing the Official War Picture have been cancelled. It is probable that the film will not be seen again until it is released to the motion picture houses.

Baltimore Man Called.

Herndon Edmond, Baltimore representative for General Film Company, sent in his resignation to Manager J. E. Flax of the Washington office last week, he having been called to the army. Mr. Edmond has been six years with General Film Company and was considered one of its most valued and loyal employes.

Cooper Visits New York.

T. S. Cooper, of Montreal, secretary of the General Film Company (Limited) of Canada, was a recent visitor at General Film headquarters in New York.

When Producers Go West Remaining Actors Ask Less

NOTICEABLE effect of the motion picture companies moving their operating plants to California is already being felt at the World Pictures studio at Fort Lee. On a recent Monday morning ove 300 actors called and asked that they be registered with the casting director. Many of them were actors who have recently played important parts in pictures. Some of them stated that as the railroad fares to California are so high and they had saved no money they were unable to follow their companies.

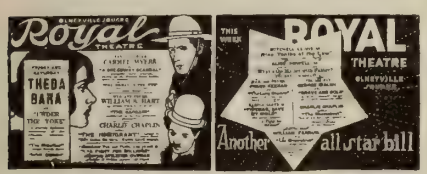
Actors who have been paid as high as $200 a week are willing to accept jobs at half that money if they can be assured of receiving regular employment here. The question with the casting director of World Pictures now is not so much the ordinary assembling of a proper cast, but rather that of elimination from many good actors and the drafting of virtually an all-star cast at salaries that three months ago would have been utterly impossible.

Scenario writers also are affected. Many are submitting material to the World company at figures that are exceedingly reasonable, due to their desire of securing quick money for their work. They realize that the time lost in sending a script to California for approval and the consequent loss of time in negotiations makes it desirable to sell for less money and get the money at once.

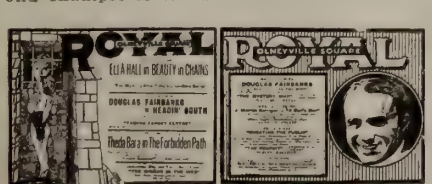
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

From Providence.

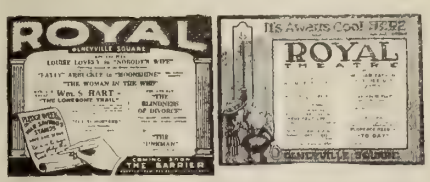
J. FRED LOVETT, of the Royal, Providence, sends in more of his advertising with a request for comment. We have explained that Mr. Lovett finds it necessary to display his program for the week in the Sunday issue, taking a three fives. With three changes and an underline, he does not get much opportunity for display, but he is off on a page by himself where the need of fighting the other houses does not exist. But for this very reason we think he could sacrifice design for the sake of larger and more prominent type. With the page to himself there is less need for fighting with design and we think that a typical border, not much larger than 24 point, mortised for type, would give better results. But Mr. Lovett is on the ground and perhaps sees a reason for the design work that does not appear on the surface. We think, though, that it would pay him to try the experiment. Of the samples sent in we take eight of the best. In the first of

A pair of three fives. That on the left shows the star players. On the right space is sacrificed to design.

these he gets his three stars into the design, and even suggests that the Bara subject is a little better than the others, though the portrait suggests a soubrette rather than a vampire. Here Miss Bara's name appears in a 30 point gothic, which is an unsually large face and is tied only once, in the Ella Hall announcement. The other three names are set in an 18 point that in the capital letter gives only 12 points. Usually this would be far too small a display. It is permissible here only because Mr. Lovett gets on the local page for his suburban section. The right hand dispay gives most of the space to an effort to capitalize the line. "An all star bill." For the sake of this allusion much valuable space goes to black ink and star rays that might better be put into the larger faces of display type. Here is twelve point that looks more like a ten the largest line of importance. A star border between one point rule would give the same idea and permit the names to be played up so they would attract the reader. The left hand display in the second example is the best of the lot. Here



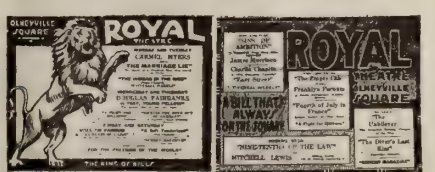
Two more displays in which the stars are suppressed.

48 point faces are used for two lines, and Fairbanks gets 18, not because he is less prominent, but because the lines are staggered and not set all on one line. At that the display is better than in the larger face with a condensed letter. Here the design has some bearing upon the first attraction though there is nothing to hook the design with the title. The display on the right is weak as to the illustration, but the line effect is well done. Here a twelve point is the largest letter used. Only by keeping down the descriptive lines is any display gained. The full type face is just three by three inches. It is too little in proportion to the display. The next cut shows two more examples of playing up to the idea apart from the



A summer advertisement and a special appeal for W. S. S.

attraction. That on the left for W. S. S. week is nicely laid and gets plenty of space for the appeal without sacrificing display space. This is large enough to be read easily and some of the names will reach out and command attention. The other space was run in the summer and carried the point without undue waste of display space. Here the idea is gotten over in the design and yet half of the space is given to the bill. The proof was poorly pulled, so that the type does not show up well, but in the original there is a fair display, but only a fair display, because there is a tendency to give equal value to the feature and the fillers. We think that this is not a good plan. It is better to use a smaller type for the secondary attractions to make the feature seem more important. The trouble here



Two spaces in which the decorations are not germane to the offerings.

is that even the feature is set in such a small letter that the seconds cannot come much smaller. We like, however, the idea of naming all the subjects instead of merely adding "A comedy," or "A Paramount comedy." We think the names will help sell in two ways. The title may attract, and the reader knows what he is getting instead of fearing that it may perhaps be something he has seen at the downtown houses. The last pair are well laid out, but the design goes to the artist. The lion may have reference to some subject, but it seems to tie up to the line, "The king of bills," which is not a particularly good line. The other space announces a "bill that's always on the square," in allusion to the location of the house. Here the display lines are eighteen point, and with each in its own box, the display is better than where all are thrown together. The panel effect is generally better for a change of bill announcement. We think that if Mr. Lovett would change his scheme to play up the features in larger type and set the sub features in a six or eight point, he would get a better display and influence business, though perhaps not to the point where the results would be noticeable in the box office. We think the best results of all would come from using a frame about the size of that with the lion—omitting the lion, and making one design serve permanently. It is not so much a matter of curring costs as of getting proper display for the type matter.

Doug in Sweden.

Bennie Ziedman sends in a picture of Douglas Fairbanks, used to decorate an advertisement in a Swedish newspaper. We don't know what it's all about and we don't believe that Bennie knows either,

A Fairbanks advertisement from the Svenska Dagbladet, Stockholm, Sweden.

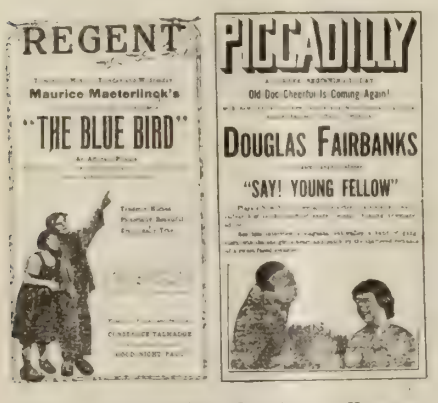
but we'll take chance if Bennie will. The cut looks as though it had been made with an axe, but at that you can see the likeness without the label, and perhaps you can get this redrawn on your next Fairbanks showing. At a pinch you

can shave a piece of firm pine type-high and make your own cut if you have no engraver in town. Better still, get a nice smooth piece of linoleum and work on that, backing it up on a block. You'll be surprised at the results you can get with a little practice.

Rochester Advertising.

Arthur P. Kelly sends in some advertising for the Regent and Piccadilly, Rochester, N. Y. One, a two fives, is particularly good in the matter of layout.

A two fives that shows an unusually good layout.

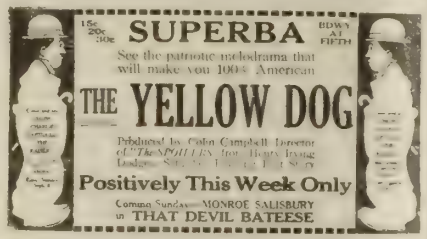
The type below the title might have been given just a little more punch, though we think it sold as it stands. The border catches the eye and the figure holds it long enough to induce a reading of the text. The underline is well shown without intruding upon the main advertisement. The other displays are each double eights. In both the choice of a still has been well made and a special frame was drawn for The Blue Bird. The samples are rather old, for the Blue Bird advertisement shows a July 14 date line on the back. The type display is better than in the smaller showing and is well written. There is not too much text and what there is makes you want to see the plays, while the choice of types gives the best value to the display lines. Mr. Kelly is batting well above .300.

A pair of two eights showing well-portioned displays.

He's In Again.

Only a couple of weeks ago Carroll E. King rushed in a letter to claim several records. Now he rises to remark that Fremont, Ohio, with its 503 column inches on "The Kaiser, the Beast of Berlin" is not in it with his 577 inches for the same subject. If Mr. King would send in stuff at the time he would not need to hold so many post mortems. Send your stuff as it happens, please, and don't hold inquests.

Los Angeles Advertising.

Here are two good advertisements and one poor one from Los Angeles. The bad example is this advertisement for the Superba. They are advertising the Yellow Dog and using the Chaplin underline for an attractor. It is not even the immediate underline, but runs the second week following. Using the Chaplin cuts gives a first impression that the comedian is to be seen, and a feeling of disappointment follows. There is almost certain to be a reaction. It would have been better to have split the space, using the Chaplin coming as the basis for a second advertisement. The two good displays are for the Kinema and Grauman's. Both of these are good though they represent two distinct styles. We think that the Kinema has slightly the best of it for display, but the use of the mortise for the film announcement brings the Grauman display out so that it may be read without special search. The lower portion of the Grauman announcement seems to be cut off from the rest, but as this is a special advertisement in itself, this does not matter. Had it been considered desirable to hold this to the rest of the display, the top border would probably have been omitted.


SUPERBA
BDWY AT FIFTH
See the patriotic melodrama that will make you 100% American
THE YELLOW DOG
Positively This Week Only
Coming Sunday—MONROE SALISBURY in THAT DEVIL BATEESE

A six sevens for a Los Angeles house that uses the underline cut for an attractor; never a good plan.

Universal in Chicago.

Here are six one-column advertisements from a Chicago paper for two Bluebird attractions. Five of them are for "For Husbands Only" and yet they are different. The other is for "The Geezer of Berlin." The former are all decidedly good. We think we shall have to send a copy of this issue special delivery to L. W. Barclay and another to Universal's Pittsburgh exchange, which doesn't seem to know that the Big U supplies cuts.

Six one column spaces from a Chicago paper for Universal attractions.

GRAUMANS
MILLION DOLLAR THEATRE
BEAUTIFUL TEMPLE OF THE CINEMA ART
Broadway at Third
Presents
Dorothy Dalton
"IN" "GREEN EYES"
THOS. H. INCE PARAMOUNT PHOTOPLAY
PROGRAM
Now Playing
Closes Sunday Night, Sept. 8, 1918
DOROTHY DALTON
"Green Eyes"
The strict policy adhered to by the management of GRAUMAN'S of playing a feature BUT ONE WEEK, makes it possible to offer its patrons a complete change of program each Monday. The choice of Paramount-Artcraft stars are seen in their Latest films FIRST AT GRAUMAN'S.

Two four fifteens for Los Angeles houses, both of which are good, though they represent two distinct styles of art work.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Mazda Incandescent Projection Lamps.

For several years development has been proceeding to adapt the Mazda incandescent electric lamp to motion picture projection.

This work has involved exhaustive studies of light source dimensions, optical systems and lamp performances. It has now reached a point where the incandescent lamp manufacturers announce a complete line of lamps for projection service. Of these the one which will deliver the most light to the motion picture screen is the 900 watt, 30 volt, 30 ampere Mazda C lamp. This lamp is in the T-20 tubular bulb, 2½ inches in diameter, 10 inches overall length, with a light centre length of 4¾ inches, and is fitted with the mogul lens base. It must be used with its own mirror and condensing lens system, the latter part of which has been recently developed, and will then give satisfactory service for throws up to 100 feet on a 12 by 16 screen with prepared or reflecting surface when the current consumption of the arc displaced does not exceed 60 amperes A. C. or 30 amperes D. C.

The next smaller amount of light is delivered by the 600 watt, 30 volt, 20 ampere lamp, which must also be used with its own mirror and condensing lens, and which finds its application where there are shorter throws and smaller screens, such as are used in churches, lodges and other places where less amount of light than that given by the 900 watt lamp is adequate. This lamp will find its major or principal use on country home lighting outfits and elsewhere where the power supply is limited. The lamp is made in the T-20 bulb, having the same overall dimensions and same light centre length and base as the 900 watt lamp.

For other special services, such as portable projectors, stereopticons, spot lights, etc., additional Mazda C lamps in tubular bulbs have been standardized, giving a complete line of lamps in tubular bulb as listed below:

Mazda C Lamps in Tubular Bulbs for Stereopticon and Projection Service.

Volts	Watts	Bulb	Base	Light center length
6...	72	T-10	Med. Screw	3⅜
6...	108	T-10	Med. Screw	3⅜
12...	72	T-10	Med. Screw	3⅜
12...	108	T-10	Med. Screw	3⅜
28- 30...	300	T-16	Med. Screw	3⅜
28- 30...	*600	T-20	Mog. Screw	4¾
28- 30...	†900	T-20	Mog. Screw	4¾
110-125...	300	T-16	Med. Screw	3⅜
110-125...	600	T-20	Mog. Screw	4¾
110-125...	1,000	T-20	Mog. Screw	4¾

A Bit Hard to Learn.

On page 203, October 12 issue, I note that many Washington film men have expressed willingness to take crippled returned soldiers from France and teach them "operating," with a view to giving them employment, or enabling them to secure employment at other theatres or in other cities.

Since this is a moving picture publication and these men are to be employed in theatres it may be presumed they are to be taught the operating of motion picture projectors. If it were proposed to teach them to operate a locomotive, or a telephone switchboard, or a telegraph instrument, or a shoe machine, or to be operators on ladies' waists, vests, pants, or operators on change, each one of those operating jobs would be found somewhat difficult to teach, some of them requiring several years' tuition.

But they are presumably to be taught to operate projectors, and there lies the trouble. We have altogether too many "operators" now! Men whose only ambition is to operate the machine, with little regard for artistic reproduction of the work of the actors. These men know little of the depth of meaning in the word projection as applied to motion pictures. They have learned to operate a machine, and right there have stopped short. That the machine in their charge has great possibilities for the application of brains and knowledge in its handling, or that the application of brains and knowledge will not only place a far different and far better result on the screen, and place it there at far less cost, seems never to have occurred to them. They are merely operators of a machine. We, therefore, differentiate as between the "operator" and the projectionist. Had the film men of Washington said that they proposed to "teach returned soldiers to be projectionists," I would at once have inquired, "In what length of time, gentlemen?" I would also ask who is to do the teaching? "Film men" is presumably intended to men either film exchange men or producers or their agents. If exchange men are meant, let me remark that these gentlemen have for years raved over the damage done to their films by half-baked projectionists. They have called them about everything uncomplimentary that could be thought of. They have written this department hundreds upon hundreds of letters denouncing projectionists and operators of motion picture machines for the manhandling of their films. And now they (if it be they) calmly propose to create a new crop of incompetents to do still further damage. Are you sure, gentlemen, your proposal is based on nothing but solicitude for the disabled soldier?

If it be the producers or their agents who propose this absurdity, then the matter is still worse, since they propose to set up a new crop of trouble for the exchange men and for us all, and at the same time work havoc with the presentation of their own productions.

Now, gentlemen, kindly don't have hysterics and declare me "unpatriotic," because I most emphatically am not. I yield to no man in the desire to do all we possibly can for our returned soldiers, especially if incapacitated through wounds or sickness, but, as this department has already pointed out, it would be an unkindness to the men themselves to give them a smattering of training and shove them into projection rooms to labor along in the least desirable positions, at low pay, because of incompetency, for years accumulating knowledge and experience while doing damage to the motion picture industry, to the public, and, in a way, to themselves.

If the Washington "film men" are sincere and are really looking to the best interest of the men they profess to seek to serve, let them arrange to put the returned, wounded soldiers in as helpers to competent projectionists at a wage sufficient to let them live decently while learning the business of projection, and fitting themselves to enter projection rooms as competent projectionists instead of incompetent machine operators.

Incidentally, for the information of all concerned, here are a few figures taken from the editorial page of the September 7 issue of Saturday Evening Post: "Out of a thousand people in civil life in the United States about fourteen die in any given year. Combined French and British figures show that out of each 1,000 soldiers sent to hospitals 45 die * * * 955 of them come out alive. Of the wounded not quite one in twenty dies. Of all soldiers wounded in action four-fifths return to service. Only fourteen and a half out of each hundred are discharged for physical disability, and in many cases the disability that renders a man unfit for the arduous manual work of the army impairs his efficiency for civil life very little or none at all. These are official figures, authorized by the War Department. They should always be kept in mind as a salutary corrective for the impressions of enormous slaughter and numberless cripples that non-statistical figures give."

*This 600 watt Mazda C lamp is recommended for short throws and small screens, such as found in churches, lodges, etc., where a less amount of light than that given by the 900 watt lamp is adequate, and for use on country home lighting outfits, where the power supply is limited. It is not recommended for general motion picture theatre service.

†This 900 watt Mazda C lamp is recommended in all cases for general motion picture theatre service.

The reading of the foregoing figures have heartened me greatly. They are, so the Post says, official. Certainly there will be many cripples, but from the foregoing, considering the huge numbers of men engaged, perhaps when it is all done we shall find it at least not nearly as bad as we had feared.

To sum up, I repeat: Let us by all means provide for as many of the incapacitated fighters as we can, but let us do it decently and in order, for their own good, as well as for the good of the industry, the public and all concerned. We have an abundance of incompetency and cheapness in projection rooms now. What is needed is not "operators," but projectionists who can and will do justice to the splendid productions of today.

Non-Intermittent Projector Has Possibilities.

Recently the writer was summoned to Boston to re-examine a non-intermittent projector which had been demonstrated to him a year or so previously and had failed to make even reasonably good. The summons came from William C. Franke, former secretary of the Boston projectionists' union, who is himself a practical projectionist of several years' experience. Francke is now connected with the company engaged in developing the projector, and he assured me that, in his judgment, the machine had commercial possibilities, so I climbed aboard Nancy Hanks, the go-devil, and in due course again looked upon the year-ago failure.

The machine at this time has, in my opinion, very decided possibilities. It employs two three-member lens wheels, revolving in opposite directions and overlapping each other. This is the plan employed to catch the constantly moving film picture and bring it to a temporary halt upon the screen. The plan is not new. It has been tried by several inventors and has failed. There was always a pronounced movement of the picture up and down upon the screen, and no arrangement of revolving lenses or prisms seemed able to eliminate that movement. The inventor, or inventors, of this projector ran into the same trouble, but have apparently gotten around it by giving the projection lens itself a slight up and down reciprocating movement. The lens rests on a slightly eccentric steel cam, and moves vertically perhaps an eighth of an inch for each picture.

I witnessed what was a quite fairly good picture as to definition, with only about a two-inch vertical movement in what seemed to be about every third or fourth picture. The picture was quite small. In a full-size picture the movement would be much more. It was explained that this movement was due to lack of accuracy in setting of one of the lenses, or something like that. But be that as it may, I believe that if the development of this plan can be carried to this point it can be carried further, and a rock-steady projection can be produced. The question then comes: Can it be done commercially? By this I mean, can a projector of this type be put out with an optical system which can be readily fitted to local theatre conditions, and which can be successfully handled by the average projectionist? That, it seems to me, is now the crux of this whole matter. That a machine can be built which will do the work under one condition seems, in view of what I have seen, certain. But can it be built to do the work under other conditions; also, can it be built at a cost which is not prohibitive? Time alone will tell us these things, but I now, and for the first time, can agree that non-intermittent projection seems a possibility.

The advantages of this machine do not lie in light conservation, at least at its present stage of development. In fact, it will not be able to utilize even as great a percentage of the light as does the standard, intermittent projector. This is by reason of the fact that, whereas it has no revolving shutter, it must have a spot large enough to cover two full pictures, with the usual overlap, and a spot of twice the diameter will have more than twice the area, hence the light strength per unit of spot area will not be half as great. The machine has two tremendous advantages, however, viz.: It will work enormous saving in film wear, and there is absolutely no flicker at any speed. I watched a picture slowed down to about five pictures per second, and the effect, while perfect, was decidedly odd. This possibility has value when it comes to studying action, as in class-rooms, in military practice, etc.

A model of the machine was exhibited, without projection, at the Chicago convention, and I understand one will be exhibited at the coming convention in New York City. (It will probably not be the "coming" convention by the time this gets into print, but the "late convention," instead.)

Travel Ghost Trouble.

Thomas J. Motherway, St. Marys, Kansas, desires aid as to the following:

> Our machine is a Power's 6, rather old, and I find it impossible to entirely get rid of travel ghost. Have followed all instructions in the handbook, but despite all efforts, the white streaking returns intermittently. A few reels may run all right, then comes the ghost; then it may be all right again for a time. Would like to know which has the faster intermittent, the Power's or the Motiograph machines? Is it possible for you to offer a discussion of the comparative merits of different projection machines in a private letter such as you mention in connection with the one dollar charge?

Your intermittent travel ghost is no doubt due to worn gears, possible in conjunction with a shutter blade which is just right ordinarily, but is too narrow where there is back-lash, due to looseness in the gears. The intermittent part may be due to position of framing carriage. Hold fly-wheel stationary and rock the revolving shutter back and forth. If there is a movement of more than half an inch your gears are worn too much. You may remedy matters, in this case, by attaching a soft leather strap, one-half inch wide, to something stationary immediately under the shutter shaft, passing the strap over the shaft and attaching a light weight to the other end. The idea is to produce a slight braking effect, so that the shutter will not "back-lash," but be held on the retard all the time. You can then set it so that there is no travel ghost, and your trouble should be over. The other way is to add, say ⅛-inch more width to the cutting blade or revolving shutter. You may do this by means of two strips of slide binder tape. Paste one on each side of the blade, allowing them to extend ⅛-inch beyond its edge, pasting the two edges together for stiffness. ⅛-inch is, of course, a guess, but should be enough to remedy the trouble. The right remedy, however, is new gears. As to the comparative speed of the intermittent movement of various projectors, why, no, I could not publish that without a row. It is a thing you should post yourself on. Even the "operator" should know it, and the projectionist must know it, since intermittent speed has large bearing on projection from many different angles. As to a discussion of the relative merits of different projectors—why, that comes under the head of projection engineering, and the projection engineer who could be employed to give an expert opinion of that sort involving a comparison of many different points, ranging from materials employed to possibilities of the optical train, would, it seems to me, be entirely too cheap to be worth listening to. As I have told you many times, the one dollar charge mentioned in the department is merely to head off a great mass of demands for personal replies by mail which would, and formerly did, consume most of my time. A large percentage of these demands for personal replies were on things of comparatively slight importance. Remember, there are tens of thousands of operators and projectionists in this country alone; also many thousands of theatre managers, and a considerable number are always in need of aid of various kinds. This much I will say, viz., it is not necessary to seek further than the advertising pages of this paper to find projection machines which have no superior. And, mind you, that is not a mere boost for our advertising department, but a statement of absolute fact.

More Shutter Trouble.

Vance Tilley, Suffolk, Va., has trouble, as follows:

> My booth (Why "booth," neighbor Tilley? For heaven's sake, ask your manager to give you a projection room. See Webster for definition of "booth."—Ed.) is equipped with Power's 6-A projectors. For last two weeks there has been travel ghost—very bad, too. Took machine apart and looked for lost motion, but after reassembling, it was as bad as ever. Have set my shutter several times, but without improvement. It will run about three reels O. K. and then start streaking, either up or down. Machine is perfectly adjusted and can find no lost motion.

From what you say, I am inclined to believe the screws which clamp the shutter blade between flanges have worked loose. You do not need to take the machine apart to test for lost motion. Just hold fly-wheel stationary and see how far you can move the revolving shutter back and forth. If it is more than ½-inch at the rim there is too much lost motion in gears. Under certain conditions it is, you know, quite possible to produce travel ghost merely by moving the lamphouse back and forth. It is also quite possible to do the same thing by altering the spacing of the condenser lenses. But these things do not apply in your case apparently, because if the trouble lay in the optical train, setting the shutter would either cure it permanently or not at all. It is also possible that one of the gears is loose on its shaft and slipping slightly. Examine them all carefully, if you find the shutter flange screws are tight, and apply considerable pulling strain to the rim of the shutter while holding the fly-wheel stationary. If it is a loose-on-the-shaft gear, a hard pull on the shutter should cause it to slip, though sometimes it won't. If you can find nothing wrong after these tests, make a scratch mark across the hub of gear and end of shaft of any gear you may have reason to suspect, and when travel ghost shows up examine the marks and see if they still match up.

Projection Experience

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By F. H. RICHARDSON

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Proper Presentation of Pictures Requires Careful Choice of Incidental Music

Part II.

THOSE musical directors who have relegated themselves to a sort of treadmill existence, who no longer plan for bigger musical results, or who do their work with one hand continually upon their watch-fob, have mentally classified all scenes into a few simple tempi. To these, a ball room scene, garden party, or social event, calls for a bright waltz; sad scenes mean waltz lentos, deep grief of any kind needs an adagio pathetic and so forth. For these, the analysis of scenes is as yet an undiscovered science and their failure to comprehend such causes them no qualms of conscience. Theirs is the simple life, with little to do today and nothing tomorrow. Incidentally, the salary is little today and will be nothing tomorrow.

The choosing of incidental music for the pictures can never become an exact science, and, for that reason, the occupation is bereft of monotony and the stigma attached to drudgery. From close observation of tests made in picture fitting and by the use of common sense, a few rules or principles can be laid down, which, if followed, cannot carry the musical directors far astray.

Secondary to suitability, the music in a setting should be varied. Without variety of tempo, there can be but little variety of color, and a musical accompaniment consisting of a series of waltzes would be a sorry sort of picture portrayal. All bright scenes should not be fitted with the same style of selection. Serenades, intermezzos, light waltzes, mazurkas, two-steps and caprices may be used effectively to convey brightness and at the same time provide variety. Ballads, lullabys, slow serenades, cavatinas and reveries suit slow scenes that may be tinged with sadness or regret. Here again one gets ample variety. Neutral situations must be fitted according to locations, conditions, or plot development, and, if many of them appear, the music should be sufficiently varied to dispel any idea of an integral connection, one with the other.

Do not use too much music composed by one man. Each has a certain style and technique which is noticeable to an almost incredible extent, even among the masses. The melodies may be different, the tempo changed and the harmonic treatment may be widely divergent; but we hear people say, "That sounds like Debussy," and it is Debussy. Every composer is stamped with his hall-mark, and no one hearing Greig could be told that "Morning" was by Massenet.

Thus, to obtain variety in its widest sense, the choice of composers enters largely into the question, although the composer should not be sacrificed for the mere sake of variety, if the selection be different in tempo and arrangement, but supremely suitable to the occasion.

In conjunction with variety, we must have a standard style to our musical settings. The classic or non-classic music must prevail for the entire picture under ordinary conditions. It is unwise to mix into a musical setting comprising excerpts from grand opera or symphonies, the popular "shoot-fly"

Fig I.

one-steps of the day. They have their place in many light comedy dramas, and the intrusion of Grieg's Peer Gynt Suite into this class of musical material would be equally foolish.

Exceptional instances arise where, for the sake of contrast, there may be a mingling of these widely opposite forms, but the basic principle of picture accompaniment differs in no way from that of grand opera, comic opera or burlesque. Can you imagine "You've Got to Quit Calling Me Hon" being interpolated into the opera "Thais," or "E Fors a Lui" being sung in the performance of "The Beef Trust" burlesque show? To violate this principle is to make of your setting a musical melange that is meaningless. The incidental music must be equal to the theme in quality.

Then, again, the music must be selected with an eye to its sonority or volume and graded upwards toward the

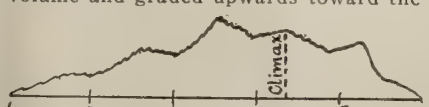

Fig II.

climax and downward toward the finale of the picture. Taking it for granted that the climax is reached in the fourth reel of a five-reel picture, the music selected should follow the development of the play, gradually increasing in sonority and massiveness until the climax number is reached, when it should die down with the photoplay. This gives us one mountain with a long grade upward and a rapid descent from the peak.

See Figure I.

Now, if the theme be stronger than the incidental music, somewhere in the first or second reel there will be a minor climax point in the graded incline. If one or two incidental numbers tower above the others, more minor climaxes will be heard, and the gradually ascending grade will show a series of hillocks.

See Figure II.

Who can tell which point is the real climax?

The same fault might easily creep into the score after the climax had been reached and create in the minds of the audience an uncertainty regarding the real culminating point of the plot.

Reversing the principle, no number should be introduced which is weaker than the preceding one while ascending to the peak, for this will create a valley too far below the picture. See Figure III. It will weaken the musical support and lose the interest of the auditors to such an extent that will make it difficult to again gain their attention.

No doubt many new rules regarding the choice of incidental music will be evolved and developed in future, but the leader of today can safely follow the three enumerated above. They will save him from many a pitfall and, when

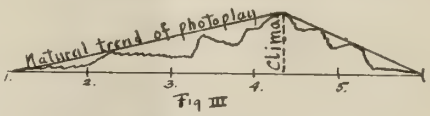

Fig III

memorized, will smooth out the numerous little difficulties which he now encounters in score-making.

Forewarned Leaders Use Forethought.

Influenza stalks through the land and people fear to congregate lest they contract the disease. Many theatres are voluntarily closing their doors, while some are shut down by the order of the local board of health. Countless musical directors have nothing to do but draw their salaries.

Now is the time to take stock of your library. It needs rearrangement, and proper classification. Worn music should be replaced by new copies, torn sheets should be mended, and lost parts searched out.

How many numbers have you listed in your library and how many hundred times have your patrons heard each and every one of them? Isn't this a good time to buy new and up-to-the-minute music?

Get in touch with your music dealer or the publishers, scan their catalogues, and make your selection. Watch for bargain advertisements in the trade journals and establish music service connections that can be relied upon to supply your wants, accurately and speedily, in the height of the season when you become busy.

The Rivoli Holds Talented Directors.

The performance at the Rivoli during the week of October 6 was exceptionally good. Mr. Rothapfel changed the form of his program by opening the bill with "The Lost Chord," sung by the Rialto Male Quartette. The song was well rendered, and the church scene, with its special lightings, proved most interesting.

"Roxy" always has a reason for any innovation, and we believe that his purpose was to isolate the singing of this number so that the Chinese atmosphere which followed in his feature would not be too closely connected with the religious thought of "The Lost Chord." It was a splendid idea, and worked well. When things become too stilted or stereotyped, they become monotonous.

"Les Preludes," by Liszt, was conducted by Mr. Rubenstein. This young man has been hiding his light beneath a bushel. He is a splendid director, and should be given more opportunity to show his ability. His gestures are graceful, yet commanding; he seems to thoroughly understand musical interpretation, and the "boys" work well under him. "Les Preludes" was performed in a manner creditable to the largest symphony orchestra in the country.

The animated pictorial was beautifully fitted, and, as usual, there was that precision of synchrony that marks all the music at the Rivoli. Little Joseph Littau conducted this number, and, although he may be small of stature, his work is impressive and effective. In many ways, he is a genius, and his conducting ability shows some real flashes of that *rara avis*.

Before the feature, "The Forbidden City," was screened there was an orchestral prelude called "Intermede Chinois," by Maurice Bawn. This was for the purpose of creating the Chinese atmosphere, which was to predominate in the feature. The number itself is a remarkable little intermezzo of true Oriental type, and received a degree of applause upon its own merits, and that in spite of the fact that it was merely an overture to the picture.

The music for the feature consisted chiefly of excerpts from "Madame Butterfly," and, as we have always contended in these columns, such a musical setting is confusing. Operagoers—and we believe many go to the Rivoli—saw Norma Talmadge, but heard Geraldine Farrar. Unless a screen scene is typically the same as an opera scene, there is a danger in the use of opera, especially if it be popular.

"In a Bird Store," a descriptive entr'acte, was played by the orchestra under Erno Rapee. Mr. Rapee did not seem at home in this number, and at times the interpretation was overdone. However, he is improving in his general direction.

The "Mutt and Jeff" comedy and organ solo closed a splendid performance.

Good Music for "Lafayette, We Come!"

At a special trade showing in the Strand Theatre Wednesday morning the new and much heralded picture, "Lafayette, We Come!" was given its first presentation.

The overture "Raymond," by A. Thomas, opened the program. We considered this a poor choice, for it depicted in no way the general idea of what was to follow.

Immediately at its conclusion, Mr. Frederick Grant, a fine basso, sang the song, "Lafayette, We Come!" during which a tableau was shown of the allied soldiers pressing on toward Berlin. The lighting effects were splendid, the song was clearly enunciated and well sung, and the audience showed their appreciation in no uncertain manner.

Mr. Carl Edouarde conducted for the feature, "Fafayette, We Come!" and did a good job of it. The music in the main was appropriate and fitted the screen situations. The artistic touch of M. Perret could be felt in the musical arrangement, especially where the piccolo and drum solos playing "The Girl I Left Behind Me" were brought right into a slow movement to fit a flash scene. This was effective.

A few numbers were in poor taste, and the one that calls for loudest censure was the sacrilegious use of "Nearer My God to Thee" in rag time. It was not intended to be "ragged," but the uneven *tempo di marcia* made it decidedly ragged. It had no place in the scene under any circumstances, a better choice being "Adagio Pathetique," by Godard, which would have linked up the previous scene showing desolated Belgium.

During the "Soiree" scene, the hero was called upon to show his musical ability, and a facsimile of the title page of "The Army of the Dead," published by Boosey & Co., was thrown upon the screen. The inference was obviously that the hero was about to sing. Instead of that he played a pianoforte solo. Why this discrepancy of detail?

The finale, introducing "My Country Tis of Thee," was wonderfully approached and perfectly synchronized. As the picture closed, a pause would have been musically effective before dashing into the exit march.

Strand Sets Good Music to Fine Bill.

The Strand program headed by "The Romance of Tarzan" as the feature during the week of October 13 showed a general improvement.

The overture, "Irish Rhapsody," by Victor Herbert, was omitted to allow sufficient time for Jesse Goldberg and the Rev. Paul Smith to add $18,000 to the Liberty Loan. We preferred the speeches anyway, and they were good.

The Strand Topical Review was somewhat restrained, and was not played at the usual gallop tempo. It was a marked improvement upon what has been the custom at this theatre. Especially fitting was the use of "Pomp and Circumstance," by Edward Elgar, and the "Adagio Pathetique," by Godard.

Frederick Grant sang "A Khaki Lad" and "Tell That to the Marines." Both songs were well received on account of themselves, and had the additional benefit derived from an excellent rendition. Mr. Grant is new to us, but we predict for him a bright future as an artistic soloist, for we have seldom heard a bass singer who was gifted with such excellent top tones.

While speaking of singers, the Strand sprang a surprise upon its audience by introducing Miss Jane Holden, a lady tenor, in her first appearance on any stage. If this be her first advent, it should not be her last. Although possessing a freak voice, it is so evenly balanced and carefully produced that it completely takes away the stigma usually attached to anything freakish. Her singing of "Celeste Aida" was remarkable. Her tones are as velvet, and her enunciation clearly distinct.

The music for "Romance of Tarzan" was all that could be expected in view of the fact that the large majority of the scenes were small, and the atmosphere continually changed. The organ, under the hands of Ralph Brigham, ably depicted the majority of it, while the orchestra was on hand to play all the hurries, agitatos and atmospheric dances.

As a whole, it reminded us favorably of the good old days at the Strand.

Franco-American Music Company Formed.

An interesting development in musical circles has just been brought about in the formation of a new publishing firm. The Franco-American Music Company has been formed for the purpose of exploiting "La Madelon," the big song hit of France. This song ranks in popularity with our "Over There," and is sure to become as well liked here as in France.

Mr. Bory Osso, of the Society of Authors and Composers of France, is the gentleman vitally interested in the song, and he has made arrangements with Maurice Richmond, of the Enterprise Amusement Company, to assist him in the distribution of this wonderful number. Together they should make a good team, and the Franco-American Music Company should rank with the best of our music publishers.

"Hail Columbia" Oldest Patriotic Song.

The Austrian National Hymn, composed by Hayden, is said to be the only instance of a deliberate composition of an air intended to be national, and which became so through popular acclaim.

We have a patriotic song popular enough to be national, and written with as great deliberation and studied care as Hayden's Anthem.

"Hail Columbia" was created to be sung from the stage, and had its first hearing at an actor's benefit in Philadelphia, then the seat of the Government, in April, 1798.

The actor concerned was Gilbert Fox. A few days previous to the performance, he was shocked to find the sale of seats so small. Taxing his brain for some method of bringing up the receipts where there would be a profit instead of a distinct loss, he came to the conclusion that the conditions of the times were ripe for a new patriotic song. War was in the air. The tension between England and France was severe. There were two factions in America—one siding with the French and the other with the English. Feeling ran high, and there was much bitterness.

Mr. Fox had as an acquaintance a brilliant young lawyer, Joseph Hopkinson. This gentleman was the son of Francis Hopkinson, author of "The Battle of the Kegs," and a lawyer of distinction in his native city of Philadelphia.

When the idea back of the desire for a patriotic song was conveyed to Mr. Hopkinson, he promptly set to work on the lyrics, using the tune of the "President's March." That was the origin of "Hail Columbia."

Mr. Fox announced that a new patriotic song would be heard at his benefit. On the night of the performance the house was packed. The song was an immense success. Every one in the house caught up the refrain, and joined in singing it.

People throughout the country everywhere realized that it favored neither the English nor the French, but was written in a spirit of broadminded patriotism, distinctively American. It did much to allay partisan excitement, and to prevent the United States from meddling in foreign affairs. Doubtless President Adam's appreciation of this fact was his reason for countenancing and even adding to its vogue by attending the theatre with his entire cabinet especially to hear the music.

The play chanced to be "The Italian Monk." A wag and critic, Louis Elson, remarked, in commenting upon the immense popularity of the song, that, having been first heard in connection with the "Italian Monk," it was but fitting that it continued its popularity by association with the Italian and his monkey.

The tune, "The President's March," first known as "President Washington's March," was very popular, and an inspired and diplomatic selection. This music has been attributed to various sources. Mr. Oscar Sonneck, head of the Library of Commerce, stated that the matter could not be settled with any degree of certainty. But the credit has been most persistently shifted to a German-American musician named Fayles, leader of the orchestra and composer for the old John Street Theatre in New York. There are a number of reasons for accepting Mr. Fayles as the composer of the "President's March," one of which is the written word of Mr. Custis. This gentleman was the adopted son of General Washington, and should know of what he spoke. He is authority for the statement that Mr. Fayles wrote the music, and goes on to say that the first time he heard it was on the occasion of General Washington's first visit to the John Street playhouse. It was heard for the first time in Trenton as General Washington passed through to New York for his inaugural ceremonies.

This, the oldest patriotic song of the United States, is but little heard today, but the lines are peculiarly applicable to the present conditions. And the spirit of the sentiment could well be appropriated by the present "Chief who now commands."

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CUE SHEETS for CURRENT FILMS

"Daughter of the Old South, A."

Released by Paramount—Five Reels.

Arranged by Geo. W. Beynon.

THEME—Michaela's Aria—Carmen.....Andante Molto.....Fisher
1. AT SCREENING. .....THEME
2 min. 45 sec. (Slowly)
2. T. I HATE THIS.....Intermezzo. .....Whelpley
2 min. 15 sec. Andante Expressivo.
3. T. RICHARD FERRIS. .....A Southern Idylle....Fletcher
1 min. 15 sec. Moderato.
4. D. DOLORES ENTERS CHURCH....Andante Religioso...Henriques
2 min. 45 sec. Religioso.
5. T. SENOR PEDRO ALVAREZ.....Spangnoula. ....Berge
3 min. 15 sec. Moderato.
6. T. THAT'S DOLORES. .....Mercedes Waltz.....Miro
3 min. 30 sec. Spanish Waltz.
7. T. IT WAS THE QUICKEST WAY..Spanish Serenade.....Frimi
1 min. 45 sec. Allegro.
8. T. AND ON THE MORROW.....La Fete de Senille...Marchetti
3 min. 45 sec. Bolero.
9. T. SO YOU ARE GOING TO MARRY. THEME
2 min. 15 sec.
10. D. DOLORES AND PEDRO IN GARDEN. .....Romance. .....Mericanto
3 min. 45 sec. Moderato.
11. T. READ TO ME. .....THEME
1 min. 45 sec.
12. D. HOTEL PIAZZA. .....Granada. .....Lon
1 min. 30 sec. Andalusian Two-Step.
13. T. THE FLAME OF ROMANCE.....Le Villi .....Puccini
3 min. 45 sec. Begin 8 bars after R.
Andante Semi-Pathetic.
14. T. THE CANDLE OF LOVE.....THEME
1 min. 30 sec.
15. T. THE OLD FASHIONED.....Appassionata No. 47....Bergee
2 min. 30 sec. Dramatic.
16. T. CONFLICTING EMOTIONS. .....Dramatic Tension....Shepherd
2 min. 30 sec.
17. T. THE END OF ROMANCE.....Iago's Creed—From Othello,
4 min. Begin at No. 8. Verdi
Very Dramatic.
18. T. LET HIM GO.....Dramatic Tension.....Borch
2 min. 30 sec.
19. T. AND SO DOLORES.....THEME
30 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Spanish.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"Temple of Dusk, The."

Released by Mutual—Five Reels.

Prepared by S. M. Berg.

THEME—One Fine Day.....Madame Butterfly.....Puccini
1. AT SCREENING.....THEME
30 sec.
2. T. IN THE RAINBOW TINTED....Continue Theme.
3 min. 15 sec.
3. D. CLOSE UP—AKIRA AND NOYOSHI. .....Humming Chorus.....Puccini
1 min. 15 sec.
4. T. EDWARD MARKHAM, WEALTHY. Madame Butterfly selections.
3 min. 15 sec.
5. T. TWO TINY HANDS, PALE AND. THEME
1 min. 30 sec.
6. T. THE YEARS PASS, AND RUTH. A Japanese Sunset.....Deppen
2 min. 45 sec. Andante.
7. T. INSIDIOUS AS A TUBE ROSE IS. In a Chinese Tea Room.Langey
1 min. 30 sec. Andante con Grazia.
8. D. CLOSE UP RUTH, AKIRA AND. THEME
1 min. 30 sec.
9. T. AS I WAS GIVEN TO YOUR....Humming Chorus.....Puccini
4 min. 15 sec.
10. T. LONG SHADOWS REACHING TO. Butterfly's Farewell...Puccini
1 min. 15 sec. Andante Sostenuto.
11. T. THE DAWN OF ANOTHER SPRING. .....Veil Dance.....Frimi
4 min. 15 sec. Allegretto Scherzando.
12. T. PEMBROKE WILSON, WHOSE..Poupee Valsante.....Poldini
1 min. 45 sec. Tempo di Valse.
13. D. AKIRA AND BELLBOY.....Japanese Love Song..Thomas
4 min. Allegro.
14. T. SIGHT SEEING.....Coquette .....Arensky
3 min. 30 sec. Allegretto.
15. T. AND SHE PROMISED TO LOVE. Hour of the Night..Ponchielli
1 min. 45 sec. Appassionata.
16. D. WHEN AKIRA OPENS DOOR AND. .....Erl King.....Shubert
4 min. Allegro Agitato.
17. T. I HATE YOU! I NEVER LOVED. Prelude (Carmen).....Bizet
1 min. 30 sec. Andante Appassionata.
18. D. WHEN MARKHAM ENTERS ROOM. .....Agitato Mysterioso No. 3,
1 min. 30 sec. Moderato. Breil
19. T. NEVER MUST PRISON DISGRACE .....THEME
2 min. 30 sec.
20. T. AND AKIRA GOES TO EXPIATE. Elegie .....Lubomirsky
3 min. 45 sec. Adagio Pathetique.
21. T. THE WEEKS THAT PASS ARE.. Tacet.
30 sec.
22. D. CLOSE UP AKIRA IN CELL.....Silent Night.....Rebikov
3 min. Largo.
23. T. GOD OF MY ANCESTORS.....Nipponese .....O'Sullivan
2 min. 30 sec. Andante Appassionata.
24. D. WHEN WATCHMAN IS SEEN.. Intermezzo (Sigurd Jorsalfar),
3 min. 15 sec. Andante. Greig
25. T. THE LAW OF COMPENSATION.. Tympani Rolls.
30 sec.
26. D. CLOSE UP OF AKIRA, MARKHAM. .....Silent Woe.....Von Fieletz
2 min. 30 sec. Andante Pathetic.
27. T. IT IS ETERNAL FAREWELL... Anathema .....Von Fieletz
2 min. 45 sec. Molto Adagio Doloroso.
28. T. INTO THE TEMPLE OF DUSK TO. .....THEME
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Japanese and American.
MECHANICAL EFFECTS.....Storm, shots.
SPECIAL EFFECTS.....Tympani roll.
DIRECT CUES.....None.
REMARKS. .....Keep the Japanese atmosphere by using Japanese music.

"Woman's Fool, A"

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Sweethearts .....Valse Lente .....Herbert
1. AT SCREENING .....In the Tavern.....Jensen
3 min. 30 sec. Tempo di Valse.
2. T. OFF FOR THE DAY.....Huetamo .....Arncliffe
1 min. 45 sec. Allegro.
3. T. BUT LIN GOT ONLY AS FAR AS. Major and Minor.....McKee
4 min. Tempo di Valse.
4. T. LIN'S COMING .....Sinbad .....Romberg
2 min. 30 sec. Moderato.
5. T. TOMMY CERTAINLY HAD A... Oriental Dance.....Herbert
2 min. 30 sec. Moderato.
6. D. BOYS ENTER CABIN.....Dodala .....Frey
1 min. 30 sec. Tempo di Valse.
7. T. IT WOULD SEEM INDIANS.... Scalp Dance .....Lake
2 min. 45 sec. Moderato.
8. T. NOT A DROP OF RAIN.....Coquette .....Onvias
2 min. Allegro.
9. T. SEND THE RAIN.....The Tempest .....Lake
3 min. 30 sec. Allegro.
10. T. BECAUSE THE RAILWAY..... Over the Top.....Romberg
3 min. Allegro.
11. D. BOYS LEAVE TABLE..... Un Peu D'Amour.....Silesu
2 min. 15 sec. Moderato.
12. D. SOFT-HEARTED LIN ..... Stepping Stones.....Reeves
4 min. 30 sec. Moderato.
13. T. BUT LIN'S DAY ENDED..... Lullaby .....Brahms
1 min. 15 sec. Moderato.
14. T. AT SEPAR ..... Havanola .....Frey
2 min. Moderato.
15. D. LIN MEETS JESSIE..... THEME.
2 min. 30 sec.
16. T. AGAIN DRAUGHT HAD COME... Woodland Whispers.Von Blon
2 min. 15 sec. Allegro.
17. D. KATE AND LIN MEET AGAIN.. Andante Dramatic No. 62.Borch
3 min. Andante.
18. T. IF HE IS YOUR LAWFUL..... Agitato No. 49.....Shepherd
2 min. 15 sec. Allegro con Fuoco.
19. T. NEW TIMES CAME..... Jaz-o-Mine .....Akst
3 min. 15 sec. Moderato.
20. T. I'M GOING TO SING..... Pickins .....Kaplan
2 min. 30 sec. Moderato.
21. T. TO BE BOTH..... Canzonetta .....Nicode
1 min. 45 sec. Allegretto.
22. D. LIN AND JESSIE MEET..... THEME.
2 min.
CHARACTER .....Dramatic.
ATMOSPHERE .....Indian.

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Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q.—AS far as I have been able to discover, the opera "Norma" has not been sung in this country for a long time. Why is this?

A.—We understand that the opera you mention is to be sung this coming season. The suppression of German operas will of necessity bring to the front many very tuneful ones that have lost their place in the opera programs through no lack of merit. "Norma" is decidedly one of the number. The leading role calls for a range and compass which is impossible for the ordinary operatic singer of this time. Norma must be a large, stately woman, plus a remarkable range of voice. All these requirements are difficult to find embodied in any one person. But if it is well sung, this old opera will prove a great treat to the music loving public.

* * *

Q.—I have never been on the stage, but have sung in concerts and in picture houses in my own home town. I am very anxious to get into lyceum work. Can you give me the addresses of some of the Chautauquas where I can get a place on the programs?

A.—The Chautauqua meetings are usually held in the spring and summer, so we fear you are rather late to register for this season. We would suggest that you communicate with the Redpath Musical Bureau, Cable Building, Chicago, Ill., and they will be able to give you all necessary information about next season.

* * *

Q. I am a poor violinist who is trying to play for pictures in the best manner that I know of, but my "boss" keeps at me continually because I can never satisfy him. When I threaten to quit, he coaxes me to stay, and I don't know what to do. Will you please enlighten me on the course to pursue?

A. You have asked a most difficult question, for your data as to how you play your pictures is very meagre and your employer may have just cause to be dissatisfied. If you are properly fitting the pictures and playing them well besides, you are doing your duty and should be left alone. However, you have no means of securing non-interference until you ask for it. If you desire to retain your present situation and believe that your work is of a high standard, insist that you be given a free hand.

* * *

Q. Where can I get a position playing piano in a picture house?

A. Under the classified advertisements of the issue of October 19 of the MOVING PICTURE WORLD, an exhibitor advertised just such a position. Look it up.

* * *

Q. Who wrote the opera "Romeo and Juliet?"

A. Gounod wrote the opera and Tschaikowsky composed a symphony of the same name. These facts are sometimes confused and it would be well to get them correctly placed in your mind.

* * *

Q. Maybe you can tell me whether there is a score for "Cleopatra" and how I may obtain it?

A. George M. Rubinstein composed the musical score for this picture and made a very good work of it. Upon inquiry, we find that all the sets have been disposed of and none are available except from those exchanges which may have bought them. Try your exchange.

* * *

Q. I have read with a great deal of interest one of your recent articles in "Music for the Pictures," and I am informed that many others equally good appeared in earlier issues. How can I procure them?

A. The editorial articles to which you refer are not printed anywhere but in the columns of the MOVING PICTURE WORLD and you would need to order the back numbers in order to get them. If you will send us your subscription application we shall begin with the first number, February 9, in which they first appeared.

* * *

Q. Do you think it possible to arrange a mechanical device so that it could be attached to the operating machine in such a manner that it would synchronize the music?

A. Mr. Lawton, of the Moss and Brill theatres, has patented some such contrivance and from what we have read it seems perfectly feasible, but the trouble of attaching it, the bother of running it, and the large expense connected with the installation makes it prohibitive for the average exhibitor, and the larger theatres do not require it as they are able to obtain synchrony without it.

* * *

Q. Why is there no standard method of arranging cue-sheets and why cannot the WORLD standard be accepted?

A. The reason for lack of standardization lies in the fact that many individuals arrange them and their opinions differ regarding the needs of the orchestra leader or organist. We are pleased that you like our uniform standard and hope that some day all arrangers will see it as we do. In the meantime, write the producer and make known your preference in the matter. He will be pleased to hear from you and it is the only way to get any action.

HONOR ROLL

"A FRIVOLOUS PATROL"

By

G. GOUBLIER

Published by G. Schirmer, Inc.
New York

This is a brand new number just arranged for orchestra. It is different in construction and color. Here you find two movements, a *Tempo di Marcia* followed by a beautiful *Lento*. There is also an agitato of an interesting character, all of which makes the number most suitable to pictures.

The Baton Is the Brush of the Picture.

A new era has dawned in music. Serious minded musicians everywhere are awakening to the fact that from "music for the movies" formerly associated with artistic limitations, there have evolved "musical settings for the pictorial drama," a field of vast possibilities.

Before the development of this form of art, the musician was forced to draw largely upon his own emotional resources for effects. Today he finds the picture a well spring of inspiration. In musically interpreting its many phases, the baton, in the hands of the enthusiast, becomes the brush which lays on the glowing colors and delicate tints, transforming the blacks and greys into pulsing hues.

In selecting music for the pictorial drama, there is none too good—not excepting symphonic, operatic, or even chamber music, provided the subject of the music calls for it. Ethically, a good picture cannot fail to leave its impress on an intelligent audience and in the same degree good music increases artistic appreciation.

One of the most powerful factors in creating tone color is what is termed "flexible tempo." Wonderful effects may be obtained by suddenly converting an adagio, for instance, into a presto movement, disregarding for the moment the original dynamic signs in order to produce the exact shading desired. In "playing pictures" when some unusual effect is obtained through the magic of the "musical brush," the conductor experiences the same joy which thrills the painter when the pigments which he has placed upon the canvas reflect the work of that greatest artist—nature.—Ludwig Marum.

"Sammy Lad" a Real Song "Hit."

Huntzinger and Dilworth have recently issued a new song called "Sammy Lad" by Marguerite Test, which in every way lives up to the standards of a classic, while at the same time it has sufficient of the popular melodiousness to please the average singer. It can be obtained as an orchestral number as well.

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ROBERTSON-COLE IN DOMESTIC MARKET

Exporting Organization Opens Department for Handling Large Productions in United States

THE Robertson-Cole Company, the large film exporting organization, announces the opening of a domestic department for the buying and selling of high class productions in the United States. At the same time announcement is made that the Robertson-Cole Company has acquired for world release Martin Johnson's remarkable "Cannibals of the South Seas" and the forthcoming William Desmond pictures to be produced by Jesse D. Hampton.

"We particularly desire to make clear that the Robertson-Cole Company is not entering the motion picture industry on any 'flier,'" says one of the officials of the organization, "or as a competitor in any of the overcrowded branches of the business. We are opening the domestic department as an outgrowth of our extensive exporting business, not for the exploitation of any star, group of stars or series of offerings. We have no entangling alliances with any specific group in the industry. We are simply jobbers in the picture business, and we are looking for the best on the market."

The Robertson-Cole Company is an established concern in the exporting world, having branches in London, Sydney, Calcutta, Bombay, Singapore and Rangoon. It was through its general commercial business that it first extended its interests to motion pictures, as its branch agents everywhere found a demand—rapidly growing—for American films. Upon entering the field of film exporting, the Robertson-Cole Company quickly found that the best film opportunities were open to concerns able to buy world rights. Thus the establishment of a domestic film department came about.

In acquiring Martin Johnson's "Cannibals of the South Seas" for world release, the Robertson-Cole Company captured an unusual film. For months Johnson and his plucky little wife drifted through the Solomon and New Hebrides Islands of the South Seas, filming the strange scenes. The picture was presented at the Rivoli Theatre, where it scored a success. Ever since the Rivoli showing, Mr. Johnson has been steadily going through the 50,000 feet of film photographed on the expedition and he has assembled a feature production of 8,000 feet, which will be released in two parts.

Eight Desmond Pictures a Year.

The forthcoming William Desmond pictures, eight of which are to be made by Jesse D. Hampton during the coming year, mark the latest step in the meteoric career of this popular star. Desmond's splendid virility and strength of characterization have brought him real popularity at Triangle.

While the Robertson-Cole Company has acquired the world rights to both Martin Johnson's "Cannibals of the South Seas" and the William Desmond pictures, the organization is at the same time controlling the world rights, except for the United States, of the J. Warren Kerrigan pictures.

"We are now in a position to buy independent productions for the United States and Canada, as well as for all foreign countries," explains the Robertson-Cole Company. "We have no new system of distribution to offer; we are not opening exchanges to complicate the already overcrowded field; we have no high-flown theories as to how pictures should be made or will be made in the dim and distant future. All we have in view is to watch the open market for the very best productions that can be bought. We will distribute them, first to the foreign field through our agencies abroad, and second to the United States and Canada through whatever distributing organizations can offer the most favorable terms.

"Nor do we propose to distribute all our pictures through one organization. We will make no contract of this sort. When we obtain all rights to a feature, we will offer it for open bidding. We do not believe that any one distributing organization is capable of handling every kind of production to the best advantage. On the other hand, so diversified is the demand which we have to meet, because of the wide interests represented by our foreign agents, that we have to keep in touch with every branch of production."

Several big productions are now being secured by the Robertson-Cole Company, the negotiations for which are just nearing completion. No limitation has been set as to the nature of the pictures which will be handled, except that they shall have an universal appeal.

Ontario Exhibitors Will Save a Half on Hard Coal

MEMBERS of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, got down to a definite arrangement for the heating of their theatres during the coming winter at a conference with R. Home Smith, fuel controller for the Province of Ontario, which was held in the association's quarters at 143 Younge street, Toronto, on October 10.

The basis for the coal conservation plan was a resolution offered by A. Cohen, of the Globe and Rialto Theatres, Toronto, who is a former president of the association, through which the theatres of Ontario are to guarantee to save 50 per cent. of the consumption of hard coal during the coming season as compared with the amount of anthracite used last winter. If more than 50 per cent. of the season's supply has already been secured the surplus is to be at the disposal of the fuel controller. The temperature of all theatres is not to exceed sixty-eight degrees Fahrenheit. All exhibitors of the province, according to this resolution, were to be supplied with a questionnaire regarding their coal supply, consumption, etc. This motion was seconded by W. A. Bailie, manager of the Cum-Bac Theatre, Toronto, also a former president of the organization.

It was suggested by J. C. Brady, the president, who is the owner of the Madison Theatre, Toronto, that theatre fires be banked one hour earlier each night and that the heat maintained during the mornings and on Sundays be sufficient only to keep stand pipes and plumbing from freezing.

The statement was made at the meeting that 90 per cent. of the theatres in Toronto have apartments or stores in the building and these must be heated at all times. Practically all of the downtown theatres are heated with soft coal only, and there is a possibility that all theatres may be able to use bituminous coal exclusively. The hard coal used in many theatres is of a size that is not suitable for domestic use. A comparatively small number of exhibitors had been able to secure any great amount of hard coal for future use so far.

Sixfold Jump in "Stocks" Due to High Cost of Hauls

THE inability, or rather the difficulty, of theatrical companies to arrange tours because of difficulties in securing railroad baggage cars is resulting in the organization of many stock companies in the larger cities of the United States. At this season of the year in 1917 there were only thirty-four stock companies, while today there are in operation over two hundred. This tremendous increase has resulted in a large number of actors who have been appearing in pictures going with the "stocks" at salaries larger than they have been securing from the film companies.

Stock companies offer very alluring terms to the actors. Long seasons of forty to fifty weeks, economical living expenses and permanency of location are strong inducements to the thespians. World Pictures has in the last few weeks lost a number of their people. Only last week Clay Clement, last seen in support of Louise Huff in "The Sea Waif," left the company to go to Bridgeport to be leading man with the Poli stock company in that city.

"Manx-Man" Secures Two More.

Sales Director J. Kempner, of the Manx-Man Company, announces the appointment as "Manx-Man" special representatives of Samuel D. Pelzman and Gus Schlessinger. The latter was loaned for the work by President Paul H. Cromelin of Inter-Ocean Film, who control the foreign rights of "Manx-Man" and by reason of Mr. Schlessinger's familiarity with the picture, which he has sold to foreign buyers all over the world.

Samuel D. Pelzman is the youngest special representative in the Manx-Man Company's employ. While still in his 'teens he was attached to the feature department of Universal in important capacities. But Pelzman's most conspicuous work was performed in connection with "The Italian Battlefront Pictures," when he toured New York State and met the exhibitors in person. He will operate from the Goldwyn branch office, and is now in the Ohio territory with Mr. Schlessinger.

Binney's Picture Progressing Well.

The production of "Velvet and Rags," which Harold J. Binney is personally directing, is progressing favorably. The recent fine weather has been taken advantage of by Mr. Binney, and he is enthusiastic over the results.

The story, which was written especially for Vangie Valentine by George Edwardes-Hall, is up to that author's best standard. The offering will be released in November through the William L. Sherry Service.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Metro Forces Arriving.

OF THE Metro players, directors, writers and other employes that are expected in Los Angeles this winter, Albert Capellani, director for Madame Nazimova, in company with June Mathis, head of the scenario department, and her mother, arrived on October 11, to be followed soon by Nazimova herself, and members of her company. Later other stars, including Viola Dana, and Hale Hamilton, will come, and when their engagements in stage productions have been filled, Ethel Barrymore, Emmy Wehlen and Emily Stevens also will come to Southern California, it was announced at the Metro plant.

Helen Keller at Victory Tank.

Helen Keller was the chief attraction at the tank Victory in Central Park on Brunton night. Miss Keller delivered an address in a quiet and well modulated voice that could be heard by most of the crowd that thronged the park that night. The remarkable fact that a deaf, blind and dumb girl could be taught to use her voice in the way she has done was wonderingly commented upon by the listeners, and a large number of bond buyers had the pleasure of being introduced to Miss Keller and of receiving a receipt and photograph signed by her. Brunton night was one of the big nights of the week at the tank, and Miss Keller had to compete with such stars as Kitty Gordon, Bessie Barriscale, Dustin Farnum and Lillian Walker in her capacity of bond seller.

Cinema Camera Club Aids Loan.

The Cinema Camera Club of Los Angeles has done active service in the Fourth Liberty Loan drive just closed. All the ingenious stunts pulled off at the tank Victory in Central Park, from Dedication Day to the closing night—which occurred on October 11, by order of the Board of Health on account of the precautionary measure adopted to prevent the spread of Spanish influenza—and in which many of the studios of the West Coast took part, were filmed and distributed by the committee detailed by the Cinema Club.

Pictures were taken of the players from each studio as they were lined up on top of the tank and introduced to the bond buyers before they took their places in the small booths that dotted the park. Several times during the drive a line of bond buyers from each state in the Union, each person holding a card representing his native state, were lined up on top of the tank and photographed, and these films were shown a few days later at the down town theatres.

Charles Rosher was chairman of the tank committee, and Edward Littell was in charge of all arrangements.

Norma Talmadge in Los Angeles.

Norma Talmadge, who arrived in Los Angeles with her manager, Joseph Schenck, last week, has already begun the filming of "The Heart of Wetona" at the Lasky studio. Thomas Meighan, who preceded Miss Talmadge by a few days, is playing opposite, and S. A. Franklyn is in charge of the production. Constance Talmadge and her mother will entertain Norma and her husband at the new Talmadge home on New Hampshire avenue during their stay on the West Coast.

Storm Machine Invented.

Harry Brown, chief of the electrical department at Universal City, has invented a storm creator, which is composed of a reconstructed auto chassis, a Haines engine and an areoplane propeller. This device furnishes enough power to suspend a man in mid-air. Outfitted with hoppers for confetti, for snow, or smokepots, it will be able to provide any kind of storm a director requires. The machine is said to be the only one of its kind in existence, though contrivances to sweep wind and rain through scenes have been in use for some time. The cost of the machine was about $600, and two Universal City electricians who helped Brown with his invention were Dave Reynolds and C. P. Chamberlain.

Lois Weber's Sister a Bride.

Ethel Weber, sister of Lois Weber, the noted woman producer, stole a march on her friends and relatives when she accompanied Louis Howland to Riverside, Cal., on Sept. 28 and was married to him in that city. The pair went to Del Mar for a short honeymoon, and no one knew of the wedding until they returned to Hollywood, where they set up housekeeping in a bungalow in St. Francis Court. Mr. Howland is connected with the Lasky corporation.

Joe Ryan Married.

Joseph Ryan, "heavy" in the William Duncan Vitagraph serials, was married last week to Miss Helene Marjorie Ingersoll, also of Vitagraph. The couple autoed to Merced, where the ceremony was performed, they they proceeded on a trip through the Yosemite Valley.

Kinema's New Orchestra.

The new twenty-five piece orchestra which the management of the Kinema Theatre announced some time ago was formally introduced to Kinema patrons on October 7, to accompany the showing of the Goldwyn-Rex Beach picture, "Laughing Bill Hyde." The new band, under the direction of Herb Weidoft, took up a good share of the program on its first day by playing special selections, solos and ensembles, to the enthusiastic audience. The installation of this orchestra makes the Kinema rank with the highest class of the motion picture amusement houses of the country.

Scenario Editor Retires.

Daniel Carson Goodman, head of the editorial department at Triangle, has turned in his resignation, and will hereafter devote his entire time and efforts to finishing "The Sleeper," a new novel upon which he has been working for some time. Mr. Goodman has taken a house in Hollywood, where he will reside during the winter and where he will have quiet for his literary labors.

Nina Wilcox Putnam has taken Mr. Goodman's place as a scenario chief.

Fairbanks Repeats Loan Tour.

Douglas Fairbanks left Los Angeles last Tuesday in response to a request from Secretary McAdoo to repeat his last season's Liberty Loan tour. Doug went by way of Chicago, speaking from the rear platform of the train at many stations, thence on to Washington. After a conference with the officials he will return through the Middle West.

Franklyn Farnum in Court.

Franklyn Farnum is defendant in a damage suit in the Los Angeles courts as the result of a collision between his car and one owned by B. Collino and his wife on August 16, 1917. Collino demands $3,691.50 for personal injuries and damages to his car, and Mrs. Collino $5,000 for injuries. Farnum, in a cross complaint, asks for $529 for damages to his car.

Entertainment Postponed.

Jack Gilbert has been given time to appear in another picture before he reports for duty at a California training camp. Spanish flu caused the authorities to postpone the date one month on his order to report.

Traverse Picture Cast.

Thomas Holding has been selected to play the leading male role opposite Madaline Traverse in her new picture now being made at the Fox plant in Hollywood. Edward Cecil and Fritzi Ridgway both have good parts.

Motorboat Race.

At 7 a. m. on November 10 Dustin Farnum and Frank Garbutt will stage a motorboat race around Catalina Island. Farnum will use his boat Over the Top and Garbutt will have Mystery IX.

Studio Shorts

WILLIAM B. PARSONS, Capitol Comedy star and president of the National Film Corporation, left Los Angeles on October 12 for New York to look after his studio manager, Isadore Bernstein, who sent an S. O. S. call when he became ill of Spanish "flu." Parsons will also attend to the launching of the Billie Rhodes production, "The Girl of My Dreams."

Constance Talmadge is another of the picture stars who has leased a home in Los Angeles. The house is located at 7th and New Hampshire avenue, and Mrs. Margaret L. Talmadge, the star's mother, will live with her.

Philip N. Rosen, the cameraman who filmed the Theda Bara productions of "Romeo and Juliet," "Under Two Flags" and "The Darling of Paris," and who was more recently manager of the Washington Motion Picture Corporation, has come to Los Angeles.

Howard Gaye, well known actor and

director in the Los Angeles film colony, is now in training at Vancouver, B. C.

Julian Eltinge, upon completion of his new production, "Over the Rhine," early in October, took the stump in behalf of the Fourth Liberty Loan, visiting a number of the larger cities in Southern California in his campaign.

Roy Stewart has been engaged to make pictures for the Pathe program in the near future.

Willard Louis has lost 25 of his 240 pounds within the past few weeks, and attributes this reduction to jumping about so lively from heavy to comic role and back again.

Al and Charles Christie have taken a house on Sunset Boulevard not far from the Christie Studio.

Vera Lewis is playing in a picture being made at the National studios.

Mark Larkin, Mary Pickford's publicity manager, has returned from a trip to San Francisco.

Mrs. William C. DeMille, who has been visiting friends and relatives in the East for the past two months, returned to her home in Los Angeles last week.

The abode of the editorial department at the Brunton Studio, a bungalow that has done duty as setting in many a film, has been treated to a new tar-paper roof in preparation for the coming rainy season.

Crane Wilbur was at the Alexandria Hotel last week looking for a leading woman, a director and an ingenue.

Roscoe Arbuckle is filming his next comedy for Paramount at Catalina Island.

Douglas Fairbanks has written another book, which he calls "Making Life Worth While." Over 400,000 copies of his first book, "Laugh and Live," were sold in this country.

Bobby Vernon obtained a brief leave of absence to appear with the other Christie players on the tank, Victory, at Central Park on Christie night.

Thomas H. Ince made a business trip to San Francisco recently.

Ray Allison, former Triangle cameraman, has joined the camera squad at Universal City.

Thomas Meighan had to be taken to a hospital upon his arrival in Los Angeles a few days ago on account of a slight siege of Spanish "flu," which he contracted during his across-the-continent trip.

A rumor going the rounds is that Wallie Reid may take a flier in vaudeville after his present picture for Lasky is finished.

Lottie Pickford is considering a vaudeville engagement for the coming season.

Peggy Pearce is the newest blonde to have been added to the Christie Comedy Company.

Bessie Bird, the California girl who played a leading role in the Fox production, "Why America Will Win," has arrived in Los Angeles, and is having a scenario written for her by Waldemar Young.

Lydia Yeamans Titus is taking part in a Gladys Brockwell picture called "Quicksands."

Mary Pickford made a trip to San Francisco in behalf of the Fourth Liberty Loan during the second week of the drive.

George Larkin, who recently completed the serial, "Hands Up," will now be featured in five-reel productions for the Pathe program.

Florence Turner will begin work in a Los Angeles studio in the near future on comedy productions under the direction of Frederic Colburn Clarke.

Kitty Gordon has begun on her second picture for the United Picture Theatres at the Brunton studios.

William Garwood has gone to San Francisco to take part in Crane Wilbur's new stage production, "The Common Cause."

Ten of Lehrman's Sunshine Comedy actors have joined the Hollywood Officers' Training School.

Lina Cavalieri and her husband, Lucian Muratore, came to Los Angeles to fill a concert engagement at Shrine Auditorium last week.

Alma Rubens is recovering from her recent operation for appendicitis.

William Russell was one of the first victims of the Spanish "flu" in Los Angeles.

William Desmond is said to have signed up with Jesse D. Hampton, producer of the J. Warren Kerrigan pictures.

Charles Clary appeared at various theatres in and around Los Angeles making speeches and taking subscriptions nearly every evening during the Fourth Liberty Loan drive.

Survivor of Princess Pats to Make War Film of Cheer

AMONG the heroes who have done "their bit" on the battlefields of France and on account of wounds have returned to this side is Sergeant Douglas Aylen of the "Princess Pats"

Sergeant Douglas Aylen.

(Princess Patricia's Canadian Light Infantry).

Sergeant Aylen is at the present time traveling through the United States and Canada delivering a lecture entitled "The Sunshine of the Trenches," which is illustrated by means of 2,200 feet of authentic battle film and 131 stepeopticon views. As the title indicates, unlike the majority of lectures and books on the great war, Sergeant Aylen's offering does not deal with the horrors and serious side of the struggle in Europe, but rather with the lighter sides. He relates many bright and amusing happenings of trench life, which serves to keep his audiences in good humor.

This energetic member of the "Princess Pats" is also arranging for the production of a feature motion picture along the same lines which is titled "The Little Cannuck," the scenario being the work of Frederick H. James and Seymour Ansley, and which is expected to be ready for release in the near future.

When the original "Princess Pat" regiment was nearly wiped out at the battle of Ypres, a replacement division was formed consisting almost entirely of university students from the prominent seats of learning of Canada and this country, their cap insignia being an open book signifying that they were students. This was in 1915, and among this number was Sergeant Aylen, then aged eighteen and a student of McGill University in Canada. Of this number, approximately 1,600 men, there are now only about 175 survivors, most of whom have been honorably discharged by the British and Canadian governments on account of wounds received in service. Sergeant Aylen himself is among the latter, having, while on the battlefields of Belgium, received shrapnel wounds in the right eye, mouth and left shoulder. He has been fortunate, however, as the use of his arm was restored by electrical massage, and while he lost the sight of his eye the muscular control was not affected and his appearance is not disfigured.

JOHN BOWERS WITH GOLDWYN.

The apearance of a new leading man in Goldwyn Pictures is made known with the announcement of the engagement of John Bowers to support Madge Kennedy in "Primrose," written for her by Cosmo Hamilton. Mr. Bowers has been placed under contract and will be seen frequently opposite the Goldwyn stars.

Flossie A. Jones Dies Alone Among Strangers

ONE of the innumerable results of the epidemic of Spanish influenza among members of the moving picture fraternity was the death of Flossie A. Jones, an exhibitor of Waukesha, Wis., under particularly sad and distressing circumstances.

Miss Jones made her first trip to New York as a visitor to the N. A. M. P. I. Exposition at Madison Square Garden. There she caught cold and took to her bed at the Hotel Webster. Influenza developed and as a climax pneumonia set in. On Wednesday night, October 16, Miss Jones died among strangers, her only comforters being the trained nurses in attendance at her deathbed.

Shortly before she started East Miss Jones was elected vice president and state organizer of the Motion Picture Exhibitors' Association of Wisconsin and was planning to apply her great energy to the task of building up the state organization as soon as she should have returned to Waukesha. Miss Jones started in the picture business in her home town, developing her holdings from a dilapidated old house into three up-to-date picture theatres that had become famously prosperous under her management.

CLARA SWEARS WHEN NECESSARY

Clara Kimball Young succeeded in shocking some real "dough" out of the pockets of the Los Angeles people in Central Park in that city during the recent Bond drive. Clara swore Yes, sir, she swore right out loud in meeting, so that everybody could hear her!

This is what she said:

"In a few minutes Ambassador Gerard is going to tell you some of the things that happened in Berlin, and that he told us in New York.

"If it doesn't make your flesh creep, and if after he gets through you don't buy bonds,—well,—I'll be damned if I don't come down and choke the money out of you!"

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

ANOTHER big week in Filmland. A week that stretched the caoutchouc in inquisitve necks to the utmost notch. Another week of pictures mingled with patriotism and digging up dollars for democracy. A week that began on the night that Al Christie marched his Liberty Blondes into Central Park—and ended on the day that Senor I. N. Fluenza, accompanied by his two germy daughters, Sneezie and Hankie, descended on our fair city from the East, stopped the meetings in Central Park and closed every theatre in town as tight as the well known drum.

Them blondes!

Twenty-five girls with golden hair, 22 karat, 14 carat, and a few just plain carrot, but not a bottle blonde among them.

As the bevy was brought into the park the hirsute effulgence irradiating from their gilded heads lit up the scene like a torchlight parade. The beauteous creatures were taken up on top of the tank, introduced to the great throng, after which they took their places in bunches of twos and threes in the booths placed here and there in the park—and the bond sale that broke all previous records was on!

Whole Christie Crew on Deck.

The Liberty Blondes were not the only attraction on Christie night, however. Doraldina, the dancer, was there; the girl stars from the William S. Hart studios; Francis Ford and his company, and, of course, the whole Christie crew, including Ethel Lynn, Eleanor Field, George French—and to top it all off, Bobby Vernon, who had left the Navy to take care of itself, came in from San Pedro Submarine Base looking nice and nifty in his sailor uniform.

Saturday afternoon Sessue Hayakawa, his talented wife, Tsuru Aoki, and other members of the Haworth company, had charge of the tank, which was decorated after the Oriental manner and charmingly ornamented by a row of little Japanese kiddies in national costume, who sat perched on the ridge of the tank looking down in solemn gravity on the scene below.

The crowd did not turn out as well on Saturday afternoons as they did at night, but the devoted little band labored mightily to sell bonds, and they sold them, too, sold them in bunches.

That night Famous Players-Lasky took charge. With their large force they were able to fill all the booths with stars, and rolled up a total of more than a hundred thousand dollars.

Ann Little, Lila Lee, Raymond Hatton, Wallace Reid, Vivian Martin, Constance Talmadge, Billy Elmer, Jack Mulhall, Theodore Roberts, Niles Welch—all sold bonds in the booths and helped to entertain the crowd.

McGaffey and Shirk Put On Bells.

Cecil B. De Mille made a stirring speech, and, of course, K. McGaffey and Adam Hull Shirk, the efficient Publicity Department, were there with bells on.

Sunday night was dark in Central Park, but it was not dark out in the tank town circuit, and Mary Miles Minter on Tank Liberty sold over forty thousand dollars worth of bonds down in the neighborhood of Chino Cordova and Riverside, with Roy Stewart and Josie Sedgwick on Tank Democracy running them a neck-and-neck race at Monrovia and thereabouts.

Monday night brought the Brunton studio forces to the tank in Central Park, and Dustin Farnum, Helen Keller, Kitty Gordon, Bessie Barriscale, Howard Hickman, Lillian Walker, Little Gloria Joy, Robert Brunton himself and others of the studio rolled up the biggest total of the entire drive.

Dustin William Aids Bondselling.

Dusty got right out in the crowd and hustled. He was here, there and everywhere. At ten o'clock I saw him in a booth holding a baby aloft.

"Look here," he said to the crowd. "Look at Dustin William Carter, named after me and my brother Bill. He's only one year old, and he's bought a bond."

And the crowd yelled their delight and came up and bought bonds for their babies.

Again at midnight, while on my way to the telegraph office I stopped long enough to see Dusty helping to direct a crowd of people who had bought bonds while they were having their moving pictures taken. I stopped so long that time that I missed the owl car and had to walk home.

Helen Keller Addresses Throng.

Helen Keller, however, was the chief attraction at the tank on Monday night. Miss Keller had sent appeals to many people throughout the country to buy bonds through her, and the answers to her letters and telegrams were read to the crowd. A telegram from Secretary McAdoo, another from Adolph Lewisohn, besides a numbers of others, were read. Thirty-five thousand dollars were added to the war chests through her efforts.

Miss Keller addressed the crowd in a touching and logical appeal for help in winning the world's freedom by buying bonds. It was a most inspiring sight to see this woman talking in words she could not hear to a multitude she could not see—a splendid commentary on the brain of the woman herself and a tribute to her teachers who helped her overcome her handicaps.

Her words were not clearly understandable to those at a distance from the tank, but they were taken down and repeated through a megaphone for the benefit of those who could not hear.

I saw a man, evidently a deaf mute, reading the words as they fell from the speaker's lips, and translating them in the finger language of the deaf to his woman companion. Sweet are the uses of adversity—at times.

Tuesday I went a-rubbering in Studio Land. At Brunton I saw a fine big set representing a French chateau, and nearby a number of vine-covered cottages, to be used by Kitty Gordon in her new play, "A Nurse's Story." All very fine and very realistic, but not a player in sight, but over on the stages the company was working on interiors, and Kitty Gordon herself being directed in a scene by Wallace Worsley.

Mahlo Hamilton, Wedgwood Nowell, J. J. Dowling, T. D. Crittenden, Capt. Leslie T. Peacocke and Vera Beresford were also in the cast, but they were marking time until Miss Gordon's scene should be finished.

I met Al Cohn, who used to be Mary Pickford's personal representative, and is now working with Jimmie Young, who is getting ready to put on a smashing big twelve-reel production. Al said things would start going in about two weeks.

That night at the tank Mack Sennett and his funmakers held the fort and entertained the crowd with some of the best free comedy it had ever seen.

Murray Shoots Turpin Abaft the Turret.

Charlie Murray was the announcer, and he started off by introducing Ben Turpin as the greatest cock-eyed comedian in the world, and then to show what a soldier does with guns bought by bonds he shot Ben just abaft of the

Bessie Barriscale Playing Cowboy.

turret—on the tank—and Ben did one of his best comedy falls.

Louise Fazenda, "the kitchen lady," made a few well-chosen remarks that were received with great delight by the crowd. Myrtle Lind, Phillis Haver, Ford Sterling and Chester Conklin, without his walrus mustache, also spoke, and Mack Sennett made quite a lengthy and telling speech, and everybody, including Sennett's dog Teddy, hustled for bond sales and put them over in great shape.

Wednesday, I went out and watched Sherwood MacDonald, of the Mission Productions, working on a film with the pleasing title of "Send Him Away with a Smile." Little Gloria Joy has the leading part and Charles Spere the role of her brother, who goes away to war "with a smile."

Eugenie Ford was the child's mother, Doris Lee the ingenue, and Frank Whitson, who villainized in the new Broncho Billy films, was there as the heavy.

MacDonald is one of the most patient of directors. He worked for a full hour to get a little fuzzy white dog to go to a window at the proper time and in the right way.

Gloria Poses for Rubberneck Man.

And little Gloria Joy, the kid, is a delight, and she posed for a little picture for the "rubberneck" man just as nice as you please.

Julian Eltinge and his leading lady, Alma Francis, helped the bond sale at the tank, and greeted one of the biggest crowds of the week on Wednesday night.

Contrary to the hopes of many people in the crowd, Mr. Eltinge appeared in a striking costume consisting of a gray cloth coat, form-fitted with skirts reaching just below the pistol pockets, and a pair of pants and a waistcoat—referred to as "vest" in Mo.—of the same material.

Purchasers of bonds that night got to appear in moving pictures with Mr. Eltinge. They were lined up twenty-five and thirty in a bunch, marched past the star and shot with the movie camera as they shook hands with him.

Thursday, up and betimes, as the late Sam'l Pepys was wont to say in describing his peregrinations, and out to the Haworth studios, where William Worthington was directing Sessue Hayakawa, in the role of a district attorney, in a dramatic courtroom scene.

Hernandez Has Important Role.

Talk about atmosphere; there is no little, or no big thing, in that courtroom, the etiquette thereof, or any of the legal procedure that the most captious critic could find fault with. Ogden Crane was the judge, and George Hernandez had an important part, but I got him mixed up with a reporter and the prisoner at the bar, so I am not going to say which he was, but George was as good as usual in the role.

Met Cliff Smith, who told me about killing a deer, and Ike St. John, who is going to join the army and kill some Huns.

Dropped out of this place into a Bessie Barriscale set, which, to again quote the late Sam'l, is "hard by." Saw Bessie all diked out in a cowboy costume making laughable stuff for her new play, "Two-Gun Betty," with friend husband, Howard Hickman, directing and getting as many laughs at Bessie's action in her chaps and spurs as the rest of us who stood by and watched.

That night the Pathe crowd was at the tank. Fannie Ward, Ruth Roland, Bebe Daniels, Harold Lloyd, George Larkin, Baby Marie Osborne, Franklyn Farnum, and all of the several Pathe companies. Fannie Ward made a very fine talk, and carried with her in all of her points and periods. Bebe Daniels came in for a lot of attention, and the whole affair was one of the most successful nights of the week, with a fine fat total of bond sales.

Gloria Joy
Posing for the Rubberneck Man.

Friday night was to have been Ince night, and the entire studio was on tiptoe with expectation, when late in the afternoon came the proclamation from the health department forbidding all public meetings and gatherings because of Spanish "flu."

FOX PICTURES FOR FIGHTING MEN.

Seven William Fox Productions have been selected by the War and Navy departments' commissions on training camp activities, to be shown to soldiers and sailors in training. These pictures are listed in the latest war service bulletins issued by the commission from its offices in 130 West Twenty-second street, New York, and were chosen from the lists of the National Board of Review.

In Bulletin No. 14, the William Fox pictures recommended to be shown in training camps are "Fame and Fortune" and "Mr. Logan, U. S. A.," each starring Tom Mix; "The Prussian Cur," R. A. Walsh's great drama of Hun activities in this country; "Queen of the Sea," the submarine phantasy produced by Annette Kellerman, and "Riders of the Purple Sage," William Farnum's picturization of Zane Grey's famous novel.

Bulletin No. 15 lists two Mutt and Jeff animated Cartoons, "Accident Attorneys" and "At the Front."

Educational's Players Go South.

On the final lap of their picture-taking expeditions the Educational's "Romance of Coal" players returned on October 5 to the West Virginia mining fields, where the picture was begun in July last. The objective is the former location at Omar, near Logan, West Virginia, after a week at which they will make the final "takes" of the picture mid mountain and river scenes near Charleston, the capital of the state. In the cast are Hugh Thompson, J. H. Gilmour, Stephen Grattan, Tom Burrough, Stephen Carr, Henri Rolf Otte, J. J. Dunn and L. F. Kennedy.

Army Designates S. B. Lust to Teach Maimed Soldiers

SIDNEY B. LUST, of the Super Films Attractions, Inc., of Washington, has been designated by the Surgeon General of the Army to open schools of instruction in motion picture operating, inspecting, rewinding, etc., at each of the Army hospitals where the work of rehabilitation is being carried on. For some weeks past Mr. Lust has been working on a program with War Department officials. Since the announcement of the proposed plans first appeared in these columns a number of offers have come to the Government from exhibitors everywhere to take crippled soldiers and give them employment as operators, etc.

Mr. Lust has volunteered his services for part time to arrange for the installation of necessary equipment and instruction in motion picture machine operation in Walter Reed General Hospital, General Hospital No. 2, at Fort McHenry, Baltimore, Md., and in other hospitals at a later date, to extend the work.

There is no appropriation, however, upon which the Surgeon General's office can draw for funds to carry on this work, and to this end Mr. Lust has invited the projection machine manufacturers to donate machines for the purpose for the duration of the war.

Instruction in these hospitals is under the immediate charge of a chief educational officer, and the status of Mr. Lust, according to a letter addressed to him by the War Department, will be that of adviser to these officers relative to whatever pertains to the instruction of motion picture operating. The War Department has expressed its appreciation to Mr. Lust for what he is doing, and has asked him further to furnish the names of expert operators in Class 1A for limited service who may be inducted into the army as instructors.

"Hearts of the World" Doubles Up.

So great has been the success of D. W. Griffith's American propaganda play, "Hearts of the World," now at the Knickerbocker Theatre, New York City, that the producer is compelled to seek another playhouse to accommodate the demand for seats. Consequently on Monday, October 21, "Hearts of the World" will begin a special engagement at the Standard Theatre, Broadway and Ninetieth street, where the uptown playgoers will have an opportunity to see the production over which Mr. Griffith spent eighteen months in the making. The fact that "Hearts of the World" is already in its eighth month in New York adds to the interest in the acquiring of a second theatre to take care of the vast audiences that have been attracted by it.

Test War Cameras at Vitagraph Studio.

The Vitagraph studio in Brooklyn is being used as a testing ground for the new battle-line motion picture cameras which the Government is using in war work. Lieutenant Nelson F. Evans, a Los Angeles photographer, is inspector of cameras and photographic supplies at the port of New York. Albert E. Smith, president of Vitagraph, has placed at the lieutenant's disposal all the facilities of the Brooklyn plant for use in his work.

Chicago News Letter

by Jas. S. McQuade

Epidemic of Influenza Darkens Chicago Houses

PENDING the abatement of Chicago's epidemic of Spanish influenza every theatre in the city closed its doors Tuesday afternoon, October 15, by order of City Health Commissioner John Dill Robertson. The action was taken at the instance of the special emergency commission created to direct defensive measures against the spread of the disease after prolonged deliberation. Peter J. Schaefer of Jones, Linick and Schaefer, participated in the interests of the theatres.

The result is a condition which reminds older theatrical men of the weeks that followed the Iroquois Theatre fire. Many exhibitors are facing serious financial losses which may amount to bankruptcy. A very few welcomed the closing order as the best possible solution to the losing business to which they were playing previously on account of the disease. In almost all cases theatre employes and professionals are suffering severely.

A disposition to accept the commission's measure cheerfully is evident on the part of the greater number, however, and many are taking advantage of their leisure to work, might and main, for the Liberty Loan. Bond posters and loan propaganda have replaced announcements of attractions in front of nearly every theatre, and a number are using their electric signs to flash Liberty Loan appeals. Fully half of the exhibitors, moreover, are continuing their accustomed advertising space in the newspapers with pleas for the purchase of bonds.

The decision of the commission to permit the holding of church services, however, has caused a certain amount of discontent in view of the fact that the average theater nowadays is far better equipped than the average church with hygienic devices. Motion pictures, furthermore, it is felt, have played a not inconsiderable part in the maintenance of war time morale and in the furtherance of Government propaganda.

"The committee scarcely realizes, I think, the far-reaching effects of the step it has taken with regard to the theaters," Mr. Schaefer says. "It means much to the motion picture industry and theatrical business, and, furthermore, it means a serious diminution in Chicago's total purchase of Liberty Bonds, since the theatres were the most effective agents in bond selling. The commission is disposed to reopen at the earliest possible moment in accordance with its view of the case, however, and we can only hope that the epidemic will be sufficiently lessened in a short time to justify speedy action."

Film exchanges are making a valiant attempt to retain their staffs, though for the most part at reduced salaries. Pathe and the George Kleine service alone so far have announced an intention of paying full salaries to their employees. A letter from the New York office received Wednesday by F. R. Rogers, of Pathe, carries instruction that salaries are to be maintained at 100 per cent., no matter how long the epidemic continues. With Indiana, Illinois, Michigan and Iowa theatres closed, activity at most of the exchanges is at a minimum,

The Orpheum and Castle theatres, among others, are putting in the time with redecorating and repairs. Ventilating systems also are being overhauled in anticipation of a speedy remanding of the closing order, and Chicago theatres are likely to be safer than some Chicago homes hereafter as a consequence.

Dr. Robertson is unwilling as yet to set any date for a possible reopening. Such action, he says, depends entirely on the progress of the disease. It is hoped, however, that the order may come within a week.

Chicago Film Division Oversubscribes Quota

CHICAGO film men oversubscribed their quota for the Fourth Liberty Loan by approximately $50,000 Thursday afternoon, with two days remaining before the end of the drive in which to solicit. Under the leadership of J. L. Friedman, of Celebrated Players, chairman of the Division of Films of the Chicago Liberty Loan Committee, they reached their quota Wednesday at 4 p. m., and the subscription of $50,000 sent in by George Kleine and his employes Thursday morning brought the total to $1,250,000.

Mr. Kleine's subscription was the largest received from any exchange or exhibitor. Watterson R. Rothacker and the employes of the Rothacker Film Manufacturing Company bought $10,300 worth of bonds, and several exchanges approached that amount. The American Film Company and its employees subscribed $4,500 to the loan.

Mr. Friedman and his assistants are confident the final day of the drive will see a $2,000,000 subscription to the credit of the trade in Chicago.

Government to Distribute "Relatives and Sweethearts"

ARRANGEMENTS are complete for the Chicago Herald-Examiner's "Relatives and Sweethearts" film, which is to carry glimpses of the folks at home to Chicago boys in France. Mothers and sweethearts according to previous instruction gathered by groups in Grant Park, Saturday, Sunday and Monday afternoons under the direction of Rex Weber, where camera men from the Rothacker Film Manufacturing Company took the films. In accordance with a telegram received Wednesday, the Committee on Public Information, Division of Films, will undertake the distribution of the film in France. The picture is to be made free of charge to everybody who participates, and following its final showing in France it will be cut and the portions showing the relatives of each regiment will be left with their proper regiments.

Donnellan of Minneapolis Goes to Chicago for Mutual

DAN DONNELLAN, for the past year branch manager for Mutual at Minneapolis, has been appointed manager of Mutual's Chicago branch, succeeding the late E. H. Duffy. Mr. Donnellan, generally accounted one of the best posted and most successful exchange men in the film industry, has had a unique and varied career. His ability, initiative and personality have brought him to the front rapidly—his experience in the motion picture business covers a period of less than four years.

He has been a salesman out of the Seattle branch of V. L. S. E., has edited V. L. S. E. "Pals," was with the Seattle Triangle Exchange, and in Denver put across the "Seven Deadly Sins" for McClure. About a year ago Donnellan decided Mutual and Minneapolis looked like a winning combination.

L. B. Brown, former branch manager for Mutual at Cairo, Ill., and prior to that assistant manager at St. Louis, has been appointed branch manager for Mutual at Kansas City, succeeding I. F. Mantzke. Mr. Mantzke has been appointed branch manager at Minneapolis, succeeding Mr. Donnellan.

Mark Pickford Goes West Again.

Mary Pickford spent three days at the Blackstone Hotel here a week ago. She was on her way to New York in the interests of the Liberty Loan and an important contract which she has been making up her mind to sign for some time. A slight illness on her own part and the arrival of her mother on the way to California to see Lottie, who is said to be seriously ill, changed the star's plans. She left for Los Angeles Wednesday night with her mother.

Nehls Visits Santa Barbara Studios.

R. R. Nehls, general manager for the American Film Company left for American's Santa Barbara studios in California October 17. Exigencies arising from the difficulty of obtaining "extras" at the Santa Barbara studios following the government restriction of such hiring to government employment bureaus, of which there are none south of Los Angeles, made the trip necessary. It is expected interesting changes in American's executive and production policies will be made as a result of Mr. Nehls' trip.

Chicago Briefs of the Week.

The only theatre in Chicago to remain open under the eye of the city

health commissioner last week was the "Democracy," owned by Balaban & Katz. They built it after all their other houses were closed for use in the Liberty Loan drive. It makes the tour of the loop every day by truck and from its miniature stage Harry Fox, Walker Whiteside and other stars of current productions make their loan appeals. The theatre has been the means of selling thousands of dollars' worth of bonds since its erection Tuesday.

* * *

Metro's Screen Classics and program departments have grown respectively to such dimensions that each is to have a manager of its own. M. C. Hughes, formerly of Montreal and Boston, will head the program department in Chicago. C. E. Smith of the Chicago exchange will have supervision of the Screen Classics.

* * *

Universal executives and film men in the Chicago offices took advantage of their forced vacation to go fishing. A party of eighteen left the home of I. L. Leserman, general sales manager, October 17, for Fox Lake. Among them were Mr. Leserman, S. J. Goldman, Morris Hellman and Irving Mack.

* * *

Al Tuchman, head of Universal's sale and purchasing department, stopped in Chicago last week with an eye to installing new efficiency measures if such should be needed. He is making a tour of Universal exchanges for that purpose as a result of the Government's plea for conservation in production and distribution materials.

* * *

The lobby of the Pastime theatre, 66 West Madison street, has been open all the final week for Liberty Loan meetings. Manager E. J. Barrett reported $37,000 in bonds sold Wednesday, Thursday and Friday in the Pastime lobby with $18,000 for Friday's sales alone. Four Minute men and songsters from the music publishing houses supplied the patriotic inspiration. Mrs. A. P. Cavanaro was in charge of the booth. A special concession from the Fuel Administration permitted illumination night and day for the purpose.

* * *

William S. Hart arrived here Saturday morning to help in Chicago's final drive for its loan quota. He spoke at Mandel Brothers' department store and at the Hamilton club in the afternoon and at several evening mass meetings.

Mrs. Schley To Be Official Reviewer.

The opportunity to accomplish a service for Uncle Sam has caused Mrs. Edna Rowell Schley, who has been connected with the Universal as chief of its reading department, to accept a call from Washington.

Mrs. Schley will act as a member of a board of cinemas review, with the object of eliminating any matter likely to offend allies of the United States and anything that is considered less than 100 per cent. American, derogatory to the Government's interests or inspired by pro-enemy propagandists.

The case of "The Spirit of '76" is the reason for the Government's establishing the cinema board, it is said.

Mrs. Schley is at Coronado taking a much needed vacation. It is understood that Los Angeles will be the headquarters of the board.

The Making of a Sailor Shown in Illuminating Film

THE families and friends of sailor boys in Greater New York assembled at the Fulton Theatre, on invitation of Lieutenant Wells Hawks, U. S. N., on Sunday evening, October 20, to witness the presentation of a six-reel subject, entitled "The Making of a Sailor," produced by the photographic division of the Bureau of Navigation, under the direction of Lieutenant Hawks. The feature lived square up to its title and visualized the training and environment of Uncle Sam's sailor from the time he "signs up" until he becomes a full-fledged and active unit in victory's marine forces.

Every detail is pictured with impressive reality. The scenes embody all of the drilling and schooling of the recruit, together with sidelights upon preparations that have been made for his welfare—even to showing how the money he "signs off" for his relatives is provided for in regular transmission to the sailor's loved ones.

Life in training school is followed by pictured details of the sailor's life on shipboard. There are drills and exercises, games and lessons; the routine of work and play being fully demonstrated by fledglings and graduate sailor boys in interesting detail. Lieutenant Hawks has taken his staff of photographers to many locations in Washington, Newport, and on the high seas, and the result has been entirely creditable to the photographic division in demonstrating that they "know the ropes" of picture production as well as they do those of the ships they sail.

Numerous singing and dancing specialties were provided incidental to the film showing. These specialists were all drawn from the navy; some from ships and others from Pelham Bay, the Navy Yard and Ellis Island. The music for the occasion was furnished by the Recruit Band from the Union Square "battleship"—and a dandy time "was had by all."

Universal Makes Fuel Picture.

Harry Levey, manager of the industrial department of the Universal, announces the successful completion of the four reels made for the Fuel Administration Department of the Government. The films are now in Dr. Garfield's hands, and will shortly be shown under official auspices throughout the nation.

They are intended materially to assist in the conservation of coal by showing the public the cost of careless firing. So entertainingly is the visual appeal presented as to be without ostensible preachment.

Among the startling facts brought out are that industrial plants alone have been wasting fifty million tons of coal by careless methods. The picture shows how boiler-room efficiency in a few model plants has been carried to a high point by the aid of science and mechanics. The problems of the householder are dealt with in a most helpful and instructive manner. Many new solutions to vexed questions are offered.

Bans "Uncle Tom's Cabin," Fearing Race Disturbance

MANAGER CARSON BRADFORD of the Strand Theatre, Nashville, received an altogether unexpected disappointment just prior to the closing of the local motion picture houses to curb the influenza epidemic when Mayor William Gupton came forward with the announcement that "Uncle Tom's Cabin" should not be exhibited there owing to the danger of inciting race trouble. Despite all protests, the mayor demanded that the picture be stopped, and this was done after it had been shown one full day to large and appreciative houses, which seemed to find no fault with the picture. In explanation of his decision, the mayor said that he did not consider it wise to allow the showing of any play that would tend to intimidate the colored people. After viewing "Uncle Tom's Cabin," he said, he was convinced that the production would have such an effect.

Nashville exhibitors have never received what they considered full justice from the mayor and the other ultra-conservatists who dominate things in that city. Their opposition to Sunday pictures, which were proved by vote to be desired by nine-tenths of the theatre-going public, elicited much criticism. The pot is beginning to simmer again, however, and the passing of a few weeks may see a resumption of the fight.

Walter Hiers Engaged by Ince.

Walter Hiers, an actor of character roles and light comedy, has been engaged by Thomas H. Ince for Paramount pictures. He will make his first appearance with Dorothy Dalton in a picture to be released about holiday time. Mr. Hiers appeared in "The Mysterious Miss Terry" and also with Jack Pickford in "Seventeen."

Hiers was born in 1893, and received his education at Savannah and in Peekskill Military Academy. His stage experience has been confined to vaudeville, but he has had a rather lengthy career in pictures. Inasmuch as he is in the heavyweight class he has done many humorous parts on the "fat boy" order.

Metro to Make Mostly Comedies.

As a relief from the mental burdens of the war Metro has decided to provide the majority of its stars with comedies. Already two plays of this character are in production and others are being prepared by the company's large staff of scenario writers for other stars. While each play will be a comedy, cheerful in tone and packed with action and wholesome pathos, great care is being taken to select stories widely different in theme.

The first of these, "The Spender," Bert Lytell's starring vehicle, is now being photographed at Metro's West Coast studios in Hollywood.

E. S. Flynn, of Minneapolis, formerly of Fox, is now in New York. He says Minneapolis is closed, but St. Paul is open and crowding 'em in.

Second Lieutenant H. Clark Mooney, who was manager of the Triangle Theatre, of Brooklyn, and associated with the Big T., was seen on Broadway in uniform.

ASKS CONGRESS FOR MORE FILM MONEY

War Department Submits Supplemental Appropriation to Cover Expanding Picture Activities

SUPPLEMENTAL appropriations for the continuance of a number of moving picture activities have been asked of Congress by the War Department, several million dollars having been requested that the picture program of the department might be continued.

The increased program of the Signal Corps, it was declared at hearings recently held by a House sub-committee in Washington, would require an increase of 100 per cent. in the expenditures for photography, and an appropriation of $2,000,000 has been asked, part of which is to be expended in the erection of a fireproof structure for the storage of the moving picture films now being made as a pictorial history of the war.

During the current fiscal year the corps expects to spend approximately $2,500,000 for actual photography, and a building is to be erected in which "these priceless films will be preserved for the generations to come so that they can be shown a hundred years from now," said General Squier in speaking of this work. "If we could look back to the days of Washington now, for instance, it would be a mighty big thing."

The sum of $1,000,000 was asked for by M. L. McBride, of the commission on training camp activities, to be expended in the erection of theatres and the reconstruction of some of the existing houses.

"The enlarged military program recently approved by the War Department has necessitated a complete change of plans for the theatre construction division of this commission," he told the members of the subcommittee. "New theatres have been requested for new camps, and changes in construction of the small theatres in some of the old camps have been deemed advisable in order to take care of the greatly increased number of troops in many of the camps. These large, unforseen changes have necessitated greatly increased costs to provide for our building program for the remainder of the fiscal year. To meet this an urgent deficiency appropriation of $1,000,000 is requested.

Statistics On Theatre Finances.

"From January 1 August 31, 1918, the gross receipts from admissions were $914,366, receipts from curtain advertising, bookings at outside theatres, and sale of company properties, $3,226, making a total of $917,592. The expenses have been, administrative expenses $17,990, less amount prorated to theatres; by that I mean what the theatres have actually taken care of and absorbed themselves, $13,275, leaving $4,715; booking expenses, that is incidental to the expense of maintaining an organization to secure these shows in New York, $16,000, less amount prorated to theatres, the amount we have charged in to our running expenses of these theatres, $11,000, leaving $5,000; house expenses, which you have just been asking about, $242,000, and payments to the companies or the proportion that you have to pay to book these companies, $631,000, making a total of $884,000, and leaving a profit of $32,000. We have now 35 theatres, and we should do on an average $25,000 to $30,000 a week, I mean all through the year, $1,500,000; I would say that we would easily do that."

There is no longer any duplication of the motion picture censorship work by the Department of Military Intelligence and the Committee on Public Information, Brigadier General Churchill, director of military intelligence, told the sub-committee, in response to questions as to the work his department was doing along that line.

"The Committee on Public Information is one agency and the military censor is another," he said, "and when they are in doubt about something, or when they think it may contain information of use to the enemy, they send me the material, and I pass on it and send it back to them."

"That committee undertakes to exercise censorship over moving pictures and things of that sort, does it not?" queried Congressman Sherley, chairman of the committee.

Explaining Military Censorship

"They are doing practically nothing of that kind now in respect to any military information which may be contained in those pictures which it would be undesirable to show, with respect to harmful German propaganda, or anything like that. That work is being done by my office."

"But they are creating, on the positive side, moving pictures which they afterward sell to the trade and which are shown," responded the chairman. "There have been several of them. My understanding was that the Signal Corps of the army took official photographs, and that they were, to a certain extent, made the basis of some of these moving pictures which are built up. Do you have anything to do with that?"

"My representative sees them, and if there is any reason, from the point of view of the War Department, why they should not be shown, he so states. In other words, I exercise a military censorship; every film taken by the Signal Corps is passed upon by my representatives. Then of the film which is approved by them Mr. Creel takes such as he desires to put out in a positive way. In other works, my office and his are co-operating agencies, but I am not a part of his office, even by delegation. My assistants and his are in daily contact, and the possibility of duplication is always in our minds. We do everything in the world to prevent it, and I think there is practically none."

Government Announces Series of Two-Reelers

A SERIES of two-reel pictures, under the general title "For Life and Liberty," is announced by the Division of Films. Committee on Public Information. Three of these two-reelers are now in the laboratory and three more are in the hands of the directors and cameramen.

The stories for the series were prepared by Rufus Steels, scenario editor for the Division of Films, and the entire work of preparing the pictures is being done under Govermental supervision. Each picture takes up some vital war activity and illustrates how successful results are obtained.

Following the date of the initial release, which will shortly be announced by Dennis J. Sullivan, manager of domestic distribution, it is expected that one of these pictures will be issued every two weeks.

The direct title of the first of the new series is "When Your Soldier's Hit." It pictorializes the wonderful efficiency of the medical detachment and field hospital corps, by showing how the first aid detail goes forward behind the fighting line, how wounded men are rescued and taken to the advanced dressing station by stretcher bearers, given first treatment, then passed on to the field hospital, and finally to a place of safety. It is the first exposition of the work of the Field Hospital Corps that has been produced for the screen.

The five succeeding pictures are: "The Bath of Bullets," showing the use and destructive powers of machine guns and hand grenades until they are reinforced by the big guns; "Wings of Victory," a picturization of the actual progress made in airplane construction in the United States; "Making the Nation Fit," a Walter Camp exposition of how men and women are reaching physical perfection by war-time training; "The Storm of Steel," showing the inside of the great gunmaking foundries, where the artillery and munitions for crushing the Huns are made, and a picture devoted to the cavalry and artillery horses, which still do their bit in the war, despite tractors, trucks and tanks. It is entitled "Horses That Wage War," and has a singularly effective appeal.

Miller to Represent Mayer.

Bernard Miller, who has for the past year been secretary to Carl Laemmle, president of the Universal Film Manufacturing Company, has resigned his position to accept an appointment as assistant to the president in the Louis B. Mayer organization, which has just opened offices at 2 West Forty-fifth street. Although Mr. Miller has been in the photoplay business but one year, he has proved himself a highly efficient aid an executive of marked ability. He will have virtual charge of the New York office and will be Mr. Mayer's personal representative in New York City. His experience in handling contracts and purchasing photoplays will stand him in good stead in the Mayer organization.

Shipyards Film Strong in West.

One of the surprises in the distribution of "Our Bridge of Ships," by the General Film Company, has been the great demand for the picture in the inland Western states. When the Division of Films, of the Committee on Public Information, issued this comprehensive and illuminating two-reel picture of the ever-growing activities in American shipyards and the rapid bridging of the Atlantic with steel and wooden ships, it was supposed the coast cities would be interested to a greater degree than the inland towns. It has been found, however, that while the Atlantic and Pacific Coast cities have been strong for the picture, the interest in and around the plains cities and the mountain towns, has been remarkable.

FIGHTING THE INFLUENZA EPIDEMIC

How Managers Meet the Country-Wide Condition of Quarantine Which Now Confronts Them

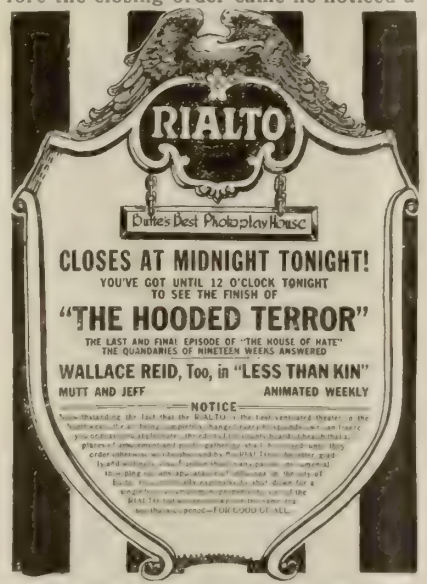
EVERYWHERE the spread of the Spanish influenza is hurting business, even where the city or state authorities have not declared an actual quarantine. In many sections this quarantine seems arbitrary and perhaps a bit unjust, but we have yet to hear of a house manager who has attacked the ruling of the authorities, though some must feel sorely tempted to do so. Most of them have accepted the situation gamely.

It cannot be denied that many of them have cause for complaint. For example, theatres, saloons and churches are closed in Pittsburgh, but department stores are crowded, the sale of soft drinks has not been interfered with, and the public transportation systems are permitted to crowd their patrons into far closer and less sanitary contact than ever existed in the motion picture houses. Throughout the country similar moves have been made, and always it is the motion picture house that is the first to suffer.

About the best precautionary measure we have seen comes from Harrisburg, Ill. Here there are two houses, the Orpheum and the Grand, each management having a house in the nearby town of Eldorado. The two combine in a cross-page nines to tell the public how to avoid the epidemic. As Steve Farrar, of the Orpheum, remarks, few may read the small type to the right, but they cannot escape the twelve and eighteen point in the four-column space, and the rules, if followed, will probably enable the theatres to keep open. There have been a few cases in the two towns, but not enough to call for any official action.

The advertisement is paid for by the two managements and the newspaper itself, each taking one-third of the cost. The interest of the newspaper is explained by the fact that the loss of the two chief advertisers would be a serious matter to the small town daily. It is willing to make a price concession to assist the advertisers in keeping open. This scheme is recommended to all small towns not yet reached by the epidemic.

For towns where the theatres have been closed, Butte, Mont., offers an excellent line. The Rialto, managed by Ralph Ruffner, was the hardest hit. For nineteen weeks he had been booming "The House of Hate" serial, and just when he expected to clean up with the last installment he had to close with a single day showing. He took advantage of the wording of the ordinance to keep open until midnight to give all a chance to see the climax of the serial, but in his advertising he takes good naturedly the closing down. Even before the closing order came he noticed a


RIALTO
Butte's Best Photoplay House
CLOSES AT MIDNIGHT TONIGHT!
YOU'VE GOT UNTIL 12 O'CLOCK TONIGHT TO SEE THE FINISH OF
"THE HOODED TERROR"
THE LAST AND FINAL EPISODE OF "THE HOUSE OF HATE"
THE QUANDARIES OF NINETEEN WEEKS ANSWERED
WALLACE REID, Too, in "LESS THAN KIN"
MUTT AND JEFF
ANIMATED WEEKLY
NOTICE

Ralph Ruffner's Announcement That His House Would Have to Close—"For the Good of All."

falling off in the attendance, and he ran three comedy slides to lessen the tension. They may help others.

Old Mother Hubbard went to the cupboard
To get her poor dog a stew.
When she got there she tore her hair,
For the stew had the Spanish Flu.

Little Miss Muffett sat on a tuffett;
The tuffett was covered with dew.
Along came a spider and sat down beside her,
And they both caught the Spanish Flu.

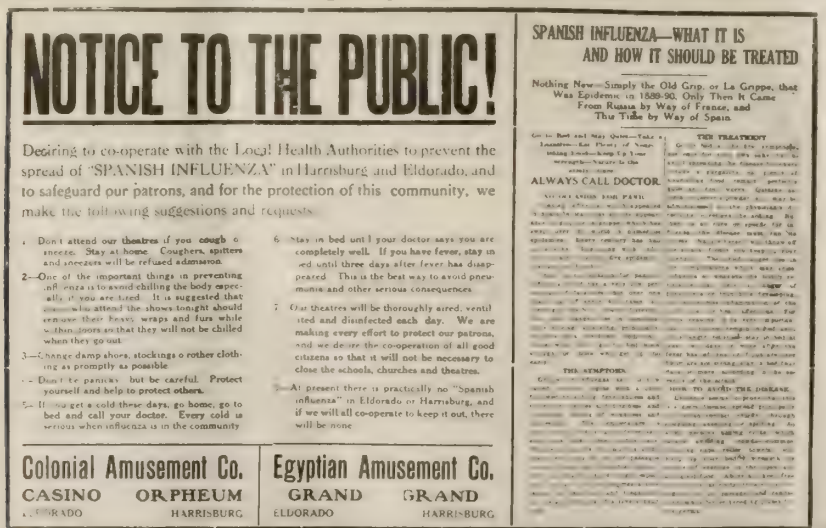
Hark! Hark! the dogs do bark
The Flu is coming to town.
"We'll close the shows until it goes,"
Said the hell-th board.

The poetical value is slight, but used on the slide and in advertising they will help to reduce the strain.

The American, in the same town, arranged a demonstration. A. C. Raleigh took inspiration from the statement of the local health officer that a good snowstorm would stop the epidemic. He bought up the local supply of confetti and threw this into the intake, showing by the course of the paper particles how thoroughly the fans reached all parts of the house. The demonstration came too late to avert closing, but it will help in the first few days following the opening order.

He also distributed small throwaways in which he announced that following the course of the disease there would be an epidemic of good pictures, saved up in the interval, and that meanwhile he was going to clean house.

Neither house attacked the order or questioned its wisdom. It met the situation cheerfully, closed for the safety of the public and made the best of a bad situation. It is all anyone can do. Try the Farrar preventive measure first, but if they do not work, then close with a good grace. It won't help any to complain and it assuredly will not have a good after-effect. SARGENT.


NOTICE TO THE PUBLIC!

Desiring to co-operate with the Local Health Authorities to prevent the spread of "SPANISH INFLUENZA" in Harrisburg and Eldorado, and to safeguard our patrons, and for the protection of this community, we make the following suggestions and requests:

1—Don't attend our theatres if you cough or sneeze. Stay at home. Coughers, spitters and sneezers will be refused admission.

2—One of the important things in preventing influenza is to avoid chilling the body especially if you are tired. It is suggested that those who attend the shows tonight should remove their heavy wraps and furs while within doors so that they will not be chilled when they go out.

3—Change damp shoes, stockings or other clothing as promptly as possible.

4—Don't be panicky but be careful. Protect yourself and help to protect others.

5—If you get a cold these days, go home, go to bed and call your doctor. Every cold is serious when influenza is in the community.

6—Stay in bed until your doctor says you are completely well. If you have fever, stay in bed until three days after fever has disappeared. This is the best way to avoid pneumonia and other serious consequences.

7—Our theatres will be thoroughly aired, ventilated and disinfected each day. We are making every effort to protect our patrons, and we desire the co-operation of all good citizens so that it will not be necessary to close the schools, churches and theatres.

8—At present there is practically no "Spanish influenza" in Eldorado or Harrisburg, and if we will all co-operate to keep it out, there will be none.

Colonial Amusement Co.
CASINO ORPHEUM
ELDORADO HARRISBURG

Egyptian Amusement Co.
GRAND GRAND
ELDORADO HARRISBURG

SPANISH INFLUENZA—WHAT IT IS AND HOW IT SHOULD BE TREATED

Nothing New—Simply the Old Grip, or La Grippe, that Was Epidemic in 1889-90. Only Then It Came From Russia by Way of France, and This Time by Way of Spain.

ALWAYS CALL DOCTOR

THE TREATMENT

THE SYMPTOMS

A Joint Advertisement Designed to Obviate Closing.

Division of Films Departments Merged.

Director Charles S. Hart, of the Division of Films, Committee on Public Information, announces that the department of feature films, from the management of which George Bowles has resigned to go to France, and the community section, recently under the direction of Ryerson Ritchie, have been merged, and will henceforth be conducted as a part of the department of domestic distribution, under the direction of Manager Dennis J. Sullivan. C. S. Trowbridge, for several months associated with the community section, has been named as manager of the merged departments.

Changes at Lasky Studio.

Through rearrangement of the technical and business management of the Famous Players-Lasky West Coast studio, Milton E. Hoffman, studio general manager, has been relieved of many of the details of production, which have been assumed by Fred Kley, who now becomes studio manager. Mr. Hoffman will have broader scope for the supervision of all work and will act in an advisory capacity largely, adjudicating matters of importance.

Frank E. Woods is now definitely in charge of all phases of cutting, editing, etc., of productions as supervisor of productions for the West Coast.

Perret Engages Mme. Blache.

Leonce Perret announces that he has secured the services of Mme. Alice Blache to direct a series of pictures under his supervision. Mme. Blache began her career as a motion picture director with the Gaumont Company when that firm started business in Paris. The first Blache picture for Mr. Perret will be from a scenario written by himself but not yet named.

The star, whose work will be supervised by Mme. Blache will be Dolores Cassinelli.

SHERRY TO RELEASE THROUGH GENERAL

Merger of Offices Into Those of Older Concern, for Conservation Reasons—Sherry Not Absorbed

TAKING effect forthwith, the William L. Sherry Service has been transferred to the General Film Company in so far as the selling and physical distribution of the product is concerned. The Sherry Service is not absorbed by this transaction, and will retain its identity and home offices as heretofore. The new arrangement was prompted by reasons of conservation.

According to the terms of the agreement the branch offices of the Sherry service will be discontinued at once, and will be taken over by the local branches of the General Film Company in the fourteen cities outside of New York where the Sherry service has been represented. The State of New York, Northern New Jersey and Western Connecticut will continue to be served with the Sherry program as heretofore from the Sherry home office and exchange at 729 Seventh avenue, New York.

"I feel free at last," said Mr. Sherry, "to give my full time and attention to the quality of the Sherry program, and the efficiency of the Sherry service now that the physical handling of the product is placed in the hands of a distributing organization that has facilities for handling film.

"By this arrangement a considerable load is taken off my shoulders. Of late, I have been severely hampered in my efforts to give genuine service because of the scarcity of men, able men, to carry on the work of my branch offices. The war has made such demands upon the man power of the nation that men of every kind are scarce everywhere. Too frequently it has happened that I have secured able lieutenants, only to have them called away by the greater call of war. As a consequence of this condition, I have found that much of my time that should have been devoted to service has been given over to keeping my organization intact. Hence my arrangement with the General Film Company to take over the actual work of distribution, which leaves me free to devote my entire time to the matter of service.

"According to my present plans, I expect to cover the entire territory two or three times a year and meet in person every exhibitor who does or does not use the William L. Sherry Service."

The arrangement with the General Film Company will bring about no change in the present Sherry program, except for the addition of one or two more stars. The Sherry program at present consists of the following contributing producing companies: Frank A. Keeney Productions, featuring Catherine Calvert; DeLuxe Pictures, Inc., featuring Doris Kenyon; Golden West Producing Company, featuring G. M. Anderson ("Broncho Billy"); Harold J. Binney Productions, featuring Vangie Valentine, and the Burlingham Travel Pictures.

HARRY REICHENBACH BEREAVED.

During the past week Harry Reichenbach, who is en route from London to Italy as a representative in the latter country of the Committee on Public Information, was bereaved by the death of his father, Charles Reichenbach, and his brother, Irving Reichenbach, who was employed by the Leslie-Judge Corporation. The family has been unable thus far to reach Harry by cable. Mrs. Irving Reichenbach is so ill from pneumonia that as yet she has not been informed of her husband's death. Two other brothers of Mr. Reichenbach are in the service—Joe, with the American Expeditionary Forces, and Howard, in training at Camp Gordon, Atlanta. The remaining brother, Walter, fortunately was in New York City at the time, and is making every possible endeavor to communicate with Harry.

WILLIAM BRANDT SERIOUSLY ILL.

William Brandt, one of Brooklyn's most prominent exhibitors, has been seriously ill from influenza during the past ten days. For three days in the week of October 14 his temperature remained at or above 104, receding on Saturday to 100. It was believed at that time the crisis was passed, and that "Bill" would be able to leave his bed in two weeks.

Goldwyn Will Open Up Coast Plant November 1

GOLDWYN made the move last week that transplants its studio activities from Fort Lee to Los Angeles. A trainload of properties and equipment are on the way to Los Angeles, and on November 1 the company will take formal possession of the big Goldwyn plant on the outskirts of Los Angeles.

Tom Moore has been at work in the West Coast studio for the last ten days. Under the direction of Harry Beaumont, Mr. Moore and his leading woman, Ora Carewe, enacted several scenes of "Go West, Young Man," thus giving Goldwyn's only man star the distinction of being the first to work on the new lot.

Mae Marsh left New York October 19 for the new studio. Her next production will be the first to be started following the completion of the Moore picture. Mabel Normand, who has just completed "A Perfect 36" will follow shortly.

Madge Kennedy has completed "Primrose," written for her by Cosmo Hamilton, at Fort Lee, and will have a well-earned vacation of several weeks before she goes to the Coast.

Geraldine Farrar, whose fourth Goldwyn picture is nearing completion at Fort Lee, will not go West until after the closing of the opera and concert season in April.

Hobart Henley and the Rex Beach Company, including Frank McIntyre, which has been secretly at work for several weeks on Mr. Beach's unpublished story, "Too Fat to Fight," have finished, and Mr. Henley will go to the Coast as soon as he has cut the new production. Rex Beach and Mrs. Beach will leave in late November. Pauline Frederick, who is shortly to begin on her Goldwyn starring career, will follow in a fortnight.

Samuel Goldfish, president of Goldwyn, does not expect to go until about the middle of November. Administrative affairs of the company will keep him in New York until work is well under way at the new studio.

The scenario department, in charge of H. R. Durant, will remain in New York, but the casting department will be moved to the Coast.

The company's home office organization, quartered at 16 East Forty-second street, will remain intact in the East. Distribution, both domestic and foreign, accounting, advertising and publicity will continue to be handled from New York.

Exhibitors Enter Protest on Film Tax Amendment

ALLEGING that the manufacturers' branch of the National Association broke its agreement with the exhibitors' branch of the same organization in filing a substitute clause for the pending tax on films with the Senate Finance Committee calculated to place the burden of the film tax upon exhibitors, the exhibitors' branch has, through its committee, of which Alfred S. Black is chairman, filed a protest thereto.

The substitute clause complained of reads as follows:

PROPOSED AMENDMENT TO SECTION 900 OF THE REVENUE BILL OF 1918.—After the word "producer" in the preamble to Section 900, Title IX, and after the word "producer" in the first line Section 904, Excise Taxes, insert the word "distributor."

Amend subdivision (5) of Section 900 to read as follows:

(5) On positive motion picture film containing a picture ready for projection and sold, leased, or licensed to an exhibitor for exhibition within the United States, 5 per cent. of the price collected for which so sold, leased, or licensed; said 5 per cent. to be paid by the exhibitor to the vendor, lesser, or licensor, provided, however, that if any person being a manufacturer, producer, distributor, or importer of positive motion picture film containing a picture ready for projection shall himself exhibit such positive motion picture film for profit, such person shall be deemed an exhibitor, and said 5 per cent. shall be calculated on the fair rental value of such positive motion picture film at the time and place where exhibited.

Replying to this the exhibitors' branch enters the following protest:

We desire to protest against the phraseology of the aforesaid amendment whereby it places all of said tax upon the exhibitors. We admit the manufacturers cannot stand the percentage tax as proposed in the House Bill, but wish to earnestly reiterate that the exhibitors would be doubly overburdened as stated in brief already filed with your committee. We wish also to call your particular attention to the fact that the manufacturers (other than the income tax to which all are liable) are not paying one cent of additional taxation, all the burden of various taxations being placed upon the exhibitors.

We believe that all branches of an industry should be treated equitably, and if, after considering our protests, Congress decides to place some excise or percentage tax upon the motion picture industry that said tax be equitably distributed over the different branches of the amusement business.

In view of the very serious condition the exhibitors of the United States now find themselves placed in, we believe it fair and essential again to strongly emphasize that excess burden of taxation upon the exhibitors will work out very much to the great disadvantage of the best interests of the Government for the reasons heretofore expressed. All of which is respectfully submitted on behalf of the exhibitors' branch of the National Association of the Motion Picture Industry representing the motion picture theatres of the United States.

Ouimet Looks Over New York.

L. E. Ouimet, of Montreal, was in New York during the week of October 13, in conference with the Pathe Company. Montreal theatres are closed tight during the epidemic, including schools and churches, he reported.

HOW TO CONSERVE FILM AND MACHINE

Vice-President of United Theatre Equipment Advises Exhibitors on Vital Trade Problems

By J. H. HALLBERG.

IT is a fact not generally known that valuable film is injured and its life much shortened by improper method of operation in handling and projecting the film after it has been delivered by the producer and film distributor to the exhibitor, and the following points are worthy of your consideration:

First. When a film is new and has not been specially treated, such as the ordinary positives are when delivered to the exhibitor in the majority of cases, the stock is what we call "green." In explanation of this it may be stated that the emulsion on a new film, while being dry, is still in a semi-plastic state.

Due to this fact, when such film is operated through a projector or moving picture machine, the emulsion retards the film movement and particles of the emulsion are deposited upon the sprockets and upon the film tension shoes, as well as upon the aperture runners.

This deposit welds itself in spots upon the above mentioned parts, causing an enormous increase in friction, which must be overcome by increasing the power applied for driving the machine so as to maintain proper projection speed.

Strain Elongates Sprocket Holes.

The increase in power applied puts additional strain upon all parts of the moving picture machine, and at the same time necessarily puts additional strain upon the sprocket holes which are being engaged by the teeth upon the sprockets of the projector. This strain in some instances elongates the sprocket holes, which, on subsequent runs of the film, impairs the steadiness of the projection and has a serious effect upon the life of the film.

To overcome this condition processes are available for hardening or treating the "green" film surface, which in a great measure relieves the friction.

Another method which may be recommended to overcome the friction incident to the use of "green" film is to apply a set of small wicks, feeding special lubrication to the edges of the film which come in contact with the sprocket teeth and the guides in the projector while the film is being projected. This method has been applied with much success in some of the film censorship exhibition rooms; but when this method of lubrication is used it is, of course, necessary, or at least advisable, to run the film through a film cleaner before it is put back on the reel and returned to the exchange so as to remove any lubricant remaining upon the emulsion.

First Runs Hard on Film.

It is safe to estimate that 20 per cent. of the wear on the film and upon the machine takes place during the first few runs with "green" film.

Second. The greatest abuse to and wear upon films, whether new or old, and to moving picture machines takes place when overspeeding the machine. This practice is, in the writer's opinion, the cause of more film and machine trouble and introduces more waste than any other fault in the projection of films.

The normal speed of a thousand feet of film is from twelve to fifteen minutes, but we know of theatres projecting the same length of film in from six to ten minutes so as to enable a greater number of exhibitions within a specified time.

The strain upon the mechanism of the projector is more than doubled by such increase of speed, and the strain upon the sprocket holes and the film splices is comparatively enormous. It is a wonder the projector and the film last as long as they do.

It is safe to estimate that more injury is done to a film operating above normal speed ten times through a projector than when the same film is operated through the same projector one hundred times at normal speed, and this also applies to the wear upon the projector.

Another serious consequence of excessive speed follows the opening of a splice or the breaking of the film, because at high speed the machine cannot be stopped instantly and therefore large lengths of film may be chewed up and destroyed before the projector can be stopped.

Film Splicing Device Essential.

Third. The general use of a small film splicing device, costing from five to fifteen dollars, will enable every operator of a projector to make a perfect film splice, which is absolutely necessary to the proper operation and conservation of film.

Fourth. Every theatre should be equipped with an approved type of film cleaning device. Such devices are very simple and cost less than $10 to install, and the cost is less than one penny for each thousand feet of film cleaned. It is not necessary to clean the film each time it goes through the machine, but the film should be cleaned at least once while it is in possession of a theatre, preferably just before the last run, so that there will be a minimum amount of dust and carbon deposited upon the film when it is returned.

Fifth. The writer has observed a lack of unity in the length of film titles and announcements of reading matter. A good many feet of film can be conserved by standardizing the length of the titles upon a uniform basis, depending upon the number of letters or words exhibited.

This brings us back to overspeeding, and it is well to remember that if a film title is prepared for proper projection speed the same title must be twice as long when overspeeded 100 per cent.

As to Importance of Repairs.

Sixth. Much film damage is done by improperly designed and constructed machines and also by standard machines of recognized high quality when not kept in proper adjustment and repair.

Under this heading the following points should be considered:

(a) If the take-up which winds the used film upon the receiving reel is not properly designed or adjusted, and if the tension should be too tight, or if reels with too small hubs are used, it is possible for the take-up tension to strain the film so that the lower sprocket will almost cut through the stock between the perforations. Even a slightly excessive take-up tension will elongate the perforations and injure the film. Operators should be warned on this point.

(b) A machine with a worn intermittent sprocket may destroy a perfect film by running it through only once.

(c) Worn aperture plates and excessive tension on the film guides or shoes will seriously increase the friction, with consequent damage to the film.

(d) Worn idlers, rough stripper plates and too long or too short loops may ruin a perfectly good film operating through the machine only once.

(e) The use of damaged reels with sharp edges and which do not run true should not be permitted, as they are the means of much film destruction.

Use Judgment in Lubricating.

(f) The lubrication of moving picture machines should be moderate so that a minimum amount of oil will deposit upon the film. In fact, a machine properly lubricated and cleaned will not deposit oil or dust upon the film.

(g) In many machines in service the fire-trap rollers on the magazines are either worn out, rough or stuck, due to lack of attention, allowing the delicate emulsion of the film to drag along this surface at a high rate of speed, injuring the film.

(h) In a properly designed, constructed, adjusted and operated projector a film is practically absolutely safe from fire; but when the film splices are poorly made or when the machine is not properly adjusted and in proper repair, as above referred to, the hazard from fire, with consequent destruction of part or the whole of the film, is likely to follow. A film fire not only ruins a part or the whole of the film, but it also destroys a considerable part of the projector.

Therefore it is reasonable to assume that great conservation in both films and machines can be effected by the very ordinary means suggested above.

Seventh. An observer in the operating or rewinding room of a theatre will in many instances find that the method of rewinding a film can do much injury to the emulsion.

A continuous steady speed with uniform tension packs the film gently and nicely upon the reel, whereas jerky action and overspeeding in rewinding is likely to do much damage.

In the ordinary theatres rewinding is done by hand, and can be done well and properly with little care, but in the more modern theatres rewinding is now done within fireproof inclosures automatically under uniform tension and speed by electric motor drive, which method should be recommended wherever possible, as it not only saves the film, but it also conserves man-power, as in many instances extra labor is employed in rewinding.

The better informed operater understands and realizes the importance of the foregoing, which is also well known to the maker and distributor of the film.

Eighth. Conservation of carbon electrodes, arc lamps, lamp houses, condensing lenses, asbestos covered copper cable and copper lugs:

Conserving Carbon.

The conservation of carbon electrodes as used in projector lamps with the electric arc can be effected by using what is known as "carbon savers," which

permit the burning of the carbon with a waste of only about one inch for each twelve-inch length. The use of the carbon saver will conserve about 10 per cent. of the carbon consumption. Carbon savers cost about $1 each, and two are required for each machine. The life of a carbon saver when properly used is from three to twelve months, depending upon the amount of current used and the care with which the arc is handled.

The National Association of the Motion Picture Industry has already made recommendations to the Fuel Administration, which include the possible limiting of the amount of current to be used at the electric arc for projection, and the enforcement of the suggestions which have been or will be made will have the effect of conserving carbon and to increase the life of the arc lamps, lamp houses, condensing lenses, asbestos covered copper cable and copper lugs used for the maintenance of the electric arc.

Annie Russell's Career Guarantee for Cavell Role

WHEN Richard A. Rowland, president of Metro Pictures Corporation, succeeded in persuading Annie Russell to play the part of Nurse Edith Cavell in the coming Screen Classics super-feature, "Wilson or the Kaiser?" one of the last of the great stars of the dramatic stage succumbed to the lure of the screen. Miss Russell is English by birth, and she considers her work in "Wilson or the Kaiser?" a patriotic privilege. Her husband, Oswald Yorke, is also English. He has gone overseas to do work in connection with the Y. M. C. A.

Annie Russell's parents brought her as a child to America, first settling in Canada. It was before her eighth birthday that she first appeared on the stage in Montreal, with Rose Eytinge in "Miss Multon." Her first New York appearance was in Haverly's juvenile opera company in "H. M. S. Pinafore."

After a tour in the name part of "Hazel Kirke" (this being her first grown-up part) Miss Russell appeared in the title role of "Esmeralda" at the Madison Square Theatre, New York, at the age of seventen, making a genuine sensation. She then launched on one of the most successful careers it has ever been the privilege of an actress to enjoy. A few of the plays in which she appeared in ingenue roles were "Confusion," "Pique," W. S. Gilbert's "Broken Hearts," "Sealed Instructions," "Engaged" and "Captain Swift." With the production of "The New Woman," in 1894, she assumed the leading woman roles, then joining Nat Goodwin in "A Gilded Fool," "David Garrick," "In Mizzoura" and "Ambition." The actress created a furore in "Sue," by T. E. Pemberton and Bret Harte, later playing the part in London, also repeating there another of her American successes, "Dangerfield, '95," a one-act play.

From this time until 1914 Miss Russell was constantly before the public in successful plays. Theatregoes in both England and America will watch with interest for Annie Russell's delineation of Nurse Edith Cavell.

Red Cross Issues Booklet.

In order to give theatre owners a complete understanding of the nature of its film issues and the circumstances under which they are available to the public the American Red Cross Bureau of Pictures has prepared a large edition of booklets. Half of this edition will go to motion picture exhibitors and the other half to Red Cross chapters in the United States. In this way information about the official war work films of the American Red Cross will reach those most directly interested on either side of the distribution. The aim emphasized in this pamphlet is that of getting the films before the twenty-three million Red Cross members in the United States in the most direct and expeditious manner.

Director W. E. Waddell has incorporated in the booklet synopses, descriptions and reviews of the current war work films, beginning with "The Historic Fourth of July in Paris" and a forecast of other releases now in work.

Gustavus Rogers for Congress

GUSTAVUS A. ROGERS, of Rogers & Rogers, who is quite well known to the motion picture industry, has been nominated as a Democratic candidate for Congress in the Twenty-ninth Congressional District, comprising Rensselaer, Saratoga, Washington and Warren counties.

Mr. Rogers has a residence in Warren County, where he spends a considerable portion of the year. He also has an office at Glens Falls, as well as at 66

G. A. Rogers.

Broadway in New York, and is connected with several of the industrial enterprises there. Ordinarily the district elects a Republican Congressman, but it is expected that Mr. Rogers will be elected. He has the backing of the national administration, and has been indorsed by the leading Democrats of the nation.

Mr. Rogers will be remembered on account of his activity in the motion picture patents suits and his being for many years the attorney for William Fox and the Fox Film Corporation. A resolution indorsing Mr. Rogers' candidacy has been adopted by the political committee of the National Association.

October 20 Attractions At the New York Theatres

RIALTO.—William Desmond, in the Triangle picture, "The Pretender," was the screen star at the Rialto the week of October 20. The story is full of breezy western humor and is cleverly played by the entire cast. "The Triumph of Transportation," the Animated Magazine and "The Great Vacuum Robbery" were also shown. The soloist was Lorrie Grimaldi.

Strand.—Charlie Chaplin, in his latest comedy, "Shoulder Arms," was the leading attraction on the bill at the Strand. Another feature was the Broncho Bill picture, entitled "Shooting Mad." The fourth Burlingham Scenic Study, "Our War Heroes Arrive in Switzerland"; the Allied War Review and the Strand Topical Review were included in the program. Jane Holder and Mlle. Michot were the vocal artists.

Rivoli.—"A Woman of Impulse," a Paramount picture, founded on Louis K. Anspacher's play of the same name, with Lina Cavalieri featured, had the place of honor on the Rivoli program. A new Van Scoy scenic, the Animated Pictorial, the Official War Review and "The Rose of Wolfville" concluded the list of pictures. Alberto Bachmann and Gladys Rice were the soloists.

Eighty-first Street.—First half, Louise Glaum in "A Law Unto Herself"; latter half, Fred Stone in "The Goat."

Knickerbocker.—Griffith's "Hearts of the World." Thirty-fourth consecutive week.

Broadway.—"The Yellow Dog."

Kellette Writes Loan Song.

John W. Kellette, assistant director to Kenean Buel, of the Fox Film Corporation, has written a Liberty Loan song that has been accepted by the committee and was sung by several of the units as an aid to the drive. James S. Donahue, a newspaper man of New Haven, collaborated on the lyric, and "Kell" wrote the melody. The Misses Hazel and Mary Washburne, of Zeigfeld Follies, both known to the screen, sang the number and appeared at the Green Room Theatre at Pennsylvania railroad station with Miss Mary at the piano. It is titled, "If You Can't Go Across with the Doughboys, Oh, Boys, Come Across with the Dough," and the chorus is as follows:

If you can't go across with the doughboys,
Oh! boys come across with the dough.
If you can't fight the Hun with pistol or gun
Make your dollars deliver the blow—
Show the boys over there we are with them,
If it takes every dollar you own.
If you can't go across, then, by heck! come across!
Buy a bond for the Liberty Loan!

"Kell" went all over the city handing out manuscript copies as fast as he could write them, and what he'd call an evening's jaunt would take him from 14th street to 139th, while he'd rehearse some Loan worker in the swing of the melody.

Kansas Convention Postponed.

The Kansas exhibitors' convention, to be held at Hutchinson, Kan., October 21 and 22, has been postponed on account of the present unsettled conditions.

Rambles Round Filmtown

With WALTER K. HILL.

This Week's Idiotorial.

WITH Webster filled with terse expressions of English, why should we worry over our share of contributing to the war-world's non-essentials? There being no echo to answer, we turn at once to Noah's Ark of Words and find:

Industry.—The quality or habit of attention or devotion to any useful or productive pursuit, work or task, manual or mental; earnest, steady or **constant** application to business.

•

Taking its cue from the dictionary, industry has become so generally prevalent that it has finally reached the extent of an epidemic. Despite the skill of the brainiest men the plague maintains a breakless grip upon every form of occupation, pursuit, employment and other synonyms for work save the task of making, taking and circulating fixed and movable pictures. To the credit of the captains of cameracraft let it be said that they alone of all the industrious peoples in these busy war times have succeeded in fighting off the dread plague of industry.

•

As the M. P. industry swings idly at anchor under the lee shore of Utopia the milk of human envy that surges through our lazy carcass curdles with joy that for once the word "work" has been spurlos versenkt, because the hated phrase "industry" has been ditched, and has ceased to function. This happy state obtains in few of the other industries, a list of which we append in the order of their importance and essentiality:

•

First Industry: Clam Digging and Oyster Gardening.—Millions of men are employed; the result of their efforts gladden the Adam's Apple of still more millions. It is indeed the first industry—and like all the great industries there was a lay-off during the past summer from and inclusive May to August. To be a really first-class industry there must be a stoppage.

Second Industry: Garnering Drift-wood.—Lakes and creeks, the two coasts of the continent and the Harlem River are fields of great activities in the second of our great industries. The lay-off usually happens when cold weather sets in, and lasts while it stays set.

Third Industry: Hop Picking and Berrying.—From Texas to Central New York this great industry progresses, the wave of busy-fingered industrials starting with the advent of the Texas wootleberry early in June and resting finally along the Mohawk Valley. Matters in this great industry take a vacation from late in the fall until the plaintive whistle of the wootle beguile them to the Pan Handle with the first hot breath of a Texas sizzler.

Fourth Industry: Fishing for Fish.—Since nets were first discovered on the banks of the Seine in the Fifth Ward, Paris, France, this industry has spread until, in America, it is only exceeded as an industry by clam and oyster pirating, the search for free stove wood and the nimble hopping for berries and brew-stock. It has been the source of more lies than all the mimeographs in captivity.

Fifth Industry: Here Discussion Enters.—Agriculture, steel and iron, railroading, mining and moving pictures have long scuffled for honors in this class. The best claim four of these occupations have for supremacy is based on continuous performance. There's always something doing on the farm—putting in the crops; taking them out and putting them in again is the non-stop joy of the farmer's life. So it is in continuity with the other great industries—but when Tennyson wrote "The Brook" moving pictures were not in his mind.

Other industries are too numerous to mention.

Therefore we will not.

—w s s—

Tough Luck Item.

The Caillaux case is set for trial in Paris October 29.

The William Fox feature, "The Caillaux Case," would fit well into the moving picture situation—if THE industry hadn't stopped October 14.

—w s s—

As a matter of postal information THE industry is neglecting opportunities in six towns—Industry, Ill., Ia., N. Y., Pa., Texas, and W. Va.

—w s s—

Election Day, November 5.
Resurrection Day, November 10.
Don't crowd the mourners.

—w s s—

Having convinced the Government that THE industry is essential to winning the war, proof is now advanced that THE industry is equally essential to peace. And just to prove it, behold how peaceful THE industry!

—w s s—

Right in Joe Lee's Class.

THE search for New York headquarters of the Anita Stewart Productions, Inc., ends in Forty-fifth street, right around the corner from Fifth avenue. Joe Lee hunted until he found appropriate neighbors.

Next door to his office is the headquarters of the Y. M. C. A.

Joe now will have a place to spend his evenings.

His old office on the curb in front of the Strand is for rent.

—w s s—

Harry Reichenbach post-cards his safe arrival in Paris.

The open season for "stunts" in the Gay City is now at hand.

—w s s—

Miss Walker's First Indiscretion.

Lillian Walker is nothing if not frank. She admits she went into pictures to make money.

"I wanted a home and a car," she says, "and I wanted to be able to do everything for my family. My experience as an artists's model, then as a fashion-designer, and later being a 'Follies Girl' did not give them to me."

"Well what can you do?" asked the kind gentleman whose duty it is to tell people looking for a job to come in again next Tuesday.

"Anything," she answered, not so much in confidence as in desperation.

"If you will promise to never stop smiling we'll try you in 'Indiscretion'."

"I kept the part, and so it happened that my first indiscre'on brought me the first new gown I had had in some time."

—w s s—

LADY TSEN MEI, the new screen star of "For the Freedom of the East," and the first Chinese woman to be featured in motion pictures, is a close observer.

"During my vaudeville tours," she said, "I have been surprised to find artists in making little speeches over the footlights referring to the particular city in which they were appearing as their 'own home town.'

"I know an actor who, on his own statement to audiences, was born in no less than sixteen towns in the United States."

Our Guess Is Burlesquer Al Reeves.

Small Wonder That Highbrows Sometimes Kid the Pictures

HERE'S a digest of the plot that held five reels together in a recent moving picture production:

Believing himself to be a leper when his physician treated him to mineral water the hero lepped into the sea presumably to drown.

But such was not in fact the case. When the leper lepped into the ocean desire to live leaped high within him, and he swam to South Africa with the aid of a tramp schooner.

There the leper captured another championship when the owner of a diamond mine died and left to the leaping leper and swimmer a mine containing diamonds, with which he decorated his belt.

Vengefully the great leper, swimmer and lepper returned to America and gave a belt to the medico who had fed him the phoney mineral water.

But it was not a diamond belt.

Now, don't crowd.

You can't have the picture to exhibit in your theatre until some time after November 9.

—w s s—

Asked if there was much "enthusiastic clamor over the German peace drive" in Port Washington the man on the next desk who lives there says there are no "enthusiastic clammers" left—they are all working in munition factories.

—w s s—

W. K. Architect Now Better Known.

Betty Blythe's brother-in-law, C. H. Kyson, a well known architect of the Pacific Coast, has been appointed interior decorator and scenic expert for the Lasky Company. Mr. Kyson will have charge of sets and see to it that all decorations and interiors are in entire keeping with the story being filmed. He is the one who designed Miss Blythe's camouflage gown.

—w s s—

Expert Opinion on Art of Lovemaking.

From a tenth-run example of mimeographing by W. H. Productions' educational department we clip and paste the following opinion expressed by H. C. Witwer, author of the "Baseball to Boches" we enjoy so much in Colliers:

"Mabel Normandy is Mickey, and she is some dame, believe me! Joe, she can swim, ride, scrap, dance, and oh, boy, how she can love!

"Joe, if I wasn't in the war I would rather be in the movies, especially one with Mabel Normandy in it. If the leadin' man in Mickey gets any wages it is a outrage, because he does nothin but make love to Mabel Normandy from start to finish, and if I could do that I would pay the people which made the picture."

—w s s—

Putting the "in" in influenza resulted in sprinkling dust on THE industry.

—w s s—

The Back Wash of War.

THE humorist who asks if it is necessary to stand up in bed when one hears the National anthem or publicly requests his next door neighbor to put the soft needle on that particular record on the "night of the bath" had no more patriotism, if as much, than Pierre, a little refugee in "The Common Cause." Pierre, in the person of Charles Stuart Blackton, son of J. Stuart Blackton, producer of this forthcoming feature, injects one of the most human and humorous touches of the play into the scene which shows the heroine (Sylvia Breamer) giving a much needed bath to Little Pierre after he and Jeannette (Violet Blackton) have been rescued by her relief workers. During the ordeal (of the bath) Pierre hears the strains of the "Marsellaise" played by passing troops, and, regardless of place and condition, he stands at attention.

—w s s—

What a fine chance to issue our Vacation Number!

—w s s—

Non-essential of all non-essentials:

THE RAMBLER.

Some Practical Pointers on Announcement Slides

IT is often required to reproduce both reading matter and a photograph on the same slide, as in slide announcements for motion picture theaters. It is unsatisfactory to copy direct without any modification, the result being either weak lettering with good reproduction of the photograph, or strong lettering and a contrasty photograph with clogged up shadows.

In order to obtain accurate tone rendering in the photograph and at the same time get good contrast in the line portions, it has been found at the Research Laboratory of the Eastman Kodak Company that either of the following methods will give satisfactory results:

1. Assuming that the photograph and reading matter are arranged on the same card, when copying, use an emulsion similar to that of the Seed 23 plate or Eastman Commercial film, and adjust the exposure and developer so as to obtain good tone reproduction of the photograph, ignoring for the time being the line work. When dry, block out the photograph portion of the negative with lantern slide or negative varnish, and when dry "cut" or slightly reduce with a mixture of potassium ferricyanide and hypo, wash thoroughly and then intensify.

If the slide is now printed on an emulsion such as the Seed Lantern plate, the shadow detail in the photograph will be retained providing the negative in the first place was given a full exposure.

2. Instead of proceeding as above, the photograph and reading matter may be copied separately, using a process plate for the line work and Eastman Commercial film for the photograph, adjusting the size of the latter so that it just fits into the space allotted to it on the glass negative. After making a positive from the negative of the reading matter so as to obtain white lettering on a black ground, affix the film to the negative and use this as the master negative in the usual way.

Film may be affixed to glass by means of a solution of gelatine dissolved in glacial acetic acid. By warming the acid gently it will take up an equal weight of gelatine. If the solution is too thick it should be thinned with a little acetic acid. Apply a little of the cement to the corners of the film, and when tacky press the film into position.

3. A third method consists in printing the line work on one slide and the photograph on a second slide, the two being bound together face to face, thus eliminating the necessity of a cover glass.

In this case it is better to print by contact in order to insure accurate register. A master positive is prepared of the reading matter (reversed left to right) and a master negative of the photograph, the size of the latter being such that it just fits within the clear space on the positive.

In case a quantity of slides are to be made of the same subject the last method is to be preferred.

Correcting a Misunderstanding.

Through a misunderstanding it was reported in the trade press recently that the British Government was receiving the profits from the distribution of "Fighting For Freedom," the serial being released in this country by the Universal Film Manufacturing Company. The fact is that the revenue is paid by the Universal Company to the Official Government Pictures, Inc., and not to the British Government.

The British Ministry of Information, through its New York office, announces that it has leased the United States rights to "Fighting For Freedom" to Official Government Pictures, Inc., and that the British Government has no financial interest in the earnings of the pictures, although it is deeply interested in the wide distribution of the pictures among the people of the United States.

World Pictures Retaining Employes.

During the enforced layoff because of the influenza epidemic, World Pictures is keeping its office organization intact and at work in order that a resumption of its activities may not suffer through inability to keep the machine properly geared.

The scenario department shows no let-up. Stories, novels and plays are being read and passed upon. Last week World Pictures purchased from Kobby Kohn an original story, which will be converted into a photoplay for Montagu Love and June Elvidge. Mr. Kohn has just sold to A. H. Woods two plays which will be produced some time during the present season.

The sales force has been retained as the company considers the saving on salaries would not offset the losses growing out of the engaging of new men.

By having at least six months' reserve of negatives the hiatus of four weeks at the studio in no way affects the release dates on the pictures supplied exhibitors. This also holds good for the advertising material which has been made months in advance of the required time for its distribution.

Universal to Feature Local Publicity.

Universal set into motion last week a new newspaper publicity campaign. The project is directed by Tarkington Baker, a newspaper man of broad experience, who came from Indianapolis to take up his new duties. The plans have been under process of development for the last six months.

It is the purpose to establish intimate relation between the company's exchanges and the local press. All the newspapers of the country hereafter will be served with Universal publicity, largely through the channels of the local branches.

The material will be specially designed to meet the individual style requirements of the various newspapers.

Mr. Baker will leave shortly for a trip over the country visiting all the exchanges.

Hampton Del Ruth with Lehrman.

Henry Lehrman, vice president and general producer of Sunshine Comedies, Inc., has engaged Hampton Del Ruth, well known in Los Angeles as one of the cleverest scenario writers of comedy. Mr. Del Ruth is busily assisting Mr. Lehrman in turning out several excellent scripts, work on which already has been started.

Boone, Iowa, had its first Sunday pictures on September 29, when, despite strenuous opposition, the mayor refused to stop the showing of "Pershing's Crusaders" at the Princess Theatre.

Mutual Sells Foreign Rights to Sixteen Five-Reelers

TWO important foreign trade transactions have been concluded during the last week by James M. Sheldon, president of the Mutual Film Corporation. The rights to sixteen five-reel features have been sold in the British Isles and South America. Both deals include the productions of the Empire All Star Corporation, which picturized Charles Frohman's stage successes, together with six features starring Miss Edna Goodrich, which were produced by the Mutual Film Corporation.

The sale of the British rights was consummated through Frank S. Phelps, Mr. Sheldon's London agent, and the sale for South America was made through the Export and Import Film Company of New York.

There has been a persistent demand from England for the Ann Murdock and Edna Goodrich productions because of the popularity of these two American stage celebrities in the British Isles. The Empire productions featuring Miss Murdock include "My Wife," "The Richest Girl," "The Beautiful Adventure," "Outcast," "Please Help Emily," and "The Impostor." Virtually every one of these productions has been presented on the speaking stage in London, notably "Outcast" and "The Beautifull Adventure," which scored big successes. "Please Hely Emily" was adapted from one of the most recent of Frohman successes. "The Beautiful Adventure" is originally from a French farce and "Outcast" had its premiere on the London stage.

The other Frohman plays included in the sale are "The Girl and the Judge," starring Olive Tell; "The Runaway," starring Julia Sanderson; "Her Sister," featuring Miss Tell, and "The Unforseen," with Miss Tell.

The Goodrich productions which have been sold include "Reputation," "A Daughter of Maryland," "Who Loved Him Best?" "Her Second Husband," "Queen X," and "American Maid." They are all American motion picture plays, but Miss Goodrich's popularity in London has been built in American plays.

Fairbanks Writes Another Book.

Douglas Fairbanks has written another book. The title is "Making Life Worth While." The success of his first book, "Laugh and Live," is responsible for his reappearance as an author of a new volume of cheer. It is another message from the man who knows how to keep himself happy and well and is willing to pass his recipe on to others. According to the Britton Publishing Company over 400,000 copies of "Laugh and Live" were sold in this country.

Influenza Delays "America's Answer."

Dennis J. Sullivan, manager of domestic distribution of the Division of Films, Committee on Public Information, announces that, owing to the epidemic of influenza throughout the country and the fact that in many states the prerelease showings will be stopped by the closing of the motion picture theatres, the release date of "America's Answer," the U. S. Official War Picture, has been changed from October 28 to November 11. This will simply suspend the bookings until the situation has been cleared.

Producers' and Distributors' News

All Five Select Stars Are Continuing Production

THERE has been no let-up in the production of Select Pictures. All five of Select's stars are at the present in the midst of production, and, therefore, the companies of Clara Kimball Young, Norma Talmadge, Constance Talmadge, Alice Brady and Marion Davies go merrily on. As the Select product consists, with the exception of a few specials, only of feature pictures produced by Select's respective stars, the resumption of activities among the theatres of the country will find Select well prepared for the distribution of announced features.

Clara Kimball Young is busy at the Sunset Studio, Hollywood, on "The Road Through the Dark," Maud Radford Warren's clever story of the war. The leading man is Jack Holt. The picture is being directed by Edmund Mortimer.

In the same city Norma Talmadge is busy on her next Select picture, the David Belasco stage success, "The Heart of Wetona." This is an Indian story by George Scarborough. The reins of direction are in the hands of Sidney A. Franklin. Miss Talmadge's leading man again will be Thomas Meighan.

Constance Talmadge's next Select picture, in which she is presented by Lewis J. Selznick will be "A Lady's Name." This is an adaptation by Julia Crawford Ivers from the famous stage play of the same name by Cyril Harcourt. The piece is being directed by Walter Edwards while Miss Talmadge's leading man will be Harrison Ford.

New York City and its environs furnish the background for Alice Brady's forthcoming Select, "Her Great Chance," and the one which will follow this, on which Miss Brady is at present working, "In the Hollow of Her Hand." Both stories have been adapted and directed by Charles Maigne. David Powell is Miss Brady's leading man in "Her Great Chance," while A. J. Herbert plays the opposite role in "In the Hollow of Her Hand."

According to Julius Steger, who is directing Marion Davies in her forthcoming Select picture, "The Belle of New York," a number of the interiors already have been made, while sites are being selected for the exterior shots. Raymond Bloomer will be Miss Davies' leading man. The comedy role is in the able hands of Christian Rub.

Under the circumstances, and in view of the several productions which each star has ahead of her in her respective Select series, it would be next to impossible to curtail production work and keep abreast with the certain demand for new subjects that will obtain after the releasing ban has been lifted.

Universal Gets Close-Up of President.

Cameramen for the Current Events and Animated Weekly service of the Universal accomplished a feat when they captured a close-up picture of President Wilson marching at the head of the great Liberty Loan parade in New York. They did this in the face of organized preventive measures by a squad of police and in full view of thousands. Some suggestion of what happened is shown in the pictures they got.

The scene opens with a long shot view of the President and his attendants marching toward the camera. As the vanguard draws close there is a visible commotion in the front. Several plain clothes men scurry across the scene, several hands with shaking fingers gesture in the spectator's eyes, and suddenly a motorcycle sergeant "rides" into the picture full on.

The scene snaps for a second, then resumes just as the President is marching past. The cameramen brought back exciting tales of what happened to them in that brief incident.

Genuine Thrills in Pathe's Official "Naval Air Power"

SOME of the most intensely thrilling pictures of the war from a purely personal angle are show in No. 9 of the "Far Flung Battle Line," released by Pathe on October 27. It is called "Naval Air Power," and the photographic stunts accomplished by maneuvering aeroplanes high above the earth are as fascinating as they are amazingly unusual.

Even after four years of warfare in Europe, in which the supremacy of the air has been battled for over many bloody miles of Europe, few people of America realize the extent of Great Britain's naval activities. This reel opens with a statement by Sir Eric Geddes, first Lord of the British Admiralty now in this country, to the effect that "Naval Airmen are the terror of the submarine, and during one month of their patrol around the British coast alone they cover more than five times the diameter of the earth."

The reel concludes with what one enthusiastic critic has described as "the most magnificent scenes we have ever seen in a film." Many of these "shots" were taken from adjacent aeroplanes, and they give thrilling examples of the mammoth machines maneuvering above the clouds showing what trenches look like to an observer 3,000 feet in the air, and some really wonderful evolutions recording the hazardous feat of making a spiral nose dive and landing.

War Review Follows Fighting.

The Official War Review issued by the Division of Films of the Committee on Public Information through Pathe is keeping surprisingly close to the chronology of events in the European battlefields. The release for October 21, which will be No. 17 of the series, brings the war up to Chateau Thierry, where the Yanks proved their right to be considered among the great fighters of the world. It shows some thousands of prisoners taken by the Americans, and General Pershing inspecting camps where prisoners are guarded.

Hammons Completes Mining Picture.

General Manager E. W. Hammons and the members of the Educational's "Romance of Coal" Company completed West Virginia mining scenes, and arrived back in New York October 12. Director William Parke and the photographers stopping over at Charleston, West Va., two days for some long shots of the Alleghany Mountains. "We were unusually successful," said Mr. Hammons on his return, "in fact, so far as picture-taking is concerned, the coal feature is done."

"The American Spirit" (Hodkinson).

In "The American Spirit" E. K. Lincoln, the star, is surrounded by such capable players as Millicent Fisher, Hayward Mack, Helen Dunbar and Spottiswoode Aitken. Written, directed and produced by W. Christy Cabanne, "The American Spirit," which will be released by the W. W. Hodkinson Corporation on November 4, offers a new idea in patriotic propaganda.

Looking Down Main Thoroughfare, Triangle Culver City Studio, Leased by Goldwyn.

Cromelin Tells Hirsch Why He Bought "Wives of Men"

IT IS SELDOM a purchaser of a film or the rights to a film tells the man to whom he pays his money why he made the purchase. President Paul H. Cromelin, of Inter-Ocean, is the precedent breaker. After concluding the purchase of the foreign rights to "Wives of Men" from the Pioneer Film Corporation, controlling the picture, he wrote President Nathan Hirsch, of the latter concern:

"You closed the matter of foreign rights to 'Wives of Men' with my company in record time, and I am now going to underscore the reasons. I believe in exporting a film that buyers can advertise well. It is a day of big publicity—advertising is one of the fields in which there has wisely been little war-time conservation. The very title, 'Wives of Men,' lends itself to big publicity, inasmuch as it is a kind of title that will arouse curiosity, and that is a leading object in any advertising campaign. In every foreign country exhibitors are going in for what we Americans call 'easer' advertising, that is, linking a question to the title of the film; in this case, for instance, 'What Sort of Women Are the Wives of Men?' etc.

"I also showed interest in your picture because it dealt with practically every class and condition of society, from the richest to the poorest. That gave it an appeal to all classes of audiences, permitting the cinema man to go after every class of patronage, not omitting the 'highbrows' of his community. The approval of the New York newspaper critics also impressed me, although not until I had seen the picture myself, when I was able coldly to check up these opinions. Newspaper comment doesn't spell perfection, but unanimous newspaper comment is very significant.

"My concluding reason dovetails with my opening one: Campaign book, photographs, lobby displays and posters are unique in an advertising respect. This means much to the people I serve."

While all of the foreign rights were disposed of to Inter-Ocean Mr. Hirsch announces that a number of good American states are still available.

Blackton Story Is of "Work or Fight."

The theme of "Safe for Democracy," the superfeature which J. Stuart Blackton has been quietly producing since he completed "The Common Cause," is Provost Marshal Crowder's famous "Work or Fight" law. It has for its principal locale important shipyards. Anthony Paul Kelly's fictional and fact story woven aroound the idea is expected to prove a surprise. Commodore Blackton also announced that "Safe for Democracy" is scheduled for a pre-release run at a popular Broadway house shortly.

The cast stars Mitchell Lewis as "Big Steve, a knight of the road. Ruby de Remer is leading woman, with Helen Ferguson, Ida Darling, Eugene Strong, Gus Alexander, Aubrey Beattie, John C. Wade, John H. Goldsworthy and Sidney D'Albrook in other prominent roles.

Exhibitors' Supply Install Simplex.

The Exhibitors' Supply Company, 405 Mallers Building, Chicago, Ill., with branches at 157 North Illinois street, Indianapolis, Ind., and 204 Manhattan Building, Milwaukee, Wis., who disposes of the Simplex projectors in the states of Illinois, Indiana and Eastern Wisconsin, has been active in the promotion of Simplex sales.

A few of the important installations include the Princess Theatre, Kendallville, Ind.; St. Joseph Convent, Milwaukee, Wis.; Capitol Theatre, Pekin, Ill.; Washington Theatre, Indianapolis, Ind.; Lyric Theatre, Vincennes, Ind.; Columbia Theatre, Logansport, Ind.; Arcade Theatre, Winchester, Ind.; Leidipe Theatre, Appleton, Wis.; Butterfly Theatre, Milwaukee, Wis.; Majestic Theatre, Madison, Wis., and two machines for the "Hearts of the World" Company in Chicago.

Star, Director and Cast for "Virtuous Wives."

Anita Stewart Returns in Mayer's "Virtuous Wives"

WITH production work completed and the task of assembling and editing well under way, announcement is made this week by Louis B. Mayer, of Boston, of the release soon of "Virtuous Wives," first of the special Anita Stewart productions made by him for distribution through the First National Exhibitors' Circuit.

"Virtuous Wives" is said to be notable in two ways. It marks the entry into the production field of one of the industry's prominent exhibitors and exchangemen and provides the vehicle for Miss Stewart's return to the screen after an absence of several months.

The production is an adaptation of the now famous story of "Virtuous Wives," by Owen Johnson, who is recognized by magazine and book publishers as the peer of authors whose biggest and most popular works have been founded on New York society life. The published version of the story first appeared in Cosmopolitan Magazine, in which it ran serially for ten months. Shortly before the last installments were printed it was got out in book form.

Introduced to the American public by a national advertising campaign conducted by the publishers of Cosmopolitan, in which space was used on forty-two thousand newsstands, thousands of billboards, and in hundreds of newspapers and nationally circulated magazines, "Virtuous Wives" made its first appearance to the one and one-half million readers of Cosmopolitan heralded as the greatest American fiction story of the year.

Mr. John's central character, Amy Forrester, the young society girl to whom marriage is only an incident and brief interruption in her endless social pursuits, is said ideally to suit Miss Stewart's personality and ability to portray roles requiring refinement and delicate shading.

Mr. Mayer, whose initial effort as a producer is along lines based on well-defined ideas of his own, is not only prominent nationally as an exhibitor and exchange man, but is probably one of the best known and largest of the theatre and exchange operators in New England.

The firm of Gordon & Mayer, of Boston, is controlled by Mr. Mayer and N. H. Gordon. In addition to owning and operating a circuit of twenty-seven of the largest theatres in New England, including houses in Boston, Worcester, Springfield, Rochester, New Haven and Hartford, they also conduct Boston's biggest independent film exchange, under the firm name of the Gordon & Mayer Film Service.

For several years, and during the last year particularly, Mr. Mayer has been keenly interested in the producing branch of the industry. The slow but certain change in the demands of theatre patrons for increasingly better quality in the productions they see satisfied him that a new era of greater features was coming. He explained that one positive indication was the comparatively long runs that many of the bigger special productions have had in New England theatres.

Miss Stewart's leading man in "Virtuous Wives" is Conway Tearle, well known for his work in a score of legitimate stage successes. Hedda Hopper, wife of De Wolf Hopper, portrays the character of Irma Delabarre, a typical member of the feminine branch of the Four Hundred. The part of Rudolph Delabarre, "a poor, spindling thing who finds only in his cups the courage to remonstrate, and then in tones inaudible," is played by Edwin Arden, who was a master character actor.

William Boyd, another New York stage favorite, who is now rehearsing with one of the forthcoming Shubert productions, has the part of Monte Bracken, society's pet. Captain Mortimer, but recently invalided to America as a British commissioned officed disabled by wounds received at the front and who was before the war a London favorite, plays the part of "Jap" Laracy, pal and confidant of Monte Bracken.

Prominent on the American stage, and several of them well known to the motion picture public through their work as principals in a number of recent special feature productions, are Phillip Leigh, Harold Gwynn, Virginia Nordon, Katherine Lewis, Lucille Clayton, Gwen Williams and Master Thomas Carr.

The direction of the picture was in charge of George Loane Tucker, who is now supervising the assembling, editing and titling. It is expected that he will conclude this work by the first week in November at the latest.

Julia Arthur Sees Herself as Screen Edith Cavell

A PRIVATE showing of Plunkett & Carroll's production, "The Woman the Germans Shot," was held last week for the star, Julia Arthur, the director and others connected with the picture. The final cutting and titling of the picture was completed only recently, after several months of constant work.

Director John G. Adolfi declared the picture had more than come up to his expectations, and declared himself thoroughly satisfied that it would rank with his best screen productions.

John G. Adolfi.

As this picture marked the motion picture debut of Julia Arthur, who appears in the leading role of Edith Cavell, the British Red Cross nurse, the noted star was intensely interested in the showing. She had witnessed from time to time separate scenes of the picture, but seeing it as a whole was a new experience, according to her, and she expressed herself as much surprised by the final result.

"It is very hard for one who is new to motion pictures to realize how anything so connected comes out of the scenes taken in course of production," she said. "During the making of the picture I had very little confidence in my work or in the picture itself. I realized, of course, that the theme was a tremendous one, and I knew that the screen version of it was excellent, but I could not visualize it as a completed thing. I suppose every actress feels this way after her first screen experience.

"I am frank to say now that I think the picture is tremendous, and should do a great deal of good. Director Adolfi's handling is masterful; he has developed to the full all the wonderful possibilities of both the leading character and the story."

In the cast supporting Miss Arthur are Creighton Hale, George LeGuere, William H. Tooker, J. W. Johnston, Paul Panzer, Joyce Fair, George Majeroni and Sarah Alexander. The scenario is by Anthony Paul Kelly.

Hutchison Makes Dive in "Wolves of Kultur"

AT the stage of the scientific development of the photodrama where marvels are accomplished in showing seemingly difficult and dangerous stunts, a real perilous one without faking is to be truly appreciated by the lovers of romantic sensation. Such feat can be seen in "Trapping the Traitors," the third episode of the latest Pathe serial success, "Wolves of Kultur," released the week of October 27. Charles Hutchison as Bob, the hero, makes a dive from the window over a ledge, eight feet in width, and into the water sixty-five feet below.

The serial in the beginning shows the murder by German agents of an old inventor of a wireless torpedo. Alice Grayson, his niece, played by Leah Baird, swears to avenge him, and to recover the plans. She meets with many thrilling adventures, and is rescued from death many times by Bob Moore. As this episode opens, Bob is seen facing detective Barclay's revolver in the country home of Alice, where she had confined Hartman, the master plotter, who had possession of the plans.

This romantic and patriotic play is meeting with success throughout the country. "It is a bugle call to Americanism," says Allen Sangree, well-known editor and author.

Garson Pictures Not Yet Slated.

Harry Garson calls attention to the fact that he has made no definite arrangements for marketing or the distribution of the Blanche Sweet pictures, which includes "The Hushed Hour," already completed, and "The Unpardonable Sin," which is now in the making and which will be ready for release the early part of November. Statements have appeared in some of the trade papers and in the daily press which would convey the impression that the Sweet pictures were to be released on the Select program. This is not true. Mr. Garson has had many flattering offers, but will make no decision until his return east to dispose of the matter. This will not be until "The Unpardonable Sin" is finished.

Bloomer and Rub Play in "The Belle of New York"

JULIUS STEGER, who is directing Marion Davies in her Select picture, "The Belle of New York," paused long enough in his work at the Norma Talmadge Studio Monday to announce the names of Raymond Bloomer and Christian Rub, leading man and comedian, respectively, of the coming production.

Mr. Bloomer, who is well known both on the speaking stage and screen, will have the part opposite Miss Davies, that of the young and idle spendthrift who is "rescued" by the "belle." Last spring Mr. Bloomer played the matinee idol in the Shubert production of "The Squab Farm," which enjoyed a long and prosperous run at the new Bijou Theatre. Previous to this engagement he had appeared in a number of Belasco productions, including "The Good Little Devil" and "Fair and Warmer," in which he had the leading part. Mr. Bloomer has also played prominent parts in screen productions, the most important of which have been with Marguerite Clark.

Christian Rub, the other member of the cast whom Mr. Steger announced, is among the country's foremost character actors and comedians, having virtually starred in all the productions at the Irving Place Theatre for the last three years. Mr. Rub first appeared at the Irving Place in small parts, but was soon elevated to more important roles. During the last three years he played the lead in all of the plays produced at this playhouse. Mr. Steger is enthusiastic over the progress of "The Belle of New York," and predicts that it will be the greatest triumph of Miss Davies' career. "The Belle of New York" will be Miss Davies' next Select picture, and will follow "The Burden of Proof," which is now being distributed.

"Her Moment" Has Coast Debut.

A highly successful first run engagement of "Her Moment" at Clune's Auditorium, Los Angeles, during the first week of October is reported by Manager George J. Ekre, of the General Film Exchange in that city. The seven-part drama written by Samuel H. London, featuring Anna Luther, and directed by Frank Beal headed the week's program. An extensive billboard campaign was part of the picture's debut, and newspaper space was freely used as another advertising angle. The author, Mr. London, took direct part in the various arrangements, the result being that Los Angeles, which had been aroused to a pitch of anticipation, turned out strongly to see the picture.

The same General Film manager announces that John W. Noble's drama, "Shame," with Zena Keefe, has just concluded a favorable first-run showing in Los Angeles.

Scenes from "The Better 'Ole," Captain Bairnsfather's Comedy.

Sergeant Bryer Describes Post Exchange Theatres

Division Exchange,
Camp Sherman, Chillicothe, Ohio.

PERHAPS it would be interesting to some of your readers to know something about movie shows down here. We have two belonging to the post exchanges and a Liberty Theatre. The exchange theatres are operated independently of the Liberty circuit, as they are clearly a local proposition and the profits derived from them go into the company funds of the soldiers.

Both houses have a seating capacity of about 1,400. They are equipped with two Power's 6B machines and a Gold Fibre screen. The buildings are large and roomy and the ventilation is excellent.

The program consists of a five or six-reel feature and a two-reel comedy or a news reel and a cartoon comedy. We do all of our booking direct with the exchanges in Cincinnati and run the best programs within thirty days of release dates.

Our policy is to give the boys the biggest and best subjects obtainable at a standard admission price of ten cents. We change pictures daily and furnish exceptionally good music. There are ten pieces in each orchestra and they are conducted by Jerome Mihalovitch, the former leader of the Metropolitan theatre orchestra of Cleveland, and Courtney Turney, of the Colonial Theatre, of Cleveland.

We have built up a large number of steady patrons who attend the shows almost every night, many of the officers bringing their families regularly. The men enjoy clean dramas and plenty of comedy. They applaud and show lots of enthusiasm when the feature is good and laugh heartily when a good comedy is shown. I find that an audience made up mostly of soldiers is more critical than one would imagine. They know when a feature is poorly directed and they appreciate one that shows good work on the part of the star and the director.

Doug Fairbanks, William S. Hart and Charlie Chaplin are the biggest favorites, while Mabel Normand, Constance Talmadge, Madge Kennedy, Theda Bara, Clara K. Young and Mary Pickford are among some of the women stars that have a good following.

Captain Graham, of New York, who is in charge of the Camp Sherman Exchanges, has recently appointed me as manager of both houses. Before entering Uncle Sam's service I was special representative for Paramount-Artcraft pictures in the Chicago territory. I have made a large number of friends in that district as well as in Michigan, where I opened that territory for Pathe several years ago.

The Flu epidemic, which reached a high stage in camp, has shut us up and we will probably stay closed until there is no more danger of spreading it among our audiences. M. H. BRYER, Sergeant,
Exchange Theatres, Camp Sherman, Ohio.

Trade Showing for "The Better 'Ole."

A new thing in producer's descriptions of films offered comes to hand in the announcement of Capt. Bruce Bairnsfather's feature, "The Better 'Ole." Notwithstanding the picture is replete with battle, mob and spectacular scenes, the description does not dwell on these easy-to-advertise points. Not as much as a single casualty is reported in the press matter despite the miniature war that was conducted so that the necessary battle color could be obtained. The World has already announced that the rights to "The Better 'Ole" for America had been purchased.

A New York trade showing of the film will shortly be arranged, when the details as to the method of American distribution will also be made public.

Douglas Fairbanks.
Duly Tagged as U. S. Mail, Third Class Livestock, and Aviator Dan C. De Hart of the Mail Service.

Many Flashes and Cut-Backs in Newest Petrova Picture

THE rather long interval between the issuance of the fourth Petrova picture, "Tempered Steel," and the fifth, "The Panther Woman," it is announced is due to the unusual efforts exerted in editing the film and preparing the advertising helps for the latter subject. Because of the nature of the story, dealing with the life of a woman unjustly condemned for murder, an extended use is made of flashes and cut-backs, and the Petrova executives decided that the greatest amount of suspense could be obtained through the expert use of scissors, and it is said that the result has more than justified their hopes as the First National Exhibitors' Circuit reports it is "the fastest moving Petrova production we have yet seen."

An interesting publicity campaign has been worked out for this production, and the special service bureau of the Petrova Picture Company has listed the following accessories: Single columns cuts, 8x10 photos of star, 9½x10 sepia photos, lobby display photos of star 15x20 together with autographed photos, also an artistic twenty-four sheet in black and white and a special electrical lobby display. In addition a complete list of accessories has been prepared by First National through whose exchanges this picture will be issued.

Twelfth "Hands Up" Episode Thrills.

The twelfth episode of "Hands Up," Pathe's Western serial featuring Ruth Roland, and released the week of October 27, is called "The Stranger from the Sea," and is crowded with thrills, including a sensational dive from a cliff into the water by Echo Delane, the heroine, who goes through the adventure with her cowboy protector, "Two Gun."

Pathe Releases Historical Picture.

Pathe announces the release on October 13 of an interesting topical reel entitled "Victory's Triumph," which praises President Wilson and his War Cabinet, showing the admirable manner in which the Nation's Chief Executive has superintended the prosecution of America's war activities—not only since the day in April, 1917, when he approved the declaration of war against Germany, but showing the preparations which were made prior to that time.

"Dancing Excellent Training for Screen," Says Tourneur

DANCING is excellent training for screen acting," declares Maurice Tourneur, and may in time overtop the dramatic stage in fitting a person for the films. There are a number of reasons for this. Dancing requires complete control and flexibility of the muscles. The dancer must be able, by a single fleeting pose, to indicate a variety of emotions. Grace of movement is a requisite. The dancer must be a master of graphic pantomime. Every one of these things are essential elements of screen acting.

"I applied this idea to the casting of 'Woman.' Every feminine member is a dancer. Flore Revalles was a prominent member of the Bakst Russian Ballet; Gloria Goodwin is well known as a modern dancer in vaudeville and in musical comedy; Rose Rolande was a solo dancer with the Morgan Dancers and has her own company of classic artists; Ethel Hallor is a dancer in the Century Roof show; Diana Allen is a dancing member of the Ziegfeld Follies; Lyn Donaldson and Fair Binney are also dancers.

"I found that my theories worked out satisfactorily with 'Sporting Life.' Constance and Fair Binney played the sisters. It was their first appearance on the screen, but their dancing training came in good stead.

No definite arrangements for its distribution have been made. The few privileged members of Mr. Tourneur's staff who have had an opportunity of seeing the production feel sure that "Woman" will mark a milestone in the history of the screen. The releasing arrangements of this and forthcoming Tourneur productions are in the hands of Hiller & Wilk, Inc.

Goldwyn Ready With Rex Beach's Latest

REX BEACH and Goldwyn have completed a Rex Beach "surprise" production, "Too Fat to Fight," and announce it for release in November, simultaneously with the inauguration of the financial drive of the Young Men's Christian Association, the Young Men's Hebrew Association and the Knights of Columbus.

"Too Fat to Fight" is a dramatic picturization of a story to appear in the mid-winter issue of a magazine, and it represents the first dramatization of the activities of the American organizations, including the Salvation Army, that are backing up the American soldiers in the fields of France and Belgium.

Frank McIntyre is the featured player in the production, which was directed by Hobart Henley. S. L. Rothapfel, who scored a directorial success with his Marine Corps picture, "Flying with the Marines," directed certain of the military scenes.

One of the great advantages of this production for exhibitors is that it will at once receive the benefit of the hundreds of thousands of dollars worth of advertising and publicity that the Y. M. C. A., Y. M. H. A. and K. of C. will get in the daily newspapers of the nation during their drive.

"Whose Little Wife Are You?"

Picture patrons are promised twenty minutes of simon pure hilarity in the Paramount-Mack Sennett comedy, "Whose Little Wife Are You?" Charlie Murray, Wayland Trask and Mary Thurman are the featured players, but the cast includes many other well-known persons, among them Eva Thatcher, Joseph Baldy Belmont and Alice Lake, and before the action is over pretty nearly everybody in the Sennett roster of comedians appears. Even the redoubtable Ben Turpin and Charlie Lynn have "bits," as do Vera Steadman and all the Sennett girls, the famous dog Teddy, and also that ever-popular actress, the clever feline comedienne Pep.

Scene from "Safe for Democracy" (Blackton).

Twin Cities Enthusiastically Greet "The Yellow Dog"

THE patriotic principles in "The Yellow Dog" have been enthusiastically received in the twin cities—Minneapolis and St. Paul.

J. A. Burnquist, Governor of Minnesota, has accepted the position of generalissimo in the state-wide drive on yellow dogism. Secretary of State Julius A. Schmall is acting major general.

In Minneapolis within a month Anti-Yellow Dog Clubs, with a membership of over two thousand, have been organized in the public schools. The work of these youngsters has already been noticed.

J. Edward Meyers, whose election to the office of Mayor of Minneapolis is practically assured, is the active head of the Minneapolis Clubs with the title of colonel. The city has been divided into sixty school districts, and the clubs of each ten districts are placed under the supervision of a prominent business man who bears the title of "major," and are indirectly connected with the Department of Justice; two colonels and a lieutenant colonel, who is the divisional organizer and secretary, comprise the general of the colonel staff.

In St. Paul, Commissioner of Education Albert Wunderlich has taken up the Anti-Yellow Dog Club organization work with considerable enthusiasm. He has followed the Minneapolis idea of dividing the city into districts and appointing majors as sectional chiefs.

Four High School principals are working as majors, and Carl Dresher, deputy school commissioner, is acting chief of staff.

Commissioner Wunderlich expects to develop a division of three thousand members within a month. Mayor L. C. Hodgson, of St. Paul, a sterling patriot, poet, and enthusiastic boys' worker, is backing the St. Paul Anti-Yellow Dog Campaign.

Plans for the organization of Duluth, Minn., are now under way and a full report of the campaign in that city will be made shortly.

Third Pyramid Production.

The Pyramid Productions, whose first two features, "Inside the Lines" and "The Man of Bronze," starring Lewis Stone, have proved successful beyond the expectations of the producers, now announce a third picture, "The Charm of Nasoni," which will soon be ready to put upon the market. Doraldina, star of the production, is also author of the story upon which the picture was based. Dancing, which is part of the daily life of Doraldina, plays a great part in furthering the plot of the story. The heroine finds herself on a cannibal island in the South Seas, where she is taken up by the savage inhabitants of the island, who hail her as their long promised goddess of the sea. Doraldina's success in "The Naulaka" has earned her commendable praise from the critics, and hearty approval from the picture patrons.

Vitagraph Players Work on Blue Ribbon Productions

VITAGRAPH'S production of "The Lion and the Mouse," featuring Alice Joyce, will be a most lavish program production. Miss Joyce will be surrounded by a exceptionally strong cast, and production has already been started. It will be released on the regular Blue Ribbon program as one of the eight productions in which Miss Joyce is scheduled to appear during the coming year.

Earle Williams, who returned from the Coast after an absence of ten months, has begun work on "A Gentleman of Quality," by Frederick Van Rensselaer Day, under the direction of Wilfrid North. Mr. Williams came East especially to make this picture in Eastern surroundings, and he has with him a popular company, including Agnes Ayres and Florence Deshon.

Harry T. Morey, whose "The King of Diamonds" was released last week, is in the midst of work on a Blue Ribbon feature having the tentative title of "Dan LaRoche." He is working under direction of Paul Scardon.

Corinne Griffith is working under direction of Kenneth Webb. She has also been out on location for the better part of two weeks making scenes for a new Blue Ribbon feature, which will bear the title of "The Adventure Shop." The story was written by "Bud" Fisher, creator of "Mutt and Jeff."

Gladys Leslie, under direction of Joseph Gleason, is almost finished work in "The Beloved Imposter," a quaint drama.

At the Vitagraph's Hollywood studio Bessie Love, under direction of David Smith, is reported to be well advanced in making the picturized version of Grace Livingston Lutz's novel, "The Enchanted Barn," which will be the second of her Blue Ribbon feature releases.

Airplanes Exploit "America's Answer."

Detroit witnessed the most remarkable exploitation of a motion picture in the history of the industry as a preliminary to the opening of "America's Answer," the U. S. Official War Picture, at the Majestic Theatre, Monday, October 14. Twenty airplanes from Selfridge Field circled over the city, dropping paper bombs advertising the film. The unique method of publicity created a sensation.

Keenan Brings His Best to Making of "The Bells"

FRANK KEENAN, though he followed in the footsteps of such an eminent star as Henry Irving, gave to his stage interpretation of Mathias in "The Bells" such graphic, minute, subtle characterization that he created a new life and interest in the play which brought to the British player so much fame. And to the vivid screen version a Pathe extra-selected star photoplay, which will be released the week of October 20, is added subtle atmosphere and a psychological quality in action, lighting and development that were impossible within the limitations of the stage. In it Mr. Keenan considers that he has given the very best of his talent.

Realizing the broader scope of the picture as a medium, Mr. Keenan worked to produce effects, some of which are hypnotic in the appeal they exercise on the beholder. Where in the spoken play the profoundest appeal was by the sound of a voice which rises from the tortured soul of the murderer, here in the picture it is a silent play of emotion calling for the supreme art of the player to "get it across." Mr. Keenan brings to what he calls in this play the supreme test a long and varied schooling in the drama.

"The Unconquerable Spirit" (Pathe).

"The Unconquerable Spirit," No. 18 of the Official War Review released by Pathe October 28, brings significantly to the beholder the declaration of President Wilson that "the Allied Commanders in the field will dictate the terms of an armistice, which can only be considered after the enemy has ceased his atrocities on land and sea." This splendid series of war pictures, in scenes, in action and in grim, set feeling, gives the beholder a thrill of the unconquerable spirit.

All through these views is expressed the purpose to win, and the course of the Huns' flight is shown—where he leaves his gun and munitions in his headlong haste, with the Yankees close upon him harrassing his rear guard. The camera shows that along the Oise the captured guns were swung about, and German shells were poured into the ranks of the Kaiser's retreating hordes.

Eight Reels for "Unpardonable Sin."

Marshall Neilan, who is directing Blanche Sweet in "The Unpardonable Sin" on the Coast, reports this production rapidly nearing completion. The picture, when finished, will be in eight reels, and from all reports will be the best thing both star and director have done.

In the cast besides Miss Sweet, who plays Deminy Parcot and Alice Parcot, are Matt Moore as Noll Winsor, Wallace Beery as Colonel Klemm, and Mary Alden as Mrs. Parcot. The picture will be finished about November 1, and, after a private showing to Government officials and the press, will probably be put on for a run in one of the New York theatres.

This will be decided by Harry Garson as soon as he returns East with the prints, and it will also then be announced as to how the Blanche Sweet pictures are to be released.

"The Common Cause" Sent to Exchanges.

Although the definite date of release for "The Common Cause" has not been fixed the Vitagraph Company, through which Commodore J. Stuart Blackton's drama is to be offered, is going ahead with its plans for an extensive campaign in the United States and Canada. For two weeks artists have been engaged in making sketches for the paper and advertising material that is to be supplied to exhibitors.

Advance prints on the production have been shipped to all Vitagraph exchanges, and it will be available for showing to exhibitors this week.

State Rights Department

Conducted by C. S. SEWELL

Hiller & Wilk Handling New Francis Ford Serial

TO HIS already lengthy list of serials, beginning with "Lucille Love," Francis Ford has added another, the "Silent Mystery," which is being handled by Hiller & Wilk, Inc. The title explains the character of the story, which is in fifteen episodes, and featured with Mr. Ford is Mae Gaston and Rosemary Theby. In addition, there is an unusually large cast composed of favorites who have appeared in Mr. Ford's former productions, which are too well known to motion picture audiences to necessitate their being enumerated here.

The editing and supervision is in the hands of John B. Clymer, the well known scenario writer, while Peter Gerald, who has had considerable experience with Francis Ford in the staging of the mystery elements of his previous productions, is the technical director.

Mr. Ford is a firm believer in building up big situations in his serials with a plausibly developed plot, and in the present serial he is said to have outdone his former efforts in producing novel and mysterious situations. The story of the "Silent Mystery" has to do with the theft of a jewel of great monetary and sentimental value, as it is held sacred by a sect in Egypt. It is called the "Eye of the World." Its first theft is from an Egyptian mummy case; an American woman secures it, and, just as her daughter is being wedded to a wealthy suitor, a seemingly detached hand appears, grasps a revolver and fires a shot which lands in the head of the bridegroom. Among the guests is the famous American detective, Phil Kelley (the character which Mr. Ford has also portrayed in previous serials). Within an hour Dr. Phillips, a wealthy scientist accredited with having created a soulless creature over which he lost control, is found dead. After this, numerous entanglements follow, and many amazing situations have been contrived by the director who is said to have used to full dramatic effect the fact that so many of the wedding guests are under suspicion of the murder.

Dalton Brothers' Exploits Furnish Subject for Film

PRACTICALLY everyone has heard of the Dalton brothers, who, a number of years ago terrorized Oklahoma, Indian Territory and Kansas by their daring bank and train robberies. Their exploits form the basis for a sensational feature film in six parts, which is being released by the Southern Feature Film Corporation, 1476 Broadway, New York. Emmett Dalton, who is secretary and general manager of the company, is featured in this production, entitled "Beyond the Law," which is being offered on state rights basis.

This picture is described as a real Western picture, full of appealing human interest featuring a man who made history before moving pictures were known. The scenario is the work of William Addison Lathrop; the production was directed by Theodore Marston and photographed by Robert A. Ollsson. Prominent in the cast, in addition to Mr. Dalton, are Virginia Lee, who plays the part of young Emmett Dalton's sweetheart, and Harris Gordon, who portrays Dalton as a youth.

Mr. Dalton, who is now a respected and law-abiding citizen, when interviewed, appeared averse to talking about his exploits. He stated, however, that he was not a newcomer in the motion picture field, as for the past ten years he had been delivering lectures in various parts of the country accompanied by motion pictures. He started in this work soon after being pardoned by Governor Hoch, of Kansas, in 1907, after having served a portion of a life sentence imposed in connection with an exploit in Coffeyville, Kansas, wherein two banks were robbed, and in the melee which followed four civilians as well as four members of the Dalton gang, including two of his brothers, Bob, the leader, and Frank, were killed, while three others of the band were wounded. A full account of the exploits of the Dalton brothers appeared some time ago in the Wide World magazine.

The Southern Feature Film Corporation is composed of North Carolina capitalists, C. A. Turner, of Gastonia, being president, and C. D. Gray, of the same-city, vice-president and treasurer, while R. D. Craver, the well known film man, is one of the directors. Mr. Dalton stated that it will be the policy of the company to continue making feature productions for the state rights market, all of which will be real Western stories.

Says Production Curtailment Enhances Value of Reissues

ACCORDING to an official of the W. H. Productions Company during the period while many of the companies have temporarily shut down on production the reissue is proving a friend in need, and in this connection they call attention to the fact that their products have been culled from a vast number of productions made during the past few years, and that the new productions which will soon be released through independent exchanges represent the pick of the entire output. These subjects are released in four new series as follows: Twenty-eight single reel Liberty Keystone Comedies, twenty-eight single-reel Eagle Keystone Comedies, fifteen two-reel Union Kay-Bee Western dramas, and fifteen two-reel Columbia Kay-Bee Western dramas.

Regarding the excellent business that is being enjoyed by the W. H. Productions' reissues many favorable comments are being received from large exhibitors and exchangemen throughout the country. R. C. Cropper, of the Bee Hive Film Exchange, Chicago, says: "Aside from their purely conservation values these reissues are certainly a great success. Our exhibitors all over the state are more than satisfied, and from them I gather that their patrons also are."

State Rights Sales Reported This Week

ARROW Film Corporation reports the following sales: To W. B. Towne Photoplay Company, St. Louis, for Missouri and Kansas, "The Perfect Model," "Her Aviator," a re-issue of four Allison-Lockwood subjects, "My Husband's Friend" and "The Woman's Law"; and to James V. Ritchey, "The Perfect Model" for Maryland, Delaware, District of Columbia and Virginia; also "Huns Within Our Gates" to J. J. Goodstein, Denver, for Utah, Idaho and Montana.

* * *

Greiver Distributing Corporation announce that arrangements have been completed for the distribution of the Ford Educational weekly through the following exchanges: To Peerless Film Service, San Francisco, for California, Nevada and Arizona; to Southwestern Film Corporation, Dallas, for Texas, Arkansas and Oklahoma, and to First National Exhibitors' Circuit for Louisiana and Mississippi.

Suggests "Wives of Men" as Good Embargo Feature

WITH the releasing and production of new pictures stopped for several weeks, exhibitors throughout the country are turning their attention more than ever to state rights attractions, particularly those which can be played for several days. In this connection, the Pioneer Film Corporation invites the attention of theatre managers to its latest attractions, "Wives of Men," as being a feature that can be booked for a run, as demonstrated by its two weeks showing at the Casino, one of the prominent Broadway theatres in New York.

Says an official of the company: "It can be shown as a special attraction for a week or more in most theatres, and even in the smaller theatres it is good for a run of from three to five days. This is a proposition that should be of interest to all theatre managers whose houses are still open. Here is an opportunity for exhibitors to put over something big. The feature stars Florence Reed in one of her greatest emotional roles. The story is one of deep and general interest, and the paper and advertising helps available all combine to be of great help to exhibitors at the present time."

Full details as to how and where bookings for this production can be made may be obtained from offices of the Pioneer, 130 West Forty-sixth street, New York.

Unusual Cast Appears in "Deadly Sins."

The famous McClure series of "Deadly Sins," now being released in condensed two-part form by the General Film Company, form a series for exhibitors of all classes. The episodes are titled as follows: "Envy," "Pride," "Passion," "Wrath," "Greed," "Sloth" and "The Seventh Sin," but they are not allegories or morality dramas. Each one is said to be packed with heart throbs, thrills, flashes of comedy and human interest. Each of the stories deals with an entirely different theme and could be presented as special two-part film attractions, irrespective of their value as a series.

From the point of publicity, the McClure productions have received countryside advertising in several of the leading magazines and newspapers and the fiction version of the "Deadly Sins" also appeared in periodicals with large circulation.

Added to this is the popularity and reputation of Shirley Mason, the leading figure, together with the large following enjoyed by the five prominent stage stars who appear with her: Ann Murdock, Nance O'Neil, Holbrook Blinn, H. B. Warner and Charlotte Walker.

Trade News Brevities

ESTABLISHES EMERGENCY FILM STATIONS

Northwest Film Trade Board Helps Exhibitors to Secure Pictures if Their Shows Are Delayed in Transit

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

As an effective agent of co-operation between exhibitor and film man the Northwest Film Board of Trade again comes to the front, this time with a plan of establishing emergency stations at convenient points throughout the territory where exhibitors may get extra films if late trains, wash-outs, or accidents of any kind should leave him without a show. A list of towns where these stations will be established has been prepared by a committee, but they will not be decided upon finally until business has returned to its normal routine, after the influenza epidemic has been checked.

Ben Abbott Victim of Influenza.

The Spanish influenza epidemic struck close to the heart of all motion picture men of Washington State when it claimed as one of its victims Ben Abbott, manager of the Dream Theatre at Sedro Wooley. Mr. Abbott was a young man in his early twenties, but had been managing the Dream for several years. He came to Seattle during the last days of September to bring his mother, who was ill with pneumonia, to a hospital. The mother died a few days later, and the son was striken with influenza, which quickly developed into pneumonia. He succumbed after only two or three days' illness, following his mother to the grave in just one week. He is survived by his father, a brother, and a sister, the latter being now ill with influenza.

Mr. Abott was a frequent visitor on Seattle's Film Row, and the film men were always glad to greet him. They all agree that he was a good business man and a pleasant companion at the same time, and they felt keenly his going.

Epidemic Stops Showings of Griffith Film.

It was announced from the office of the DeLuxe Feature Film Company, which, with the All-Star Features of San Francisco, controls the Griffith film, "Hearts of the World" in the Western territory, that all "Hearts of the World" road companies had been called in before the closing of the towns through the territory.

J. A. Brehaney, general manager of "Hearts of the World" for the DeLuxe Feature Film Company and All Star Features, is in Seattle conferring with Mike Rosenberg, president of DeLuxe, on the subject of their road companies.

Louis Rosenberg, of the DeLuxe Company, presented himself for draft call at Portland last week, but was given final exemption on account of poor pedal extremities.

"Finger of Justice" Breaks Another Record

"The Finger of Justice," or "The Fall of the Barbary Coast," as it has been advertised through the Northwest, has broken another house record within the last two weeks. John Hamrick, who, after showing it for four record weeks at his Rex Theatre in Seattle, leased the Star in Portland for an indefinite run of the picture there, has wired Miss Grace Sanderson, who is handling her production in this territory, that it has broken all records at the Star during the two weeks that it has been there.

Makes Film of 2,000 Sailors.

At the beginning of the Fourth Liberty Loan campaign in Seattle a motion picture was taken of 2,000 sailors at the University of Washington training station as they marched out on the big parade grounds and formed the words, "Buy Bonds for Liberty." The picture was taken from an airplane by Frank A. Jacobs, who makes the Star-Liberty News Weekly for the Star newspaper and the Liberty Theatre. It was used to create enthusiasm for the campaign by being shown on the screens of the various motion picture theatres.

Cleveland Trade Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, O.

Many Exhibitors Welcome Order to Close.

Most of Cleveland's motion picture theatres welcomed the order to close up for two weeks, or until the epidemic of Spanish influenza abates. The theatres received notice that they would have to close Saturday night, October 12, but at a meeting held October 11, Health Commissioner Rockwood gave them one day longer, so that they closed Sunday night.

"We are glad of the order for several reasons," said one first-run exhibitor. "We will have a little rest, and a chance to catch up in our work. We have had good weather all summer, and many had no chance to take a vacation on that account. Now we can take the rest."

Another manager who runs a neighborhood house said:

"We might just as well close without hollering if it will prevent the spread of the disease. Our business has fallen off because of the scare, and we will be better off for closing."

The manager of a small downtown all day house said:

"This will give me a chance to redecorate my lobby and maybe the theatre. Business has fallen off, and, when I open, my theatre will look like new."

Following the notice from the health department the State Board of Health at Columbus issued an order to all officials to close theatres, churches and other places of assembly wherever the influenza has made its appearance.

There were very few towns which had no cases, but they continued to keep the theatres open, the mayors notifying the managers that as soon as a case or two was discovered they would have to close.

The Exchange Managers' Board of the Chamber of Commerce held a special meeting, and passed a resolution dealing with the situation.

This letter says: "Any theatre closed by authorities Monday, October 14 (as in Cleveland), using a picture on Sunday, October 13, wherein contract calls for more than one day, exhibitor shall pay full price named in contract, and shall fulfill the balance of contract commencing on the day of the reopening of his theatre. All companies have agreed to release no new subjects after October 14 for four weeks, although this period may be modified later.

As regards the payment of help in theatres and exchanges some are paying them and some are not. Most theatres laid off their help for the period, retaining only a few to make repairs, clean, etc.

Cleveland Short Items.

Ira West, of the Appolo Theatre, Oberlin, in Cleveland, October 12, says there were no influenza cases there, and he would continue to run until some were discovered.

Up to October 13 no order had been issued by the Toledo Board of Health to close up the theatres.

Messrs. Greenwald and Cohn, film exchange men, turned their idle time during the epidemic to selling theatres. They disposed of the Daisy to G. M. Sanders.

Joe Deutsch, Sun Theatre, staged a one-man wrestling match at the Winton that certainly entertained the exhibitors.

John Alexander Needham, our old friend Jack, was in town representing the Bureau of Films Committee on Public Information.

Brevities from Louisville

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

M. SWITOW, head of the Switow Amusement Company, of Louisville, and Mrs. Switow have gone to Chicago for a few days to visit their son, Sam Switow, who is in training at Great Lakes Naval Training School.

The Big Features Rights Corporation has called all of its men in from the states it works, as its entire territory is in the closed zone.

Prof. Ernest Natiello, a prominent musician and composer of Louisville, who has led a number of big orchestras, and at times appeared in local theatres, has signed up with the Circle Theatre, of Indianapolis, as orchestra leader.

Col. Fred Levy, of Louisville, president of the Big Features Rights Corporation, and interested in the exhibiting line, has recently purchased a small portable projection machine for use at his local residence.

L. J. Dittmar, head of the Majestic Amusement Company, of Louisville, is now spending his entire time in New York, where he is working like a trojan in his efforts to develop natural colored moving pictures.

The Ben Ali Theatre, Lexington, Ky., has increased admission prices to ten and twenty cents, and has announced that it has entered a new contract with the Paramount and Artcraft producers whereby some exceedingly good feature material will be available. This theatre is employing an eight-piece orchestra.

Maritime Provinces News

By Alice Fairweather, The Standard, St. John, N. B.

Spencer Takes Over Three More Houses.

F. G. SPENCER, St. John, has added three more theatres to the list of those he controls. He has purchased the interest of Don McCrea in the houses at Campbellton, Dalhousie and Athol. This makes seventeen theatres under Mr. Spencer's management. Steve Hurley will manage the new houses.

Reports Big Bookings on "The Still Alarm."

Albert Donaghy of Superfeatures has just returned from a trip over the territory and reports splendidly solid bookings on "The Still Alarm." This play is well known throughout the Province and the picture is bound to be popular.

Strand Gets Them Coming Early.

A peculiar thing about the movie-going public in Sydney is that, according to Harry Beaman, manager of the new Strand Theatre (J. M. Franklin's new house), the people of that town do not like to go to the theatres early. They prefer to come about eight o'clock and thus they will have to be educated to starting early and coming to two performances. The line-ups at the Strand Theatre, however, show that the public is very willing to learn.

Canadians Like Gerard's Film.

The Imperial Theatre, St. John, N. B., has had splendid business on "My Four Years in Germany," and the picture has been received with great enthusiasm. It ran for four days and the contract had one more day to run when the Board of Health ordered the theatres closed. A deputation of motion picture men met the Board of Health to ask if the week's contracts might not be carried out, but the request was not granted and the managers expressed their willingness to fall in with the orders for the general good.

Brief Items.

Chatham, N. B.—Harry Rich has sold his house, the Palace Theatre, to George Babineau. Mr. Babineau was married recently and went to Montreal on his honeymoon. Business is good in the town of Chatham.

Bathurst, N. B.—P. J. Legere is planning to remodel his house in Bathurst and is looking for big business this fall. Mr. Legere left recently with his family for a motor trip to Montreal and Boston.

Moncton.—Messrs. Torry and Winters are planning to open the Opera House at Moncton and run two changes a week, specials the first half week and vaudeville the other days.

Atlanta News Letter

By Linton K. Starr, The Atlanta Journal, Atlanta, Georgia.

Vaudette to Change Its Policy.

THE Vaudette Theatre, which for the past year has operated on a daily change basis at a flat five-cent admission, will change its policy when the closing ban is lifted, according to the announcement of John G. Evins, president of the Strand-Vaudette Amusement Company. Under the new policy the Vaudette will feature second-run Paramount and Artcraft productions exclusively, playing to a scale of five and ten cents, and standing as the home of the service indicated in that section of the downtown district. The Vaudette has enjoyed a long and profitable career under the Evins management.

The Atlanta Rebooks "America's Answer."

"America's Answer," the official Government war film, which recently played a successful engagement of one week at the Atlanta Theatre, is scheduled for a return presentation at an early date.

BUDGET OF NEWS FROM SAN FRANCISCO

Street Crowds See Liberty Loan Pictures—G. M. Anderson Films Will Be Made at San Mateo

T. A. Church, 1507 Church Street, Berkeley, Cal.

Asher Visits Los Angeles.

E. M. ASHER, head of the film exchange department of the Turner & Dahnken Circuit, returned recently from a trip to Los Angeles, where he completed a deal for the purchase of "Eyes of the World" for the First National Exhibitors' Circuit. This production has been shown here at prices ranging to one dollar, and will soon be offered in the East. While in the Southern city he called on Charles Chaplin, who was found to be hard at work on his third release.

Mary Pickford Sells Many Bonds.

Mary Pickford spent a few days in the San Francisco Bay region about the middle of the Liberty Loan drive, and some heavy sales of bonds were made through her efforts. She appeared at Union Square, in the tea room of the California Theatre, at the Imperial and at the Orpheum Theatre, arousing great enthusiasm. While at the California Theatre she raised a neat sum for the Navy Red Cross clubhouse on lower Market street. She visited some of the shipyards, and also spent some time in the suburban city of Oakland, her first visit there since a little girl. Her cameraman, Charles G. Roser, accompanied her on her bond-selling tour, and took moving pictures, which were developed by Raymond A. Duhem and shown at local houses during her visit.

Loan Films Projected for Street Crowds.

Through the agency of Herman Wobber, director of the division of films for the exploitation of the Fourth Liberty Loan drive in the Twelfth Federal Reserve District, as many of the special films donated by moving picture stars as could be gathered together were shown to street crowds one night recently at the Chronicle Building, the pictures being projected from the Monadnock Building. The exhibition was witnessed by immense crowds.

Anderson Films to Be Made at San Mateo.

According to present plans the Golden West Producing Company will commence work at San Mateo, Cal., about the first of November on pictures featuring G. M. Anderson. Jesse J. Robbins will be the director, and the pictures will be distributed through the Parex Exchange. The first of the G. M. Anderson productions will be shown shortly in the T. & D. theatres at Oakland and Sacramento.

Film Concern Incorporates.

Articles of incorporation of the Pacific Coast Film Corporation have been filed at San Francisco, with a capital stock of $50,000, by G. Kane, H. A. Levinson and A. S. Newburgh.

Patriotic Theatre Man.

J. W. Distasio, manager of the Liberty Theatre, Sacramento, Cal., recently threw open his house to the general public without charge when two war pictures, "Lest We Forget" and the "Sinking of the Lusitania" were presented. These pictures appealed to him as being forceful arguments for the purchase of Liberty Loan Bonds, and he offered to co-operate with the Liberty Loan Committee in presenting them free to the public. The committee immediately accepted the proposition, and the showing attracted wide attention.

San Francisco Briefs.

Dave Bershon, manager of the Universal Exchange at Los Angeles, was a visitor here during the recent stay of Joe Brandt in this city.

William J. Citron, manager of the local branch of the United Picture Theatres of America, and his assistant, Mike Zar, have taken possession of quarters in the General Film Building.

Marion H. Kohn has purchased the rights for seven Pacific Coast states to "Who Is Afraid of the Hun?"

The equipment of the York Theatre on Bryant street has been removed, and it is doubtful if this house will ever be reopened.

The capacity of the Lyceum Theatre on Mission street has been enlarged.

The Fox Film Corporation has installed projection equipment on the premises to permit the screening of subjects for exhibitors without delay.

Northern California Happenings.

W. R. Claman, of Orland, Cal., has taken over a theatre at Maxwell.

Floyd St. John has taken over the theatre at Patterson, Cal., formerly conducted by R. M. Skinner.

The Strand Theatre at Vallejo, Cal., has been taken over by W. C. Maupin.

John Triguerio, of Mendocino, Cal., has taken over the Liberty Theatre at Fort Bragg.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Herndon Edmond Called to the Colors.

CALLED for limited service in Uncle Sam's fighting forces, Herndon Edmond, popular and well-known by film men in the Baltimore territory, who has for the past eight years been associated with the trade and for six years associated with the General Film Company exchange in Baltimore, reported for duty on Monday, October 14. Mr. Edmond was called on October 2 to go to Fort Thomas, Ky., but this was changed and he was ordered to go to Camp Holabird, Md., to become the assistant of Chaplain Clinton L. Wunder and will probably have complete jurisdiction of the booking and operating of the moving picture shows given at the camp.

Improving Pathe's Office.

While the moving picture theatres have been closed during the influenza epidemic in Baltimore, the department of the Pathe Exchange, 210 North Calvert street, where paper, slides and photos are kept, has been greatly improved by Louis John Frederick, who now acts as shipping clerk, booker and cashier. The improvements have cost the company very little and will save them money. Mr. Frederick sold some of the obsolete paper, after discussing the plans with Nat Glasser, the manager of the exchange, gaining $7, and with this money, bought the wood, nails and paint he needed and went to work. He took down one set of unnecessary shelves, and rearranged the others in sections and compartments, doing his own carpenter work. The sections are for slides, paper and photos and each compartment is numbered. A book which he has made out gives the key to the films in each number. "It will save money and time for the company," said Mr. Frederick," and I can always be certain that no one will take photos and paper and forget to tell me about it, they will never get mixed up. It will also give him a complete check of the stock. Nat Glasser has also been very much on the job.

Aids Soldier Education.

Concerts in which moving pictures will play a prominent part to aid the men of other nationalities at Camp Meade better understand the United States and the cause for which they are fighting are now being arranged for at the camp. Lectures and moving pictures on the homelands as well as dances of the countries represented will be given when the concerts which are to be arranged will be given.

"AMERICA'S ANSWER" SHOWN IN DETROIT

Presentation of Second Official War Film at the Majestic Impressive and Beautiful — Turn Thousands Away

By Jacob Smith, 719 Free Press Building, Detroit, Michigan.

SUNDAY, October 13, was a gala day for the premier of "America's Answer," the second official war picture, which opened a two weeks' engagement at the Majestic Theatre, Detroit. It was simply impossible to handle all the people who came and it assures the Majestic of crowded houses throughout the balance of the engagement.

Almost as notable as the picture is its presentation. When the orchestra plays Victor Herbert's "America Fantasia" the lights go down and a portrait of President Wilson is unveiled above the proscenium arch. There is an elaborate prelude, its scenes being placed just behind the front line trenches where the Knights of Columbus, Y. M. C. A. and Salvation Army have refreshment stands. Here soldiers, Red Cross, K. of C., Y. M. C. A. and Salvation Army workers take part. The Majestic Trio sing, assisted by a quartet and a large chorus, and the special effects include a vision of an old lady knitting while "Just Break the News To Mother" is sung. Throughout the whole arrangement of the song numbers the scenic effects were carried out under the personal direction of M. W. McGee, managing director of the theatre.

Besides the feature, the Majestic is showing a "Happy Hooligan" cartoon (Educational) and "American at Play" (Ford).

The formal opening took place Monday night at eight o'clock, there being one performance only. Governor A. E. Sleeper and staff, Mayor Oscar Marx of Detroit, and many city officials, representatives of the army and navy and some Washington visitors were in attendance. Raymond S. Harris, of the committee on public information, was in charge of the ceremonies. Abner Larned, of Detroit, delivered a patriotic address. Mr. Harris and Manager McGee have arranged for special nights throughout the engagement. Tuesday was Y. M. C. A. night, Wednesday, Knights of Columbus night, and Friday, Dodge night, for officials and their employes. There will be a Ford night, Packard night, Shipbuilding night and so on throughout the two weeks.

On Saturday, October 12, preceding the opening, and through the efforts of M. W. McGee and representatives of the United States Government, thirty-six aviators from Selfridge Flying Field, Mt. Clemens, "aviated" to Detroit and dropped 100,000 heralds over the city. Incidentally, they did all sorts of daring stunts in the air, thrilling several hundred thousand people in all parts of the city. The heralds were printed on both sides and advertised the engagement of "America's Answer" at the Majestic, and urged every man, woman and child to see it. It was the biggest advertising stunt ever known to Detroit and it was the kind of advertising that money could not buy at any price. Think what it means in the way of publicity—thirty-six aeroplanes dropping down advertising circulars for a motion picture theatre.

Caruso Visits the Broadway-Strand.

Caruso gave a recital in Detroit on October 15. It so happened that the same week he was in Detroit the Broadway-Strand Theatre was showing first-run "My Cousin," Caruso's first photoplay. When notified of the attraction he went there Monday afternoon with several of his secretaries, bought parquet seats at the box office without in any way making himself known. It wasn't long, however, before the entire first-floor audience knew of his presence, and all eyes were turned that way. After viewing the picture he was taken into custody by Phil Gleichman, managing director of the theatre, who chatted with him for some time. In connection with the engagement of this picture at the Broadway-Strand, Eddie McGrath, the soloist, rendered the Neapolitan folk-song, "O Sole Mio," in Italian—this being one of Caruso's favorite songs Eddie learned it, by the way, from a phonograph record by Caruso.

Whirlwind Campaign on Fox Specials.

Last week Manager M. S. Bailey, of the Fox Exchange, had all his salesmen in Detroit. Each man had a certain territory, and was instructed to specialize on the big Fox productions, such as the "Big Six," "Queen of the Sea," "Prussian Cur" and "Why America Will Win." The total result has been that scarcely a theatre in any part of the city is now without some Fox bookings.

Mead with Hodkinson Corporation.

C. A. Mead, recently manager of the Regent Theatre, Detroit, and previously with Pathe, Vitagraph and Goldwyn in various parts of the country, has been appointed Detroit special representative for the W. W. Hodkinson Corporation, and will devote his entire time to the upbuilding of Paralta in this territory, making his headquarters at the General Film Exchange.

Dennison to Manage Fox at Minneapolis.

D. Leo Dennison, who recently went with Fox, is now branch manager of the Fox Exchange in Minneapolis. Prior to going with Fox, "Dennie" was Pittsburgh manager for General.

Steele in Detroit.

James Steele, who operates eight theatres, two of which are in Michigan—the Lincoln Square, Detroit, and the Washington-Strand, Bay City—was in Detroit for several days last week. Mr. Steele, by the way, recently resigned as division manager for Paramount-Artcraft, and it is his intention to devote his entire time to his chain of theatres.

Paul Bush Now Universal Manager.

Paul Bush, recently manager of the Goldwyn Exchange in St. Louis, Mo., has been appointed manager of the Detroit Universal Exchange. He is a former resident of Detroit.

Ward Is Sales Manager for Jewel.

W. D. Ward will hereafter devote his entire time as sales manager for Jewel Productions at the Detroit Universal Exchange. The switch is to relieve Mr. Ward of any office responsibilities, and to permit him to devote his entire time to sales work. Under his management the Detroit Universal Exchange had a very successful administration, so much so that it took first prizes for August and September, having the biggest increase in business and the best collections. Joe Friedman continues in complete charge of the office, operating and service departments at the Detroit exchange.

Abbot Has Successful Trip.

Harry Abbot, manager for the Educational, returned Monday, October 14, from his first trip through the state, which proved a successful one. He secured contracts from the Majestic Gardens, Grand Rapids; Censor Theatre, Albion; Garden, Marshall; Majestic, Jackson; Garden, Muskegon, Fitzpatrick & McElroy Circuit.

World Shipper Captures Ten Germans.

Word comes from across the sea that Frank Huber, of Company C, 125th Regiment, 32d Division, and former World shipper at the Detroit exchange, has been recommended for the Distinguished Service Cross as a fitting recognition of valorous conduct during the fighting at Chateau Thierry. In the face of the murderous fire of the Fourth Prussian Guard, the Kaiser's favorite regiment, Frank captured ten Huns. For his work Huber was taken out of the ranks and sent to the officers' training school, where he is now studying.

Charles Seaman Signs for Goldwyn.

Charles Seaman, of the Majestic Gardens, Grand Rapids, has signed for the entire Goldwyn output for the coming year. He will play them at the Majestic Gardens and the Strand.

Simons Returns from Business Trip.

Elwyn M. Simons, of the new Family Theatre, Adrian, has returned from a trip to Chicago. He took his family along, combining business with pleasure. He went to the Windy City principally for the reason to get new ideas on how to put on special stunts and novelties. He also bought a series of patriotic decorations and seasonable decorations for such occasions as Hallowe'en, Thanksgiving, Christmas, etc. Mr. Simons is often spoken of among Michigan exhibitors as a "big time showman in a small town."

Moule to Manager the Washington, Too.

Tom Moule, manager of the Madison Theatre, has had thrusted upon him the management of the Washington Theatre as well by John H. Kunsky. Tom will do the booking for both houses, as well as supervising their management and direction. At the Washington he will be assisted by A. G. Decker, and at the Madison he will be assisted by Ed. Foley. Mr. Moule formerly managed the Alhambra for Mr. Kunsky. Since his connection with the Kunsky Enterprises he showed himself to be a real showman and executive, and has been successful in every undertaking.

Charnas Pays a Visit to Detroit.

Harry Charnas, president of the Standard Film Service, of Cleveland, was a Detroit visitor on October 12, stopping off on his way from New York. He spent the day with Jess C. Fishman, manager of the Detroit branch. Mr. Charnas recently purchased from $25,000 to $50,000 worth of film for the three Standard exchanges. The Standard offices have been hard hit in Cleveland and Cincinnati on account of most of the theatres closing in those territories.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

No Loan Films Shown in Cincinnati.

WHILE Cincinnati went "over the top" of her Fourth Liberty Loan quota at the end of the second week largely without the aid of the Liberty Loan films, it was a matter of great regret among exhibitors and film men that these pictures could not be shown in the city to enable the surplus over the quota to be as large as possible. As the closing edict went into effect at the beginning of the second week of the campaign, however, both the second and third weeks of the drive were conducted not only without the aid of these special pictures, but without the stimulus and encouragement which Liberty Loan slides and Four-Minute speakers had been given regularly in the theatres. The speed and enthusiasm shown by the city in subscribing its forty-odd millions so promptly, therefore, was considered more praiseworthy.

Exhibitors Clean House During Epidemic.

Many Cincinnati exhibitors, either on their own initiative or following the suggestion of the health authorities, have been taking advantage of the period of inactivity to give their houses a thorough cleaning and airing. The extremely cool weather of September had resulted in the theatres being kept rather well closed during that month, but the desirability of plenty of fresh air was strongly emphasized by the influenza outbreak, and, in consequence, many houses have been thrown open and aired from top to bottom. This was true, for example, of the three

big downtown houses operated by Manager I. L. Libson—the Strand, the Walnut and the Family. These three houses had their regular fall cleaning a few weeks ago, but during the closed period Mr. Libson put his staff to work at a still more thorough cleaning and airing.

Ruth Virginia Libson Dies.

Ruth Virginia Libson, the little four-year-old daughter of I. Libson, manager of the Walnut, Strand and Family theatres, and a prominent figure in moving picture circles, died on October 6, after a brief illness. Mr. and Mrs. Libson have received heartfelt expressions of sympathy on their loss from a wide circle of friends.

Labor Films to Be Shown.

The theatres may be closed, but the moving picture film is still on the job doing a generous and effective share of war work. Plans have just been perfected by which films showing the importance of labor's share in the war, and the necessity of steady and regular work by men employed in plants engaged in Government contracts, will be shown throughout this section of the Ordnance Department, comprising Southern Ohio and Southern Indiana, Kentucky, Tennessee, Georgia, Louisiana, Mississippi, Florida and Alabama. Over 600 plants in this immediate vicinity will see the pictures, which are designed to stimulate the patriotic interest of the industrial workers and induce them to stick to their jobs with the feeling that they are as much in the war as the men in the trenches.

Incorporates Bennett Theatre Company.

Logan, W. Va.—The Bennett Theatre Company has been incorporated here, with a capital stock of $10,000, for the purpose of operating a moving picture theatre. B. C. Harris, Charles Bennett, Jos. Logan, H. H. Farley and S. M. Jeffries are interested.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Film Men Push Loan Despite Influenza.

DESPITE the epidemic of influenza which has generally demoralized the picture business for the present in Philadelphia, great interest has been shown by the exchange managers in behalf of the Fourth Liberty Loan. Max Milder, chairman of the exchangemen's committee, reports that he has positive assurances that $52,450 worth of bonds have already been disposed of by the various managers and through his own efforts. John Clark, manager of the Paramount and Artcraft Exchange, announced that his employees had subscribed to the extent of $4,500, and there was more coming. Jack Levy, of the Fox Exchange, states that nothing short of $20,000 worth of subscribtions is expected to be his share from his exchange. In fact, the Triangle, World, Masterpiece, Goldwyn, General, Select, Peerless, Pathe, Kleine, Sherry and Vitagraph exchanges are all working with full steam ahead. Frank W. Buhler, chairman of the Liberty Loan Motion Picture Committee, of Philadelphia, when interviewed last week, expressed himself as entirely pleased with the way the men of the motion picture industry were working for the Liberty Loan despite the many draw backs.

Exhibitor Advertises in Street Cars.

Alexander Boyd, of the Arcadia Theatre, has entered into a contract for advertising in the street cars of Philadelphia. An artistic design displaying the Arcadia Theatre has been made for the regular sized cards, with sufficient space to allow the announcements of the weekly program to be printed in the centre of the special cut. Mr. Murphy, who will have charge of this car advertising, has arranged to have each week's program appear regularly.

Arranges Patriotic Window Display.

Harry Saunders, of the Swaab Supply House, is credited with having arranged the most artistic and patriotic window display along Film Row.

FOX LEASES MINNEAPOLIS SHUBERT

Will Have It Refurnished and Redecorated and Will Install Largest Pipe Organ in the City

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

CONTRACTS were signed recently whereby the Shubert Theatre in Minneapolis will be operated this season as a moving picture house by the Fox Film Corporation, of New York City.

The new lessee will assume control of the house after the present indefinite run of "Hearts of the World." The Fox Company is operating in the principal cities of the United States a chain of thirty-six theatres, the Shubert making the thirty-seventh in the circuit.

John Zanft, general manager of the Fox Circuit, was in Minneapolis to make plans for the complete refurnishing and redecorating of the theatre.

Contracts have already been let for the erection in the Shubert of what will be the largest pipe organ in the city. The orchestra pit is to be raised, and a sounding board placed back of the players that the volume of sound may be increased. A big symphony orchestra will be engaged and a complete program of interpretative music is to accompany each picture.

Both exterior and interior of the Shubert will have new and novel lighting effects, and a general decorative scheme is to be employed similar to that of other playhouses of the Fox Company. The projection booth will be removed to the gallery to provide more seating space on the parquet floor.

Mr. Zanft announced that work on the refurnishing and redecorating of the theatre would be started at once. Installation of the new pipe organ will begin as soon as material and men are secured.

L. M. Scott holds the original lease for the Shubert, as well as the lease for the Metropolitan Theatre.

With the Griffith production, "Hearts of the World," halted at the close of its sixth week by the influenza epidemic order, it is impossible to state at present just when the Shubert will be opened as a Fox theatre.

General Crowder Thanks Lochren.

William A. Lochren, manager of the Lochren Slide and Film Corporation, of Minneapolis, has received a personal letter from Provost Marshal General E. H. Crowder expressing thanks and congratulations for Mr. Lochren's accomplishment in making 17,000 feet of patriotic film in a period of three days, and of distributing them to all parts of the United States in a week. The films were used in moving picture houses throughout the country to impress upon all men of military age the importance of registering for the selective draft on September 12. A copy of General Crowder's letter follows:

"I have been informed of the first rate work done by you in preparing and distributing the films for securing publicity for Registration Day.

"The task of manufacturing seventeen thousand films within three days, and of distributing them promptly to all quarters of the United States within a week, was one which might well have been deemed impossible; but your skill and energy proved to be equal to the task, and it was achieved in record time. I am sure that this method of publicity must have been of especial value in fixing the day in the popular mind, and I wish to express my thanks for your share in the task.

"Yours faithfully,

"(Signed) E. H. CROWDER,
"Provost Marshal General."

Mile of Smiles for France.

Minneapolis boys and girls, several hundred strong, posed before the moving picture cameraman at Loring Park that their daddies "over there" might see them in "reel life" in the "Mile of Smiles for France" film which will soon be sent to the trenches by the Women's Committee of the Council of National Defense. Another section of film taken the same day by William H. Lochren shows a happy throng of soldiers' sweethearts fondly waiting at the gateway of Minneapolis for the boys to come back. A group picture was also taken of one hundred Minneapolis mothers of marines in service. Babies born since their fathers went to France were also photographed. Their daddies will see them (on the screen) for the first time before Thanksgiving.

Winona Theatre to Open.

The new Broadway Theatre recently constructed at Winona, Minn., by H. A. Rolbiecki opened this week. The theatre has a seating capacity of 600. It is finished in golden rod brick, and is modern in every respect. Mr. Rolbiecki opened the Strand at Winona two years ago, and also operated the Dream Theatre in that city. Both of these houses proved money makers.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Manager Frisch Receives a Bonus.

MANAGER M. J. FRISCH is wearing the smile that won't come off these days because of his fine showing for August in Universal specials. He was high man among the U. exchanges in the volume of business done on these pictures, which is some record for the hottest month of the year in Iowa. He received a bonus check of $50 as his prize and a letter of commendation from New York.

Stolte, Strand's Manager, Resigns.

A. G. Stolte, for the past year and a half manager of the Strand Theatre, Cedar Rapids, has resigned to go out as agent of one of the "Hearts of the World" shows playing the Middle West. Stolte has done well at Cedar Rapids and has brought the Strand into the class of big profits. Manager A. J. Diebold of the Palace, operated by the same management as the Strand, will look after the latter house.

Peel Sent to Universal in Oklahoma City.

Edgar Peel, for the past five years booker at the Universal office, has been transferred to Oklahoma City in the same position with the same company. Mr. Peel is one of the best bookers in the business and Charles Deal, associate booker in the local office, will be in charge of all booking with an assistant.

Woolf Joins Universal Forces.

J. C. Woolf, of Chicago, who came out to handle the distribution of American subjects through Pathe, has resigned to accept a road position out of the Universal office. He will handle specials and Jewel specials in northern Iowa.

Myers Resigns from Universal.

E. L. Myers, with Mutual in this territory for eight years and for the past six months roadman for Universal, has gone over to Pathe as booker and general assistant to Manager Sheridan and Office Manager Ross.

W. L. Myers May Go to California.

W. L. Myers, for several years manager of the Palace in Waterloo and lately in charge of the Plaza Theatre there for E. L. Hostettler, has resigned and will probably take a trip to California for a three months' rest. Hostettler is personally looking after the Plaza now.

Coleman Goes to A. H. Blank.

W. F. Coleman, assistant manager of the local Paramount office for the last five years, has resigned to enter the employ of A. H. Blank as office manager and auditor of the Blank exchange in Omaha. He will handle details in the Omaha office and allow C. E. Holah, manager, more time to do road work.

TO ENLARGE PATHE'S BOSTON OFFICE

Growth of Business Necessitates Extensive Alterations—Reorganize and Increase Sales Force

By Robert N. Howe, 80 Summer Street, Boston, Mass.

ACCORDING to Manager Stanley Hand the space now occupied by the Boston office of the Pathe exchange is not large enough to handle the business that has been built up in New England, since the exchange has been under his management. Due to this feat extensive alterations are to be made and within a week the Pathe exchange will have double the room to work in that they formerly had.

The office as it is at present is of an oblong shape. Manager Hand's office is in the foreground on the right hand side as you enter the doorway on Isabella street. The office is divided into two sections by a counter which extends the entire length of the room. The right hand side of the counter is vacant, and the side to the left is occupied by the general office force. The second floor consists of the exhibitors' room and the poster department.

When the alterations are completed, Manager Hand's office will occupy the space formerly taken up by the booking department. The elimination of the counter will allow double the working space the office force formerly had, and the booking office will be removed to the front of the exchange. The exhibitors room and the poster department will remain unchanged.

Manager Hand has reorganized his entire force of salesmen, and has taken on three new men in the past week. Joseph Mack, well known in film circles of New England as president of the first motion pictures exhibitors' league in Massachusetts, and as former manager of the Hub Theatre, has been assigned to cover Western Massachusetts. Mr. Epstein, another well known to exhibitors of New Hampshire and Vermont, will cover the entire state of Maine. A. M. Hersee has been appointed to replace Jack Jennings, who recently joined the navy and who is now stationed at the United States Naval Training Station at Hingham, Mass.

I. E. Jones a Victim of Influenza.

Members of the film industry and local theatre men were shocked to learn of the death of Irving E. Jones, secretary of the Olympia Theatre, who died October 8 of influenza after a week's illness.

Mr. Jones was 30 years old and one of the most popular men connected with local theatrical interests.

Mr. Jones leaves a widow and child. He was a 32d degree Mason and in addition to his connection with the Olympia Theatre was associated with the Gordon-Mayer Film Corporation.

The funeral was held October 10 at his home, 43 Richards street, Brighton, with services at the Nedham cemetery.

Thomas Spry on Road to Recovery.

Thomas Spry, business manager of the Gordon-Mayer Film Corporation of Boston, who has been confined to his bed for the last five weeks, is now on the road to recovery, according to the physician attending him. He has been ill with slow typhoid fever and is considered well past the danger point. He is expected to be back on the job within a month.

Mutual Exchange Supervisor Visits Boston

M. G. Stephens, general supervisor of the Mutual exchanges, was a visitor in Boston last week. He came over to make the change in management in the Boston exchange, and to look over the business prospects for the coming year. He served many years as Southern supervisor at New Orleans before his promotion to general supervisor.

Charlie Chaplin
In "Shoulder Arms."

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Grand Opens with Gerard's Film.

THE GRAND THEATRE, at Bluffton, Ind., which had been closed since April 4, when it was damaged by fire, was reopened October 1 with a three-day exhibition of Gerard's film, "My Four Years in Germany." Many compliments were received by the management on the attractiveness of the house.

The building has been entirely remodeled, reconstructed and redecorated and now compares favorably with any of the large theatres in that section of the state. The new projection equipment is one of the most complete in the state. The booth is absolutely fireproof. All in all the theatre is one of which the management may justly feel proud.

New American Pleases Its Patrons.

Hard luck hit the American Theatre, at Terre Haute, Ind., a pretty stiff jolt last week. The theatre was reopened on Friday afternoon, October 4, after having been closed for more than a month for improvements, and three days later was ordered closed because of the influenza epidemic.

On the afternoon and night of the reopening all of the old patrons—and a number of new ones—of the theatre flocked to the place to see what had been done during several weeks of darkness. After the "Oh's" and "Ah's" and "Isn't it pretty" of admiration drawn by the view of the beautifully, artistically and expensively decorated walls and ceiling, the new chairs and comfortable manner of their arrangement and all that, patrons settled down to enjoy the antics of Mabel Normand in the Goldwyn comedy, "Peck's Bad Girl."

The whole theatre was changed during the closing period and now presents one of the most completely equippel motion picture theatres in the Middle West. Shannon Katzenbach is the genial manager of the theatre.

To Show "America's Answer" in Evansville

Arrangements have been completed by a division of army registrants at Evansville, Ind., for an exhibition there about the first part of November of the second government war film, "America's Answer." Otto Behrens, president of the organization of registrants, closed a contract this week with J. G. Conner, government representative for the picture. The proceeds from the exhibition of the film will be used to furnish the hospital for soldiers and sailors that has been established at the Boehne camp, at Evansville.

Moore and Reed Open the Paramount.

"The Paramount" is the name of the new motion picture theatre that has been established at Kokomo, Ind., in the room under the Elks headquarters. The large crowds attending the opening of the theatre last week tell better than words how the film devotees of that city appreciate the efforts of the managers—Merle Moore and Ira Reed—to give Kokomo another amusement place of unusual merit.

A. F. Brentlinger Ill.

A. F. Brentlinger, manager of the new Liberty Theatre at Terre Haute, is confined in a hospital at Fort Wayne, Ind., suffering from the effects of an abscess which developed recently. Manager Mason of the Orpheum Theatre at Fort Wayne, which is also controlled by the company which Mr. Brentlinger represents, has assumed the management of the Terre Haute theatre during Mr. Brentlinger's illness.

Kansas City News Letter

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Influenza Demoralizes Film Business.

THE Spanish influenza epidemic, which has resulted in the closing of all motion picture houses, theatres, schools and churches, and, in fact, prohibits any public gathering, has had a very serious effect upon the moving picture industry. Not only has it affected business conditions the past week, but quite a number of picture men have felt the effects of the disease.

Dale P. Hill, Kansas and Oklahoma traveler for the World Film Corporation, is seriously ill at the hospital with the influenza.

The release date on "America's Answer" has been set back to November 11 by the Government. The former date was October 28.

Eddie Carr, Kansas traveler for the William L. Sherry Service, is ill in Augusta, Kansas, suffering from a slight attack of influenza.

The William L. Sherry service has called its travelers in from the territory in view of the fact that all picture houses are closed by order of the health boards.

Mrs. L. Reynolds, wife of Mr. Reynolds, the representative of the American Film Company in this territory, died recently from pneumonia, contracted after an attack of influenza.

Fred Savage, of the De Luxe Theatre, Hutchinson, Kansas, is ill with influenza.

Mantzke Goes to Mutual in Minneapolis.

I. F. Mantzke, for the past year manager of the Kansas City branch of the Mutual Film Corporation, has been transferred to the Minneapolis Exchange. Minneapolis is Mr. Mantzke's home city, and, therefore, the transfer comes as a highly welcome move. L. B. Brown, who has been acting as assistant manager of the St. Louis Mutual Exchange, is in Kansas City taking charge of the local office. Mr. Brown has been associated with Mutual since its beginning, and has had a wide experience in the game, having held practically every possible office in his eight years of experience.

Thatcher Ill with Influenza.

Herbert Thatcher, of the Strand Theatre, Salina, Kans., is ill with the influenza.

Many Theatres Install Photoplayers.

Quite a number of moving picture theatres in Kansas City have recently installed American photoplayers. The J. W. Jenkins Son's Music Company, of this city, has taken the agency for the instrument, and it seems to be rapidly earning a favorable reception. Some of the houses to install photoplayers are: The Elliott

The Hun, when still at peace with us, sought to dynamite, burn and destroy. He sought to terrorize, to use some of the methods which have made his name execrated throughout the world . . . . . With this as a theme there has been made a stirring, thrilling serial of the kind that your patrons will fairly eat up! Book

LEAH BAIRD in
WOLVES OF KULTUR

with SHELDON LEWIS

Produced by WESTERN PHOTOPLAYS Inc.
Written and directed by J. A. GOLDEN

PATHE' Distributors

A drum fire of thrills;
A barrage of sensations,
and a walloping, smashing theme
LEAH BAIRD in
WOLVES OF KULTUR
with SHELDON LEWIS
Play it up to the limit!!
Produced by Western Photoplays, Inc.
Written and directed by J.A.Golden
PATHE' Distributors..

Theatre, Twelfth and Walnut; the Linwood Theatre, Thirty-first and Prospect; the Prospect Theatre, Twenty-sixth and Prospect; the Gillham Theatre, Thirty-first and Gillham Road, and the Benton Theatre, Independence Avenue and Benton Boulevard. In addition to these the new motion picture theatre at Junction City, Kan., and at Garden City, Kan., have also adopted that method of solving the music problem.

Hodkinson Officials Visit Kansas City.

J. A. Stevenson, assistant manager of the W. W. Hodkinson Enterprises, has been in Kansas City this week, visiting the local office. From here Mr. Stevenson has gone on to St. Louis en route to New York headquarters. Mr. Suntleff, general manager of the W. W. Hodkinson Enterprises, has also been in the city and has returned to New York.

Wayne Nightingale Cuff Arrives.

Mr. and Mrs. W. C. Cuff, of St. Joseph, Missouri, are the proud parents of a son, born September 28, to whom they have given the name of Wayne Nightingale. Mr. Cuff is the proprietor of the Royal Theatre of St. Joseph.

Buffalo News Letter

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

Despite Epidemic Exhibitors Push Loan.

DESPITE the closing of the theatres Buffalo exhibitors have organized a number of units to hold outdoor meetings in different sections of the city, so that audiences which in the past were reached in the theatres regarding the Fourth Liberty Loan will still get the important message. The units are operated under the direction of Walter Hays, chairman, and the following men, chiefly exhibitors, are assisting him: Main and Utica streets, J. Michaels; Lafayette square, Samuel Carver; Genesee and Jefferson streets, L. Isenberg and C. Higgins; William and Jefferson streets, M. Michaels; West Ferry and Grant streets, H. Greenman; Elmwood avenue and West Ferry street, E. Weinberg and M. Lewis; Seneca street, near Abbott road, G. Haney; Central Park section, E. Winegar.

Entertainers are provided at each location. Musicians from the theatres play and speakers make short Liberty Loan talks. Despite the epidemic the crowds are very satisfactory. Moving picture house managers, operators and ushers sold bonds to the amount of $3,600 at their Loan rally at Lafayette square recently. Webb's band, of Tonawanda, assisted them in their entertainment.

Film Men Sell $3,700 of Bonds.

The film men and their staffs conducted a second Liberty Loan meeting at Lafayette square and sold $3,700 worth of bonds. Pictures and vaudeville were given. The committee in charge was Charles A. Taylor, John M. Sitterly, Samuel Carver, F. S. Hopkins, M. Cohen, T. R. Gardiner, E. Eisenberg, Samuel Geddes, W. Swartzemeyer and William Kohler. The film exhibitions were conducted nightly at the square during the campaign.

Picture Men Aid Four-Minute Speakers.

Clarence MacGregor, who had charge of the Four-Minute Men who spoke at the moving picture theatres and elsewhere throughout the city during the last Liberty Loan campaigns, is conducting an outdoor drive of Loan speakers during the present campaign. The film men are cooperating with him in every way in supplying him with pictures, cars for carrying the speakers, etc.

Epidemic Cancels "Fit to Fight" Show.

On account of the epidemic and the closing order which resulted, "Fit to Fight," the Government health film, was not shown at Elmwood Music Hall, October 16, as formerly scheduled. Arrangements for the show had been made by Dr. Walter S. Goodale, representing the state department of health.

EXCHANGES CENTRALIZING IN ST. LOUIS

Plaza Building Now Home of Several Distributing Companies—Structure Taking on Appearance of Film Center

By Mary Moore, 6035 Kingsbury Boulevard, St. Louis, Mo.

THE Plaza Building in St. Louis gives promise of becoming the Film Building in the near future. The Standard Film Company, or the American-Standard, as they call it now, under the direction of Barney Fegan, this week moved into beautiful quarters in the Plaza Building, and, together with the Vitagraph, the Hoddup, the Select and a number of others, is making the place look like a real film centre. It is understood that a number of the other large exchanges are contemplating similar moves.

Tompres Buys the Duchess Theatre.

The Duchess Theatre on Grand avenue, near Washington, was sold during the week by Sam Bromley to George Tompres. This theatre should be a good investment, as it is on the Grand avenue "white way," within two blocks of Film Row, and a block from the New Grand Central and Liberty theatres.

Charles Vollmar Resigns.

Charles Vollmar has resigned as manager of the Columbia and Strand theatres, two of the Cella string, and has been supplanted by Dave Russell, who already handles the booking and virtually the management of the Park, King and Shenandoah theatres. Mr. Vollmar will leave this week for Belleville, where he will manage the Lyric, a vaudeville house.

Thieves Rob Mogler of $2,700.

Joseph Mogler, president of the Exhibitors' League, had a thrilling experience during the week. After closing the Bremen and Mogler theatres last Monday night, October 14, he took his wife to an exchange office and delivered two films. Riding back in his car to his home he let his wife precede him into the house, while he placed the car in the garage. He then went into the house, where two masked bandits had his wife at bay at the point of revolvers. He, too, was ordered to stand quietly by while the bandits relieved him of several hundred dollars, a part of the night's receipts at one of the theatres. They also stripped his fingers and those of his wife, of diamonds, and left, after threatening to kill either if aid was summoned.

After the departure of the thieves, Mr. Mogler found that they had rifled and cracked a safe in one of his rooms, and taken $800 in cash. The evening cost Mr. Mogler about $2,700 all told.

McKean Succeeds Thomas at Fox.

George McKean, formerly manager of the Paramount-Artcraft office, has succeeded D. M. Thomas as manager of the Fox Exchange in St. Louis. Mr. Thomas left the Fox Company recently with the intention of going to New York. He left the week the Fox Company opened its beautiful theatre, the Liberty, in St. Louis. This theatre was in charge of M. Marcus, who came out from New York to direct its opening. Mr. Marcus was supplanted last week, and is expected to return to the East.

Floyd Lewis Returns to General Film.

Floyd Lewis has returned to the General Film office. He has been for some time with the United Picture Theatres Company as local manager, and was with the Hoddup-Towne Photoplay Company.

To Explain Film Trade Board System.

J. Ray Weinbrenner, counsel for the Film Board of Trade of St. Louis, has been called to Kansas City to explain to the exchange managers of that city the system by which the St. Louis Board of Trade sprang into existence and worked out a satisfactory and successful organization. There are plans afoot also for similar organizations in Chicago, Indianapolis, Memphis and Dallas. The Kansas City Board of Trade will probably affiliate with the St. Louis Board at once after its organization.

The St. Louis Board has virtually wiped out "bicycling" in this district, and has done much to rid the game of the obnoxious system of C. O. D. by parcel post under which certain unscrupulous persons "hooked" a number of the exchanges for freight charges.

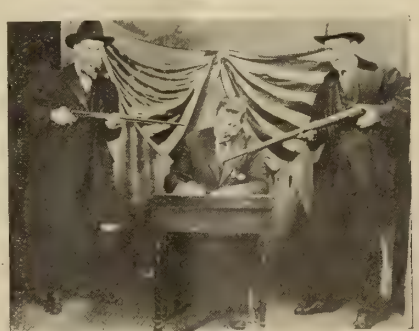
Baker Pushing First National Pictures.

Sid Baker, who was censor in Kansas City up until a short time ago, and who was formerly manager of the Foursquare offices in St. Louis, has assumed a sort of managerial charge over the Grand Central film district surrounding St. Louis, and is working under Manager Sievers to build up the First National Exhibitors' Circuit business in this territory. Reports state that he has been most successful in his initial steps.

How Gardiner Syndicate Gets Its Business.

In forwarding the accompanying photograph, T. R. Gardiner, of the Gardiner Syndicate, vouchsafes the information that it gives one of the reasons why this concern, of which he is the general manager, is enjoying a large volume of business. The gentleman to the left is Mr. Gardiner, and he is being assisted by John M. Sitterly, sales manager of the Gardiner Syndicate, while the gentleman who is being thus "induced" to sign a contract is James Wallingford, of Buffalo. Said contract calls for first-runs for the Gaumont serial, "The Hand of Vengeance," at Keith's and the Hippodrome theatres, Buffalo.

Though it has been in business less than six months, having purchased the interests and offices of the Veribest Photoplay



Left to Right: T. R. Gardiner, Jim Wallingford of Keith's Theatre, Buffalo, and John M. Sitterly.

Corporation, 47 West Swan street, Buffalo, the Gardiner Syndicate is one of the most progressive state rights concerns operating in upper New York State and enjoys a large share of the business. This company specializes in short subjects, the majority of which are reissues, including Mack Sennett Keystones, Chaplin reissues, Fatty Arbuckle reissues, and Shorty Hamilton reissues, as well as Billy West comedies, together with William S. Hart and Bessie Barriscale feature reissues, and is releasing the new Gaumont serial, "The Hand of Vengeance."

On account of the increase in business the Gardiner Syndicate expects within a short time to open a branch office in Albany to better serve exhibitors in that section, and John Sitterly will be in charge.

ALLENS TO BUILD ON DANFORTH AVENUE

Permit Granted to Erect Big Theatre on an Important and Growing Toronto Thoroughfare

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ont.

THE Toronto city architect has issued a permit to Jule and J. J. Allen for the building of the proposed new theatre at 31 Danforth avenue, one of Toronto's coming thoroughfares. According to the permit, the building alone is to cost $60,000.

With the granting of this sanction has come the end of an agitation on the part of clergymen of the Danforth district, numerous exhibitors of Toronto, nearby property owners, the civic property committee, and others, to prevent the erection of this and any other new theatres in Toronto for the remainder of the war. The Ontario Government heard several deputations, who protested against the issuance of a license for the new house, and the property committee of the city decided by a vote of 6 to 3 to memorialize the Ontario Government with the same idea in mind. The situation was discussed by several meetings of exhibitors who desired to protect the interests of the three theatres now in operation on Danforth avenue.

In an interview, T. W. McGarry, provincial treasurer, stated that the Ontario Government had nothing to do with the construction of theatres, and that as long as persons comply with the law in respect to amusement places the Government has no option but to grant the license.

"All the Government can do," said Mr. McGarry, "is to regulate the kind of entertainment, electrical appliances, exits and entrances."

At its meeting on October 9, the Toronto City Council refused to oppose the erection of one or more moving picture theatres in the city, and a day or two later the city architect granted the permit for the erection of the new Allen house. This theatre will be situated near an important intersection and traffic at this point will be very heavy in the near future through the completion of a mammoth concrete viaduct which will connect Bloor street with Danforth avenue, making the two streets one long artery of traffic across the northern part of the city.

Two Toronto Film Men Die of Influenza.

Up to Saturday, October 12, two deaths from influenza, pneumonia or kindred causes among Toronto moving picture men had been recorded. One victim was Maurice Kauffman, of the Famous Players' Film Service, Ltd., brother of Phil Kauffman, general manager of the Monarch Film Company, Toronto. It was officially reported that the deceased had succumbed to influenza.

Another victim in Toronto was Frederick R. Harris, manager of the Carlton Theatre, who died of pneumonia in St. Michael's Hospital on Wednesday, October 9. The funeral was held privately from his late residence, 510 Ontario street, on Saturday, October 12. Among the floral remembrances was a wreath from the Motion Picture Exhibitors' Protective Association of Ontario.

Would Close Theatres to Save Coal.

The opening guns of a verbal duel between the exhibitors and some of the churches of the Province of Ontario with respect to a question as to whether the churches or the theatres should be closed if the coal situation becomes acute this winter have been fired. The first volley was fired when the convention of the Epworth League of the Methodist Church, in session recently at Stratford, Ont., voted to ask the Government to close the theatres to conserve coal, if necessary.

The answer came from Manager James Crang, of the Oakwood Theatre, one of Toronto's brightest and best suburban theatres, who offered the use of his theatre rent, heat and light free for Sunday church services, so that there would be no need for the opening of one or more churches in the Oakwood district at all this winter. It was pointed out by Mr. Crang that his theatre was heated by oil-burning furnaces, so that the coal question really does not affect him at all.

Another salvo now comes from Dr. Richardson, part owner of the Crown Theatre, Gerrard Street East and Broadview avenue, Toronto, who points out that the churches pay no taxes of any kind, while the theatres pay all kinds of taxes, real estate, war, business, etc., two license fees, and other assessments. He has asked the local newspapers to make a note of this point when touching upon the matter from an editorial viewpoint.

It is also pointed out that almost one-quarter of the moving picture theatres in Toronto have been using wood, soft coal or oil to heat the buildings.

Stephenson Postpones Trip.

Charles Stephenson, general manager of the Exhibitors' Distributing Company, Toronto, planned to make a trip to the Canadian West for the purpose of opening branch offices of the company at Calgary, Alberta, and possibly at Vancouver, B. C., but he postponed his trip indefinitely on account of influenza epidemic developments in Ontario.

A Unique Stunt to Increase Patronage.

For the purpose of securing better patronage for the first evening show the Dreamland Theatre, Edmonton, Alberta, has adopted the plan of admitting the first one hundred adults after 6 p. m. each evening free of charge. Thanks to this stunt the house is always quite full for the first show, and the pictures are not shown to empty seats. The net result has been a good attendance right through to eleven o'clock. The Dreamland charges 15 cents for admission during the evening, and 10 cents for matinee performances.

The New Allen an Up-to-Date House.

The projection equipment of the new Allen Theatre, 5038 Sherbrooke street west, Montreal, includes two Power's Model 6-B motor drive projection machines, a Model D-50-50 Hertner Transverter, an Acme Gold Fibre Screen and Speer carbons.

The theatre seats 1,100, all on the one floor, and there are about 150 chairs in the loge boxes, which are located at the rear of the theatre. A paneled glass windshield protects the patrons from draughts from the front doors. Ventilation is taken care of by a large fan in the roof. A heavy wine-colored curtain, with gold trimmings, hides the screen when not in use.

After an opening run of three weeks with "Hearts of the World" the new house went on its regular policy of three changes of program per week. The theatre was closed on the following day, however, on account of the order from the authorities to close all theatres. Afternoon prices will be 10 cents and 15 cents, war tax included, and the night price will be 25 cents, war tax included, with the loge seats 35 cents. There will be no Sunday shows, although it is the general practice of Montreal picture theatres to operate on Sundays.

Rosedale Theatre Will Save Coal.

The Rosedale Theatre, 803 Yonge street, Toronto, is the first Toronto theatre to come out with a definite announcement in local newspapers that it has arranged to save hard coal during the coming winter. The manager declares that the consumption of hard coal this winter will be kept within twenty per cent. of the quantity used last winter, and that the house will be heated mainly with wood and soft coal. The Rosedale is one of the oldest theatres in Toronto.

Dallas News Letter

By Phil Fox, Times-Herald, Dallas, Texas.

Exchanges to Aid Small Town Theatres.

DALLAS film exchange managers, confronted with a situation unparalleled in the history of the moving picture business, are nevertheless planning for the future.

The local film men believe that financial ruin stares some of the exhibitors in little country towns in the face as the result of the protracted closing of their theatres. They are afraid that many of the small picture shows will not be able to reopen when the influenza epidemic has passed.

Accordingly they are planning to investigate every theatre which does not reopen, and to offer their full assistance, so far as is consistent with good business principles, to exhibitors who may have been hard hit financially. They expect to aid in getting many exhibitors on their feet.

Owens Sick with Influenza.

Manager Harry Owens, of the Dallas Paramount branch, has been seriously ill with Spanish influenza, but now is able to be back at his office.

Raise Influenza Quarantine.

A note of optimism for motion picture exhibitors is sounded in the announcement that at Fort Crockett, Galveston, the Aviation Repair Depot and Love Field, Dallas, the influenza quarantine has been raised, and community shows permitted.

Breaks Consecutive Weeks' Run Record.

Griffith's "Hearts of the World," completing its third week at Hulsey's Hippodrome, was one of the star films missed by Dallasites owing to the closing order. This is the first time on record that any film has ever run three consecutive weeks here and drawn record-breaking crowds.

Doctoroff a Victim of Influenza.

Abe Doctoroff, salesman for the Paramount for many years, died at Palestine, Texas, October 7, of Spanish influenza. He is survived by a widow and son. Dallas film exchange managers attended the funeral, which was held in Dallas.

Wilson Succumbs to Influenza.

James B. Wilson, owner of the Gem and Jewel theatres at Sherman, Texas, died of Spanish influenza, October 8. Mr. Wilson was one of the best known exhibitors in North Texas. Burial was at Sherman.

Texas Exhibitor Dies in New York.

News was received in Dallas, October 9, of the death of Ben Myer, of the Queen Theatre, Tyler, Texas, which occurred in New York. The pioneer Texas exhibitor had gone to New York for a vacation. While there he contracted Spanish influenza and died at a sanitarium. He is survived by a widow and daughter.

Gauze Masked Soldiers See Picture Show.

While Liberty theatres and picture shows in Y. M. C. A. huts are generally closed at all cantonments and army camps in Texas, the soldiers are allowed in most instances to view picture shows in the open air.

At Camp Bowie the soldiers are permitted to see films screened out of doors, with the provision that they sit three feet apart and wear gauze influenza masks. The picture show audience presents a strange effect scattered across the greensward with their noses and mouths muffled.

At Camp Dick, the officers concentration camp at Dallas, the soldiers under quarantine have asked local film exchanges to aid them secure amusement. Films have been lent the camp, and nightly open air picture shows are being given at the camp band stand.

Exhibitors Who Visited Dallas.

Only a few exhibitors visited Dallas film row during the second week in October. They included M. E. Wooldridge, Wigwam Theatre, Athens; A. F. Chavey, Hippodrome, Commerce; H. H. Elliott, Amuseu, Corpus Christi; W. R. Farman, Dixie, Bryan.

Critical Reviews and Comments

Concerning Current Productions

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Snobs (Paramount).
The Woman Who Gave (Fox).
The Gypsy Trail (Paramount).
Her First Mistake (Paramount).

"SHOULDER ARMS"

Charley Chaplin in His Second Million-Dollar Comedy Exceeds Himself in Originality and Effectiveness.

Reviewed by Walter K. Hill.

CHAPLIN has lined the clouds of war with silver festoonings of laughter in creating his second comedy feature for the First National Exhibitors' Circuit. He has carried glee into the trenches, and made waves of laughter glint from the deceptive sides of camouflage.

"Shoulder Arms" is a greater inventive comedy than "A Dog's Life," and the new merrymaker will be remembered when the "dog" episodes are forgotten. Comedy becomes a classic work in the field of picture production in this newest Chaplin—for there is as much skill and inventiveness in the conception and fulfillment of Chaplin's comedy ideas as there are in the development of intense dramatic elements in photoplaying.

The new Chaplin is divided into laughter "zones," and every episode is worked out to the last ounce of its comedy possibilities. From a raw recruit in the hands of a drill sergeant, Chaplin passes to his bunk post-haste when the "awkward squad" is dismissed, and dreams that he is "over there." Life in the trenches begins forthwith, and the discomforts of war are changed into locations for joyous laughter. Chaplin has here developed an entirely new routine of "stunts" rushed into sequences of utterly ridiculous comicalities.

Our "hero" bungles his way into a series of scrapes only to immediately bungle himself out again. When rain floods the trenches and water stands shoulder deep in the dugout, Chaplin there develops a routine of comical situations that would make a dyspeptic discard his pepsin. When Chaplin charges into the enemy trenches and affects a triumphant capture new drolleries develop, with the Hunzollern military squad the victims of Chaplin's inventive genius.

Next there is dangerous work to be done, and Chaplin, to his immensely humorous discomfiture, is selected from a squad of hundred per cent. volunteers. He goes into enemy territory on scout duty, and we find him now disguised as a stump, with his arms serving as vengeful instruments of defense and attack—the lively branches of a dead tree trunk. Fritzie is dealt with severely in surprise attacks, and, when a fat Hun takes up the chase, Chaplin shows how cleverly he is camouflaged.

There is a chase through a thickly treed bit of forest. Chaplin zig-zags to escape the shots fired at him by the pursuing Hun. While the spectator searches for Chaplin in one scene, even with the Hun to help hunt, the comedian is so well disguised that there is amazed surprise when he jumps down from a stump in the foreground and discloses himself to view. This "chase" feature embodies a succession of continuous laughs.

Ultimately captured, Chaplin makes ready escape, and typifies the Irishman's flee to exactness: "When you put your finger on him he is not there!" This, indeed and forsooth, is the photographic fact in the case. As Chaplin goes on with his wild cavortings the scene cuts into a ruined house, shell-shot, with a defenseless heroine war-shocked and in pitiable distress. Chaplin becomes a hero, thwarting the Boche at a dozen turns in the comedy adventure.

There is no end of fun in this devastated cottage, and when all of the laughs have been whipped out of the situation the scene changes to German headquarters, where the Kaiser, the Crown Prince and Hindenberg are expected. Chaplin and the girl he has rescued from the Hun in the wrecked shack have considerable fun with the ordinary soldier, and when the "All Highest & Co" arrive the Kaiser and his kind get plenty of bruising, to be finally captured, with Chaplin running the royal automobile right into the Allies' camp with its load of Hunzollerns.

In all this Chaplin never stoops to a single vulgar act. Right at the finish he plants a sturdy kick right where everybody in the audience will want to extend their own compliments—and so, despite opportunity, Chaplin restrains his favorite method of comedy impulse until the right time and place. Chaplin has never done anything in such artistic low-comedy cleverness as "Shoulder Arms." It is a comedy classic.

It is worthy of remark more than incidentally that Syd Chaplin, brother and manager of the star, works all through the film as Charley's first aid and comedy assistant. Syd proves that Charley was right in his earlier claims that of the two brothers Syd was not such a bad cut-up after all. Syd is Charlie's "bunkie" and pal all through the new comedy, and contributes in no small degree to the results.

"THE IRON TEST"

First Two Episodes of Latest Vitagraph Serial Promise Plenty of Excitement.

Reviewed by Edward Weitzel.

CIRCUS life is the background against which the deeds of daring in the new Vitagraph serial, "The Iron Test," is shown. Like all the other continued-next-week stories produced by this company it was written by Albert E. Smith and Cyrus Townsend Brady, and has the same jump-and-ginger situations and appeal to the seasoned taste of the confirmed serial fan. Constructed to supply the needs of the spectator who craves the tabasco of excitement in his movies and cares not a whit how or where it is put into his mental desert, "The Iron Test" starts off on the dead run, and the heroine and her sweetheart receive quick assurance that the villains of the plot are going to serve their dastardly deeds red hot and frequent, to borrow from the style of the man who writes the subtitles.

In Antonio Moreno and Carol Holloway the serial has two actors whose supply of nerve will never fail them. This important point being satisfactorily settled, it is next in order to state that both leading members of the cast are uncommonly adroit at the kind of acting required. As Bert Forde, a nervy young chap, who is thrown suddenly on his own resources, and joins a circus as a rough-rider and expert rifle shot, Antonio Moreno brings his likeable personality and knowledge of screen art into full play. Carol Holloway as Edith Paige, a well bred young girl, who is the lady rider of the show, shares honors and dangers with her co-star.

The first episode is called "The Ring of Fire." Bert's cousin is the chief villain of the story. The rough rider's grandfather has just died and left ten millions. If Bert is out of the way this money will come to Craven. With this incentive the cousin bends all his energy to invent some sure method of death for his grand-uncle's heir. He tries to poison him, burn him to death and crush him under a centre pole. In the second episode, which is called "The Van of Disaster," Bert and Edith, who are traveling in a covered wagon, are sent at headlong speed toward the edge of a cliff a thousand feet high. A character know as the Red Mask adds mystery to the story.

"WHEN DO WE EAT?"

Paramount Presents Enid Bennett in a Comedy by Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

THE title has nothing to do with the story except as a starting point. Some barnstormers of exaggerated type—the real ones are funnier—are playing in "Uncle Tom's Cabin." Miss Bennett is in the cast, and very hungry, when the sheriff appears. She escapes, enters the car of a freight train, sleeps there on some straw, wakes in the morning, and is so frightened by a tramp in the car that she jumps the train. She rolls down an embankment uninjured, and makes for a farm. The action now becomes farcical, some very theatrical farmers, not the real kind, chasing the girl about, and eventually arresting her on no charge whatever. A Keystone marshall takes her to a farce jail, and all this is very stupid. She is released for no reason, and becomes a member of the household of an old lady who keeps boarders. In this household are two crooks waiting to rob the village bank and its young and innocent cashier. The crooks are operating under a Chicago leader known as Uncle Tom, and here Mr. Sullivan devised the elements of a very clever comedy.

In order to rob the bank there is to appear an expert at opening safe combinations known as "Velvet Mary." The crooks expect "Velvet Mary," and realize that she will only make herself known to them by indirection. If the director of this comedy knew as much about "indirection" as the gifted playwright it would have developed along more entertaining lines. The thieves are led to believe that the hungry little actress is

"Velvet Mary" by entirely natural means, and some flashes of real comedy appear. Wherever there is theatrical exaggeration, artificiality and no revelation of human nature there is stupidity, largely that of direction, but there is a good laugh or two in the final courtship between the young cashier, impersonated by Al Ray, and Miss Bennett, some redeeming glimpses of true humor which operate as a saving grace and may put the play over.

"LAFAYETTE, WE COME!"

Leonce Perret Has Made a Dignified Appeal for Franco-American Unity of Spirit.

Reviewed by Walter K. Hill.

THERE is need for Leonce Perret's presentation of "Lafayette, We Come!" in these times of melodramatic "Kaiser killings" on the screen. Perret seems to have based his appeal upon the glorification of Franco-American unity of purpose and spirit. He has accomplished his purpose in dignified manner, made all the more convincing through the omission of the slam-bang assault upon Kaiserism that has been exploited so generally in earlier propaganda features.

In making this war picture Perret has pictured war just enough to carry the point, and so deftly has he turned the scenes that there is as much patriotism and propaganda in "Lafayette, We Come!" as there is in the more flamboyant screen "strafings" the Hunzollerns have received at the hands of the moving picture industry in many other phases of the screen-war.

The production is elaborate in detail. There are some extremely ornate settings, and what there is of the story has been developed by skillful direction. While the plot is rather slight, it is direct, and serves well to hold in interesting continuity a series of events that move rapidly and with entertaining results.

E. K. Lincoln gives a fine, manly presentation of the heroic lead, and Dolores Cassinelli is adequate to the requirements of a role that exacts little save fleeting vistas of her attractive personality. She is a pretty girl, and pleasing in method and manner. "Lafayette, We Come!" is sure to please the average run of picture audiences, and its purpose in more closely cementing the cordial relations that are increasingly advancing in the spirit of friendship between the two great Republics will be effectual to a degree.

As a new side light on the war the Leonce Perret production will be hailed as something in the manner of an innovation. It should prove a profitable investment for exhibitors.

"EVERYBODY'S GIRL"

Vitagraph Production of O. Henry Story with Alice Joyce Will Make Many Friends.

Reviewed by Edward Weitzel.

SOUTH AMERICA and the Far West were favorite fields for character and plot with O. Henry, but a number of his best stories are about New York and the people that are continually striving to rise above their lowly surroundings. "Everybody's Girl," produced by the Vitagraph, with Alice Joyce as the heroine, and directed by Tom Terriss, is not only a bully bit of romance, but it turns the light of O. Henry's sympathetic soul upon a phase of New York City life that explains why so many young girls drift away from home influences when forced to live in one room and meet their men friends on the streets.

Florence is a pretty, healthy-minded young working girl who shares a room in Brick Dust Row with her friend Ella, and goes out and sits in the park when she wants to meet her beau. Ella is forced to do the same thing. The parlor of their rooming house has been sublet, and there is no other place to go. Both girls have picked up chance acquaintances and gone to the theatre with them without being made to pay too dearly for their fun. One day, on a Coney Island boat, Florence starts a flirtation with a wealthy young chap who turns out to be the owner of Brick Dust Row. Their romance ends happily, but Florence almost loses young Blinker, when she confesses about her chance acquaintances. He is finally made to see that it is mostly his fault in not giving the lodgers the use of the parlor.

There are other characters and incidents in the story that strengthen it dramatically. The doings of Bill, a gang leader, who is saved from the police by Florence, and who becomes her protector, and the husband of Ella, are among the most interesting features. With the exception of an entirely unnecessary and badly directed fire episode on the boat the picture is expertly produced.

Alice Joyce makes it easy to believe in the character of Florence, and that the young millionaire has not done a rash act in marrying her. This is an achievement of which any actress might be proud. May Hopkins as Ella, Walter McGrail as Blinker and Percy Standing as Bill are the principal members of a uniformly competent support.

"SNOBS."

Reissue of Jesse L. Lasky Production Starring Victor Moore Contains Many Laughs.

Reviewed by Edward Weitzel.

PRODUCED three years ago by Jesse L. Lasky and now reissued on the Paramount program, "Snobs," a five-part screen comedy taken from the stage play of the same name, again reveals itself as an amusing satire on the American love of a title. None of the situations need be given any serious thought. Victor Moore, who created the star part on the stage, plays the milkman who becomes an English Duke in the spirit of broad farce and gets many laughs for his efforts. Anita King as Ethel Hamilton, Constance Johnston as Laura Phipps and Ernest Joy as Phipps are the leading members of a competent support.

"THE WOMAN WHO GAVE."

Evelyn Nesbit, with Her Son Featured, Appears as Star of a William Fox Six-Reeler.

Reviewed by Walter K. Hill.

IF old George Underwood can be induced to register proper restraint, the task of reporting Evelyn Nesbit's William Fox debut will be herein accomplished without any unmanly tirades against a woman who is "trying" with such talent as she possesses to pick up a good living for herself and child. Fate has buffeted Miss Nesbit about with sufficient uncharitableness to restrain any impulse to hand her another "wallop"—so it might just as well be said, in such mildness as we may command, that if Evelyn Nesbit were plain Mary Smith she would not be on the Fox program of stars.

Despite the prevalence of Smiths throughout the country, it is not likely that Mr. Fox would make a picture for the principal purpose of capitalizing the ancient name with a view to enticing all the Smiths into theatres where "The Woman Who Gave" might be shown. Evelyn Nesbit, one is free to admit, is a name with more ticket-selling possibilities than Mary Smith—even if she were given the middle name of Jones for extra measure.

"The Woman Who Gave" has evidently been devised to make Evelyn Nesbit's picture path smooth and easy to travel. If there are any demands upon the lady's abilities in the melodramatic chain of coincidences Isola Forrester has devised, Miss Nesbit fails to respond. She bears a fixed expression of determination to bear the abuse the scenarioist has heaped upon her with a calm and fixed purpose to get the six reels over with.

Notoriety counts when properly commercialized and exhibitors who play "The Woman Who Gave" will very likely find themselves cashing in on Evelyn Nesbit and her featured son, Russell Thaw, to the full extent of public curiosity. And one violates no secret of the trade to print the conclusion that exhibitors are in business for profits. Such being the case—and who is there to deny?—William Fox offers in "The Woman Who Gave" a promising medium for much moneymaking.

"THE GYPSY TRAIL"

Second Bryant Washburn Paramount Release Utilizes Prominent Stage Success.

Reviewed by Edward Weitzel.

ROBERT HOUSUM'S admirable stage play, "The Gypsy Trail," with its charming romance and finely written dialogue, has been turned into scenario form by Julia Crawford Ivers, and produced by Paramount, with Bryant Washburn as the featured player. The screen version departs widely from the original. Leaving out the question of which is the better story, and judging the picture version solely on its own merits, a just verdict must credit the Paramount production with many entertaining qualities.

Two chaps are in love with the same girl. One of the young fellows is a diffident son of wealth whose want of anything approaching cave man dash is very much against him. The other suitor is a breezy young reporter who is hired by his rival to assist in an elopement, when the society chap concludes to carry off his lady love, with his grandmother as a chaperon. Michael Rudder, the reporter, is intrusted with the responsible task of piloting the car containing the lady to the home of grandma, where Edward Andrews, the impatient eloper, is awaiting her.

During the trip Michael's quick way of making love takes the young woman's fancy by storm, and she is ready to throw over Andrews. But the reporter is not of the marrying kind. He runs off to a gypsy camp, a wild strain in his blood drawing him to life on the road. When Andrews finds out that Frances cares for Rudder he goes after him, and his generosity so appeals to the girl that she accepts her first suitor.

Bryant Washburn plays Edward Andrews. The character lacks the winning qualities of the wide-awake young Irishman, but the actor contrives to secure considerable sympathy for him, and acts with his customary earnestness and finish. Casson Ferguson is easy and amusing as Rudder, and Wanda Hawley's good looks explain much of the rivalry for the hand of Frances. C. H. Geldart as Frank Raymond, little Georgie Stone as John Raymond and Edythe Chapman as grandma are all excellent. Walter Edwards directed the picture with his usual skill.

"HER FIRST MISTAKE"

M. Sennett Farce of Unusual Features—Babies, Dogs and Chickens Rival Grown-ups.

Reviewed by Louis Reeves Harrison.

AN UNUSUAL farce in many respects, "Her First Mistake" is chiefly remarkable for being the most amusing vehicle ever shown on the screen. This is a doubtful compliment, for vehicles are never amusing, and this farce is highly so, a revelation of human nature in the primitive, a baby furnishing some astonishing comedy stuff, a big dog and some little pups playing a close second, and, almost neck and neck, is a game-cock with a spirited interpretation of the fighting spirit of this time—there is no compromise in him. Louise Fazenda and Chester Conklin are as good as usual, but they and the entire cast merely play up to the trained animals and remarkable baby, the funniest little tot of his age ever seen in moving pictures. The farce is one big laugh.

Pioneer Stars Billboard Campaign.

The Pioneer Film Corporation announces that commencing October 20 pictorial twenty-four sheets are being posted on the billboards in connection with an elaborate publicity and advertising campaign on "Wives of Men," and it is said that the paper available for exhibitors in connection with this production is especially attractive.

that Gene is to be shot by the Mexicans she rides to his relief, and gladly acknowledges the bond between them.

Feature Dustin Farnum as Gene Stewart and Winifred Kingston as Majesty Hammond.

Program and Advertising Phrases: Famous Zane Grey Novel Brought to the Screen in Brilliant Photography.
Western Life Pictured in Graphic Appeal by Famous Players.
Stirring Drama of Western Life Based on Famous Novel.
Life on the Plains Pictured in Vivid Scenes.
Great Dramatic Interest in Forceful Western Screen Story.

Advertising Angles: Farnum's popularity gives one good advertising angle, and the fame of the author supplies a second. Work them both. Try to have the book displayed in shop windows, and get sets of stills to loan for window attractors.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet. Combination twenty-four-sheet made up of three eight-sheet panels of Dustin Farnum and other United stars. Mats. One, two and three column. scene and ad cuts. Slides. Music cue sheets. Window cards. Press sheet. Lobby displays, 11x14, 22x28.

"HER GREAT CHANCE"

Select Pictures Presents Alice Brady Taken from the Novel, "Golden Fleece," by Fannie Hurst.

Cast.

Lola Gray.....Alice Brady
Charles Cox.....David Powell
Mrs. Gray.....Nellie Park-Spaulding
Ida Bell Gray.....Gloria Goodwin
Genevieve.....Gertrude Barry
Cox, Sr.....Hardy Kirkland
Kitty.....Miss Ormi Hawley
Lawyer.....C. A. de Lima
Boniface (Hotel Prop.),
Jefferson de Angelis

Directed by Charles Maigne.

The Story: Lola Gray, a shop-girl, has won the love of Charles Cox, known as her "Million Dollar" sweetheart, because of his father's great wealth. Lola refuses to marry him because she despairs of happiness with a man of his wild habits, but when a particularly pronounced escapade causes his father to disinherit him she telephones him her promise to marry. The ceremony takes place at once. Next morning Cox reads in the papers of his father's death, and tells her that they are rich, but Lola explains that her sister is confidential secretary to the lawyer who made the changed will, and that she married him only because she knew he would be forced to settle down. They will face life together—penniless, but happy. It is her one chance.

Feature Alice Brady as Lola Gray and David Powell as Charles Cox.

Program and Advertising Phrases: Startling Contrasts in Modern Life Presented in Sensational Photoplay.
How Happiness Came from Union with the "Upper Ten" and "Lower Five."
Marriage Out of Class and Station Brings Unrestrained Happiness.
High Society Shocked by the Antics of One of Its Pet "Lions."
Photoplay Reflects the Gaieties of New York Society Life.
Strange Contrasts in Romantic Marriage Disclosed in Gripping Drama.

Advertising Angles: In addition to capitalizing Miss Brady's popularity you have Miss Hurst's fame to draw upon. Work both angles. Recall the magazine publication of the story. For a catch phrase work the "million dollar sweetheart" idea. Allude to the innumerable stories of girls who married for money, and tell that this is the story of a girl who didn't. Play it up as a "different" story.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Lobby display. Photographs, 8x10, 11x14, 22x28. Slides, cuts, two one-column, two two-column, one three-column, one one-half-column cuts of star, and one one-column and one two-column cuts of star. Released in October.

"THE STILL ALARM"

The Pioneer Film Corporation Presents in Graphic Screen Version One of the Most Thrilling Melodramas of the English Stage.

Cast.

Jack Manley.....Thomas Santschi
Eleanor Fordham.....Bessie Eyton

The Story: Bird, a clerk in Fordham's drug store, receives from a country man a large sum of money to place in the safe for him. The next day a prescription comes in for the man, who is ill at a hotel. Bird, watching his chance, dispenses poison, and, taking the money, flees. Some years later Bird, now a derelict, returns, and seeks to blackmail Fordham, threatening to accuse him of the murder unless Eleanor Fordham consents to marry him. Fearing that his scheme will be exposed and that he himself will suffer the punishment, Bird plans to destroy Eleanor and her father by setting fire to the house, first cutting the wires of the fire alarm telegraph. A still alarm is sent in over the telephone, and Jack Manly, a dashing young fireman, who is Eleanor's choice, comes with his company to her rescue. Bird is exposed, and the tangled skein of incident is made smooth.

Feature Thomas Santschi as Jack Manley and Bessie Eyton as Eleanor Fordham.

Program and Advertising Phrases: The Melodrama of Your Youth Brought Up to Date by the Skillful Tricks of Photoplaying.
Joseph Arthur's Companion Piece to "Blue Jeans."
Harry Lacey's Famous Play Revived with Splendid Effect.
Reaching the Pinnacle of Dramatic Effort in Photoplaying.
Pulsating with Heart Throbs and Tingling with Thrills.
The Greatest of Typical American Melodramas Screened to Perfection.

Advertising Angles: "The Still Alarm" is still one of the most popular stock melodramas, and has been played in practically every town large enough to support a drama house. The original six and twenty-four sheets are provided, and at least one twenty-four and several sixes should be used. Work the larger cuts for your advertising. In towns and even the smaller cities you can get the fire department to work a "demonstration" in front of your house that will bring the money. Where there is a volunteer department offer to give them a benefit rebate on the tickets they sell to apply to the company fund.

Advertising Aids: One one-column cut, one two-column cut, one three-column cut; two one-sheets, two three-sheets and two six-sheets, one twenty-four-sheet. Press book.

"A WOMAN'S EXPERIENCE"

The Bacon-Backer Company Presents Many Stage Stars in a Screen Version of Paul M. Potter's Famous Stage Play, "Agnes."

Cast.

George Roydant.....Sam Hardy
Agnes Roydant.....Mary Boland
Nicholas Barrable.....Lawrence McGill
Lord Sulgrave.....Robert Cain
Attlie Damuron.....Corrine Uzzell
Rufford.....Bradley Barker

Directed by Perry N. Vekroff.

The Story: Nicholas Barrable has retired to the country. He has with him his niece, Agnes, and her husband, George Roydant. He seeks to keep them from the dangers of the city, but they long for excitement, and flee the quiet of the country. Agnes enters society, and George becomes engrossed in speculation. She becomes entangled with an English nobleman, Lord Sulgrave, who falls into the clutches of a vampire. The climax comes when Agnes faces her desperate husband in her own room in which lies hidden the corpse of her admirer. It is no wonder they agree that the quiet country life is best after all.

Feature Mary Boland as Agnes and Sam Hardy as George Roydant.

Program and Advertising Phrases: Country Life and City Existence Contrasted in Vivid Reflections of Forceful Conviction.
How Temptations of High Life in Great City Nearly Blasted Two Lives.
Husband and Wife Caught in the Swirl of City Life Nearly Perish.
Man and Wife, Victims of Social Ambition, Narrowly Escape Destruction.
Originality in Photoplot Carries Lesson in Contentment.
Sensational Outcome of a Married Couple's Resolve to Live the Swift Life of Fast Company.

Advertising Angles: Paul Potter's play was a huge success. If it has played your town you have only to refer to it. If it has not, use the situation in Agnes' room without telling how it came about or how she escapes the problem. Work heavily on this and you can capitalize curiosity.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Slides. Cuts. Press book. Lobby displays, 8x10, 11x14, 22x28.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Majjers Bldg.—Phone: Randolph 6692—Chicago

UNIVERSAL MOTION PICTURE CAMERA
MORE SPEED, BETTER RESULTS—AT HALF THE PRICE
Write for Six New Features
Burke & James, Inc.
240 E. Ontario St. Chicago

MOVING PICTURES made to order. Multiple set Studio for rent. Perfect developing and printing.
ROTHACKER FILM MFG. CO.
1339-51 DIVERSEY PARKWAY
CHICAGO, U. S. A.

Now is the Time to Buy W. S. S.

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"THE GODDESS OF LOST LAKE."

The Hodkinson Service Presents Louise Glaum in a Stirring Story of the Modernized Frontier.

Cast.

Mary Thorne.....Louise Glaum
Mark Hamilton.....W. Lawson Butt
Chester Martin.....Hayward Mack
Marshall Thorne.....Joseph J. Dowling
Eagle.....Frank Lanning

Directed by Wallace Worsley.

The Story: Mary Thorne, the quarter-breed daughter of Marshall Thorne, has just returned from college, but when Mark Hamilton and his companion, Chester Martin, come, she adopts the beads and buckskin of the Indian the Englishmen suppose her to be an Indian. When they discover their error, Hamilton, who has come to love Mary, goes away. For her sake the father braves the peril of Lost Lake to gain the gold he thinks may bring her happiness. He loses his life, but Mary finds in Hamilton's arms the happiness he sought to give her.

Feature Louise Glaum as Mary Thorne and W. Lawson Butt as Mark Hamilton.

Program and Advertising Phrases: Louise Glaum Star of a Stirring Story of the Modernized Frontier.
Sensational Scenes Recalling the Rugged Days of the Wild West.
Wrapping the Heart of an Indian Girl in Threads of Civilization.
Remarkable Contrasts in Types, Customs and Costumes.
Impelling Love Theme Gives Heart Interest to Great Photodrama.
Stirring Episodes in Skillfully Presented Screen Melodrama.

Advertising Angles: Tell that in this story Miss Glaum plays a part Indian girl with a college degree. Lift the legend of Lost Lake from the press book, and get the editor to run it as a filler, without mention of your house. Then pick it up and reproduce it in your advertisement, telling that there has been a story written about the legend. Do not make any direct connection between the first insertion and your advertisement. Let the first insertion appear to be accidental.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released October 14.

"THE WOMAN WHO GAVE."

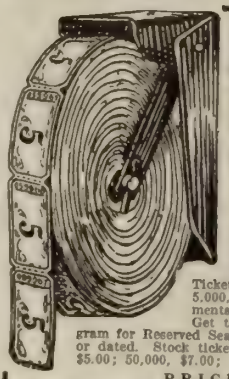
William Fox Presents Evelyn Nesbit and Her Son, Russell Thaw, in the Story of a Woman Whose Beauty Was Her Curse.

Cast.

Colette.....Evelyn Nesbit
Andrien Walcott.....Irving Cummings
Don Walcott.....Robert Walker
Prince Vacarra.....Eugene Ormond
Delia Picard.....Dorothy Walters
Rudolph.....Russell Thaw

Directed by Kenean Buel.

The Story: Colette is a model posing for the Walcott brothers, American artists in Paris. Andrien Walcott is painting a masterpiece and it is nearly completed when



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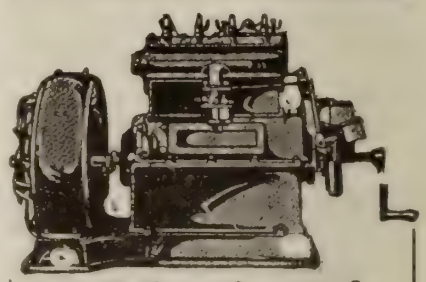
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.

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OSHKOSH, WISC.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
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SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

"Don't Buy Yet, There's Plenty On Hand"

This expression is a serious mistake at the present time; prices on all goods you HAVE TO USE are advancing every day; take advantage of present low prices.

We have a large stock of all goods you need and will give you the advantage of prevailing prices.

ORDER TODAY

Amusement Supply Company

Largest Exclusive Dealers to the MOTION PICTURE TRADE
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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

GUARANTEED

Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States. $3.50 Per M.

1,500 film exchanges..... 5.00
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Further Particulars:

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THE AUTOMATIC TICKET SELLING and CASH REGISTER CO

MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

Prince Vacarra sees the model and becomes inflamed with love. Despairing of winning her affections, he forced her to marry him and carries her off to Bulgaria. Then the war breaks out and he joins the colors. A year later he returns and takes her to America with him. He ignores the little son who has come to her. His brutality causes her finally to strike him with a lighted lamp and escapes to the Walcotts, but Vaccara finds her and, knowing her heart, seeks to be revenged by killing the child. Andrien saves the child at the cost of his own life and that of the Prince, and his brother, Don, wins Colette's promise that some day she will become his bride.

Feature Evelyn Nesbit as Colette and Irving Cummings as Adrien Walcott.

Program and Advertising Phrases: Sensational Melodrama Based on Life in New York and Parisian Artists' Life.
The Beautiful Model Who Grew to Hate Her Own Beauty.
Evelyn Nesbit (Thaw) and Her Son Russell Thaw.
She Traded Youth and Beauty for an Empty Title.
Sensational Story of a Woman's Fatal Charms.
How a Husband's Brutality Drove a Wife to Happiness.

Advertising Angles: Play this up as a story of Bohemia in Paris and New York. Make use of the Bulgarian angle and hammer on the mother love theme. There are some stories in the press book that the local papers will probably be glad to carry.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released November 10.

The Yanks Are Going to Berlin By Leaps And Bonds. Speed Them On Their Way.

Buy

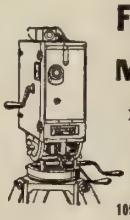
W. S. S.

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. Bryant 2717 New York



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NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.

BASS CAMERA CO.
109 No. Dearborn St. Dept. 11 Chicago

The PALMER PLAN

Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.

PALMER PHOTOPLAY CORPORATION
596 I. W. Hellman Bldg., Los Angeles, Cal.

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.

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Expert Developing, Printing and Coloring

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List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

[illegible] (One of the 5 Reelly Stories—Two Parts—Comedy)
[illegible] (A Reelly Story—Two Parts—Comedy)
The [illegible] (A Universal Tale—Two Parts—Drama)
The Rose of Yesterday (A Universal Tale—Two Parts—Drama)
A Fortune in Dreams (A Reelly Story—Two Parts—Drama)

FORT PITT THEATRE CO.

The Spoilers (Lasky)—Eight Parts—Feature.

CRYSTAL FILM COMPANY.

Trotting Wildcat (One Part—Comedy).
Her Neighbor and His Honor Day (Split Reel—Comedy)

EBONY COMEDIES.

Fishing the Fleet (One Part)
When You're Seared, Roll (One Part)

ESSANAY COMEDIES.

Bullfeathers's New Sheriff (One Part).
Bogus's Birthday Party (One Part).

RAINBOW COMEDIES.

Reelly's Shining
My Lady's Slipper
Some Tough

OAKDALE PRODUCTIONS.

The Mixed-up Burglar (Five Parts—Drama)
Wedding Bells (Five Parts—Drama)
Little Miss Grown-Up (Five Parts—Drama)

SCRANTONIA FILM COMPANY.

(Features, Classic Form.)

Patriot Pong (One Reel—Comedy)
Pelly's Pete and Fortune (One Reel—Comedy)

OFFICIAL WAR PICTURES.

(Summaries on Public Information.)

Our Fittings of Ships (Two Reels)

AMERICAN RED CROSS.

The Eternal Fourth of July in Flanders (One Part—Feature)
Shooting the Heart of [illegible] (One Part—Feature)
Of No Use to Germany (One Part—Feature)

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama)

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

RANCHO SERIES.

(All Two-part Dramas)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 22—[illegible] Law (Dorothy Dalton—Five Parts—Drama)
Sept. 29—[illegible] (Enid Bennett—Five Parts—Drama)
Oct. 6—[illegible] (Frances Nelson—Five Parts—Drama)
Oct. 13—[illegible] (Dorothy Dalton—Five Parts—Drama)

KEYSTONE COMEDY REISSUES.

Sept. 16—Fatty and Mabel Adrift (Mabel Normand)
Sept. 23—Submarine Pirate (Sid Chaplin)

Pathe Exchange, Inc.

RELEASES FOR WEEK OF OCT. 6.

The Border Raiders (George Larkin—Five Parts—Drama—Pathe)
Hazel Dawn, Episode No. 5, "The Pearl Jewels"—Two Parts—Drama—Astra)
Mr. Pipp Lays Air (Bull Lauren—One-Reel Comedy—Pathe)
Arizona—Picture West Indies (One Reel—Educational—Pathe)
The Fox Flying Battle Line (Pathe Colored Drama of the War—One Reel—Topical—Pathe Pictures)
Treasure of Transportation (Lagoon-Gyder—One Reel—Educational)
Official War Review No. 13 (Topical)
Health-Pathe News No. 82 (Topical)
Health-Pathe News No. 83 (Topical)

RELEASES FOR WEEK OF OCT. 13.

Hazel Dawn, Episode No. 6, "The Lost Trail"—Two Parts—Drama—Astra)
Wonders of Nature, Episode No. 2, "The Tortoise Tale"—Two Parts—Drama)
Why Pipp Is Mad (Harold Lloyd—Comedy—Rolin)
Battleship Bronson Wins Jackies (Topical—Pathe)
The Fox Flying Battle Line (Pictorial Documentary Evidence of the War—Pathe)
Official War Review No. 14 (Topical)
Health-Pathe News No. 84 (Topical)
Health-Pathe News No. 85 (Topical)

RELEASES FOR WEEK OF OCT. 20.

Hazel Dawn, Episode No. 7, "The Sun Messenger"—Two Parts—Drama—Astra)
Wonders of Nature, Episode No. 3, "The Lost Child"—Two Parts—Drama)
Wrecking the War No. 1 (Topical)
The Fox Flying Battle Line (Pathe's Daily Record—Topical—Pathe)
Official War Review No. 15 (Topical)
Health-Pathe News No. 86
Health-Pathe News No. 87

RELEASES FOR WEEK OF OCT. 27.

Hazel Dawn, Episode No. 8, "The Sunday Trail to Ruin"—Two Parts—Drama)
Wonders of Nature, Episode No. 4, "Tumbling Tumbleweed"—Two Parts—Drama)
The Fox Flying Battle Line (Pathe's Daily Record—Topical—Pathe)
Official War Review No. 16 (Topical)
Health-Pathe News No. 88
Health-Pathe News No. 89

Fox Film Corporation

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellermann)
Sept. 8—Why America Will Win.
Oct. 27—[illegible]

FOX STANDARD PICTURES.

Sept. 15—The Dancing Fool.
Sept. 29—Wild and Woolly Suds (Toots Betts).
Oct. 13—The Woman Who Lied (Dorothy Neal).

EXCEL PICTURES.

Sept. 29—Sybil, the Spy (Peggy and Katherine Lee).
Oct. 15—Matrimony and Wills (Peggy Hyland).

VICTORY PICTURES.

[illegible]

FOX-LEHRMAN SUNSHINE COMEDIES.

Sept. 22—Rescued Locks on the Mississippi: Extended.
Oct. 20—Mermaids.

MUTT AND JEFF ANIMATED CARTOONS.

Sept. 29—Stringing the Sportsman.
Oct. 6—Mutt Tries to Be Different.
Oct. 13—The Side Show.

Mutual Film Corp.

STRAND.

Sept. 24—A Maid and a Man (Elinor Field)—Mutt-Oct.-1.
Oct. 1—Keep Smiling (Elinor Field—Comedy—Mutt-Oct.-1.
Oct. 8—The Girl in the Box (Elinor Field—Mutt-Oct.-1.

MUTUAL STAR PRODUCTION.

Sept. 22—No Release This Date.
Sept. 29—Treasure (Edna Goodrich—Five Parts—Drama)
Oct. 6—No Release This Date.
Oct. 13—The Dark Path (Jack Kerrigan—Five Parts—Drama—Mutt-Oct.-2.

MUTUAL.

Sept. 25—Sunset Trail (Topical)—Mutt-Oct.-1.
Sept. 27—Sunset Trail (Topical)—Mutt-Oct.-1.
Oct. 1—Sunset Trail (Topical)—Mutt-Oct.-1.
Oct. 3—Sunset Trail (Topical)—Mutt-Oct.-1.
Oct. 5—Sunset Trail (Topical)—Mutt-Oct.-1.
Oct. 10—Sunset Trail (Topical)—Mutt-Oct.-1.

OUTING-CHESTER PICTURES.

Sept. 22—The Joker's Joy Ride—Mutt-Oct.-2.
Sept. 29—Submarine Trials—Mutt-Oct.-2.
Oct. 6—A Tourist Wedding Fee—Mutt-Oct.-2.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 22—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama)
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama)
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama)

GOLDWYN SPECIALS.

The Mell Mill (Seven Parts—Drama)
For the Freedom of the World (Seven Parts—Drama)
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama)
For the Freedom of the East (Bellwood—Seven Parts—Drama)

CAPITOL COMEDIES.

Sept. 22—Bull's Sweetie (Two Parts)
Oct. 7—Changing Out (Two Parts)

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 16—Riddle of Storm (Emily Stevens—Five Parts—Drama)
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama)
Sept. 30—Unconquered Flame (Bert Lytell—Five Parts—Drama)
Oct. 7—Secret Service (Olive Tell—Five Parts—Drama)
Oct. 14—His Bridal Wife (Emmy Wehlen—Five Parts—Drama)

SCREEN CLASSICS, INC., SPECIALS.

The Million Dollar Dollies (Emerald Production—Five Parts)
Toys of Fate (Seven Parts—Drama)
The Leading Lady (Edith Storey—Eight Parts—Drama)
[illegible] (Viola Dana—Seven Parts—Drama—Metro)
[illegible] (Constance—Seven Parts—Drama)
The Girl Who Ran Away (Lenore Ulric and Other Tell—Seven Parts—Drama)
Fair Play (Marie Doro—Six Parts—Drama)
[illegible] (Mabel Taliaferro—Seven Parts—Drama)

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

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CAMERAMAN, exempt from draft, owning camera, years of experience in general photography, wants position. T. H. Holmes, 701 N. Sixth St., Harrisburg, Pa.

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FEATURES FOR SALE—"Midnight at Maxim's," "Dante's Inferno" and many others. D. W. Griffith's two reel Biograph features. "Brute Force," "Little Tease," "Mothering Heart," "Beast at Bay," "Last Drop of Water," "The Fatal Wedding." Send for complete list. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

200 REELS of film for sale cheap. Will sell in any quantity desired. Send for list. A. P. Kowalski, Gillitzin, Pa.

CAMERAS, ETC., FOR SALE.

FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

UNIVERSAL CAMERA complete with 3 magazines, Tessar F:3.5 lens. Also Universal tripod, run less than 800 feet through camera, practically same as new, list price $535.00. Also Ernemann camera, nearly new, model A, absolutely perfect, with tripod complete. No reasonable offers refused. Chas. R. Svinning, 1540 E. 66th Place, Chicago, Ill.

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.

CENTURY COMEDY.

Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.
Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.
Oct. 16—Scars and Bars (Helen Lynch—Two Parts—Comedy)—03232.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03231.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 7—Fighting for Freedom (Episode No. 2, "Bomb Dropping from Aerial Submarine Destroyers")—03299.
Oct. 7—Around the Clock With the Sailor—03230.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03240.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Oct. 26—Kiss or Kill (Priscilla Dean—Five Parts—Drama)—03249.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 5—The Brass Bullet (Episode No. 9, "The Room of Flame"—Two Parts—Drama)—03215.
Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03237.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03247.
Nov. 2—The Brass Bullet (Episode No. 13, "$500 Reward"—Two Parts—Drama)—03258.

UNIVERSAL CURRENT EVENTS.

Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03235.
Oct. 26—Issue No. 76 (Topical)—03245.
Nov. 2—Issue No. 77 (Topical)—03256.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Sept. 28—Please Hit Me—03208.
Oct. 5—Frenzied Film—03217.
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.
Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Sept. 22—Sleuths.
Oct. 6—Beware of Boarders.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama)
Oct. 6—The Man From Funeral Range (Wallace Reid—Five Parts—Drama).
Oct. 6—Battling Jane (Dorothy Gish—Five Parts—Drama).
Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Oct. 20—My Cousin (Enrico Caruso—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).

SUCCESS SERIES (REISSUES).

Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).
Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Oct. 6—A German Trick That Failed—Goodrich Dirt Millionaire.
Oct. 13—Why Movies Move.

PARAMOUNT-BURTON HOLMES.

Oct. 6—Sight of Suva.
Oct. 13—Methodized Cannibals.

PARAMOUNT-FLAGG COMEDIES.

Sept. 29—Romance and Brass Tacks.
Oct. 13—Tell That to the Marines.

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

O, Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD PHOTOPLAYS, INC..

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Cupid Angling (Ruth Roland—Douglas Natural Color).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

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List of Current Film Release Dates

GEORGE KLEINE.
Conquered Hearts (Rialto De Luxe).

Rialto DeLuxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Products).

(The Following Are Norma Talmadge Productions.)
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).
The Craving.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
The Light of Western Stars.

ERNEST SHIPMAN.
17 West 44th Street, New York City.
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Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
Mother, I Need You (Six Parts).

Al and Frank Jenninga.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

PLUNKETT & CARROLL.
220 West 42d Street, New York City.
The Woman the Germans Shot.

PRODUCERS' DISTRIBUTING CORP.
130 West 46th Street, New York City.
Her Mistake (Evelyn Nesbit).

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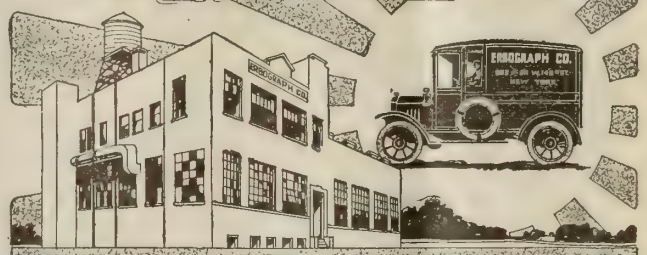

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Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

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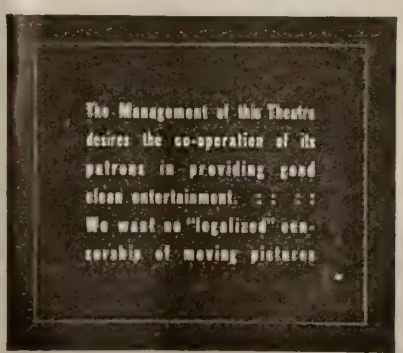
The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

The "Y" and the WAR

When an officer said to Elsie Janis at the close of an entertainment in a Y.M.C.A. Hut: "You have kept my men from thinking of tomorrow's battle; they will fight better because of tonight," he expressed the big, underlying purpose of the Y.M.C.A. work. In other words, the

Y.M.C.A. is Helping Win the War

The Y.M.C.A. of wartime is vastly different from the Y.M.C.A. as most people know it. Its work has assumed tremendous proportions and achieved tremendous results. It is supplying a vital need—one that is not supplied in any other way. Its work is as important as that of any other organization which the war has developed.

Those of us who are bearing the lighter part of this great war burden must realize that it is not enough to raise and train an army. It is not enough to feed and clothe our men. It is not enough to care for those who are wounded. Soldiers are people, not machines. They must be kept mentally fit to make them efficient.

2,500,000 letters are written every day on "Y" Stationery

It has been demonstrated—is being demonstrated all the time—that the nation gives freely for the building of ships, for the manufacture of munitions, for the housing, clothing and feeding of our fighting men and for providing medical aid to those who are wounded. It will give just as freely when it understands that without the games, shows, stores, reading, educational courses and home comforts which the "Y" provides, all this other giving will be futile.

Consider yourself in relation to your own work. Suppose you were taken from your job, removed to another town and put to work. Suppose at the end of each day's work you ate your supper, went to bed, got up in the morning, had your breakfast went to work and kept this up for weeks and months—nowhere to go in your idle time; nothing to do; no friends who cared about you. How long could you keep it up? How long could you do your work? That would be the soldier's life without the "Y."

Somebody said, "beware of the army that sings." Armies do not sing in response to orders. They do not sing because of the joy of fighting. They sing because their spirits are high, because they are mentally, morally and physically fit; and it is this condition of mind and body, this building up and maintaining of the morale of our men, which is the deciding factor between a victorious and a defeated army.

Everything is free in the front line canteens

Four allied activities, all endorsed by the Government, are combined in the United War Work Campaign with the budgets distributed as follows: Y.M.C.A., $100,000,000; Y.W.C.A., $15,000,000; War Community Service, $15,000,000; American Library Association, $3,500,000.

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This space contributed for the Winning of the War by

Moving Picture World Chalmers Publishing Co. *Cine-Mundial*

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One of the features of the WESTINGHOUSE MAZDA LAMP for motion picture projection, which will appeal to all progressive exhibitors and operators, is its simplicity of operation. When it is once properly focused, it requires practically no further attention or adjustment. The light source remains absolutely steady and uniform in intensity.

Three-wing shutters may be used with machines operated on alternating current circuits, and a perfectly steady picture obtained.

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We have prepared a booklet describing the use of the WESTINGHOUSE MAZDA LAMP and its many advantages in motion picture projection, and will be glad to send a copy to any one interested.

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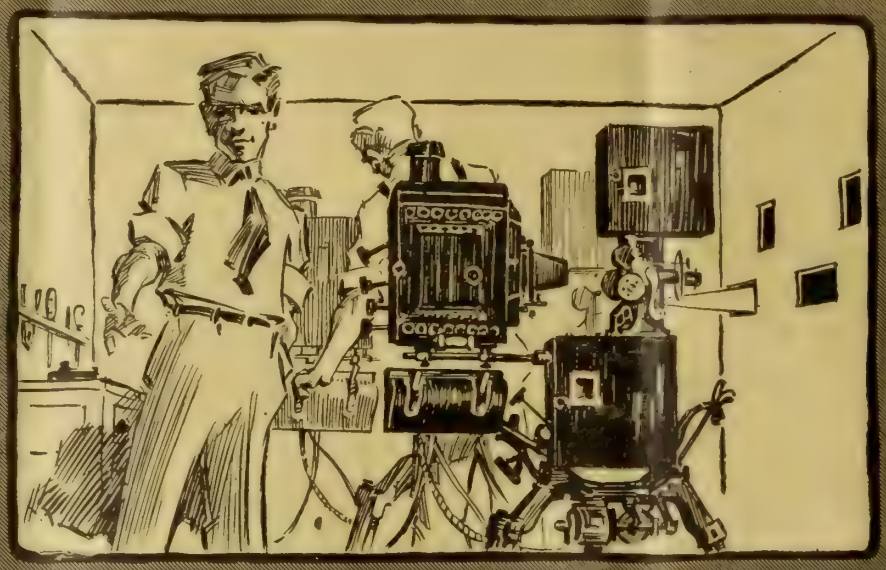
For Motion Picture Projection



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"**Power's Cameragraph** represents QUALITY in every part of its structure. It *was* QUALITY that put it at the head when this industry was started, and it *is* QUALITY that keeps it there today.

"Uncle Sam is the best QUALITY ever—particularly just now. It's QUALITY that has sent more than 1000 **Cameragraphs** 'over there' with the boys.

"Believe me, brothers, there's a whole lot besides myself who are saying:

"IT PUTS THE PICTURE ON THE SCREEN"

NICHOLAS POWER COMPANY
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.

Vol. 38, No. 6 November 9, 1918 Price 15 Cents

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in a
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directed by

George Loane Tucker

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This Page is inserted in a spirit of appreciation

To MR. CHARLES CHAPLIN

with the compliments of

THE STRAND THEATRE

HAROLD EDEL, Managing Director

We think the capacity business of the Strand has done this week when most theatres have been shunned by panic-stricken people because of the epidemic is the most remarkable tribute ever paid any star of stage or screen.

We think it a most wonderful appreciation of "Shoulder Arms" that people should veritably take their lives in their hands to see it.

We are gong to break our "one week run" rule and continue "Shoulder Arms" next week.

We are shouting this news from the housetops because we know you have chosen to make but two great pictures this year while you could have made double or treble the money by producing twelve mediocre ones.

We want you to know that your ideals are going to lead other true artists away from machine production—that your success has demonstrated what a star can do when he controls and is responsible for his own productions and we want you to know that, so surely as the day follows the night, the public will reward you.

We feel that the Strand through its efforts for the betterment of exhibitors has earned the right to thus publicly commend your efforts for the production of truly great pictures.

The Board of Health Said:—

AVOID CROWDS

but New Yorkers took their lives in their hands and *Packed* the Strand Theatre all week—to see "Shoulder Arms"

To Executive Heads Of All Film Producing Companies

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Then you will want to know all about our processing system of printing and developing positive film at lower rates per foot than you can obtain anywhere

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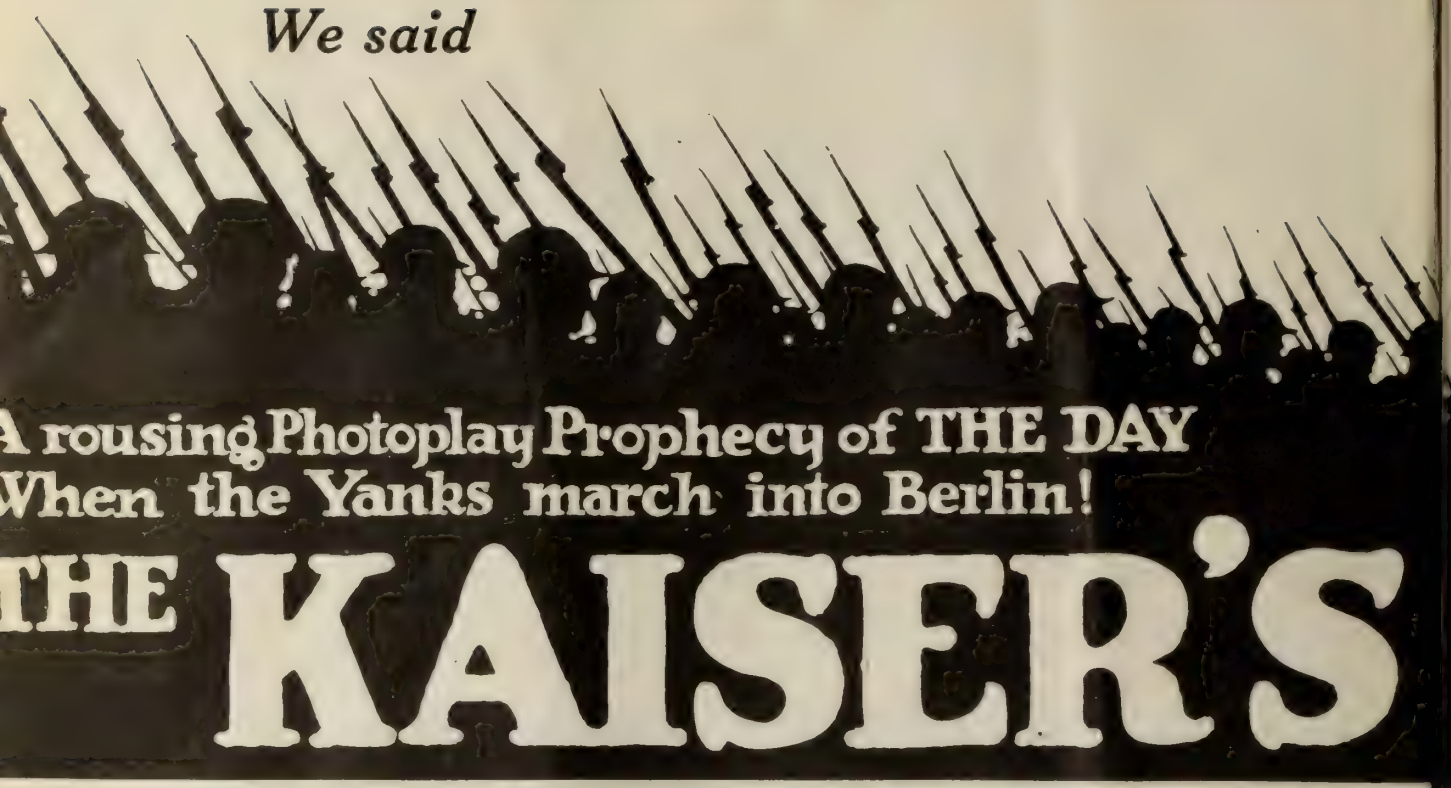

was a great

The Trade Review says: "It will make the box-office statement look like John Rockefeller's tax statement. It will prove one of the season's best box-office attractions. It will make them sit up and take notice. It's the sort of stuff that will get an audience cheering—arouse them to a high pitch of excitement and go over with a big bang."

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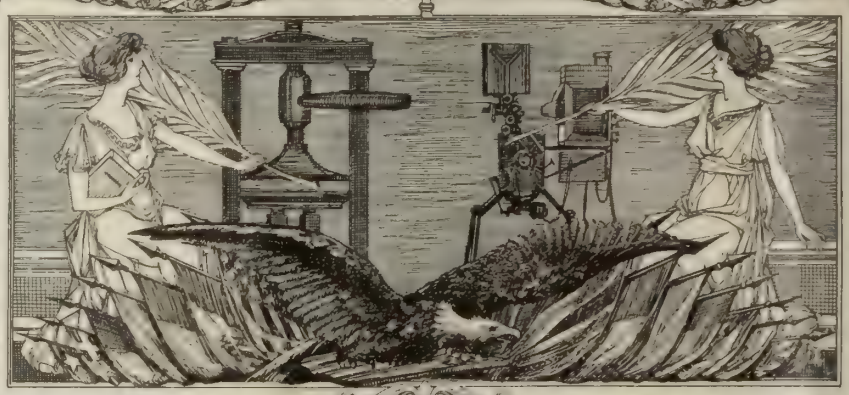

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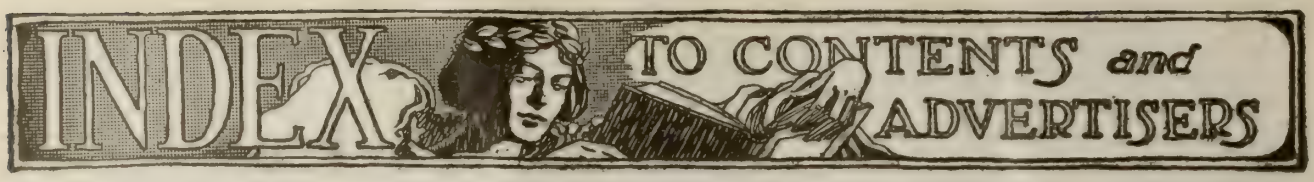

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CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

INFLUENZA EPIDEMIC ON THE WANE

Reports from State Chairmen of National Association and from Correspondents of World Indicate General Opening of Houses Early in November—Chicago Prospects Good

WITH the exception of a few isolated states the epidemic of Spanish influenza is on the wane throughout the entire country, and it would appear that there would be a general opening of the motion picture theatres in most states on or before November 4. This statement is made as the result of thirty-two telegrams received from the state chairmen of the National Association of the Motion Picture Industry who were requested to report by wire on the conditions in their states.

Conditions are extremely bad at the present time in Washington, Colorado, Nevada, Idaho, Texas, Iowa, Louisiana and Nebraska. In all of the other states from which reports were received conditions are improving, the epidemic is being conquered, and the theatres are expected to open within a week.

Reports from Rhode Island and Maryland state that the theatres are open in those states and the epidemic conquered. The opening dates for the theatres in the other states of the Northeastern division of the country are as follows: Ohio, November 3; Indiana, November 2; Maine, November 4; Pennsylvania, November 4; Washington, D. C., November 4; Illinois, November 4, and Vermont, November 3.

The Southeastern section of the country is likewise in very good shape, with the exception of Florida, which will not be open throughout the state for another week or ten days. The theatres of Jacksonville, however, opened on October 29, and the epidemic throughout the state is on the wane. Virginia, West Virginia, North Carolina, South Carolina and Georgia all expect to reopen the theatres on November 4. All of these states report a vast improvement in conditions, and state that the epidemic is on the wane.

Conditions Bad in Washington.

The reports from the far Northwestern states are particularly bad. Washington reports that it is impossible to determine the reopening dates of the theatres, and that it will be at least five days after the epidemic has reached its crest. New cases are increasing, and the death rate is climbing higher every day. Extremely drastic measures are being taken to check the epidemic, only essential workers being allowed on the streets, and all stores, with the exception of food and drug stores, being closed. No relief is expected inside of two weeks.

The epidemic is likewise on the increase in Idaho, Colorado and Nevada, with no relief in sight. It is expected that it will be at least two weeks more before the theatres of these states are permitted to reopen. Conditions in Wyoming, Montana and Utah are said to be improving, and it is expected that the theatres will be doing business on or before Election Day. In Wisconsin the epidemic is being conquered in the southern half of the state, but is spreading in the northern half and in the rural districts. It is expected that the State board of Health will authorize the local boards to raise the ban at their discretion after November 1. In Minnesota cold weather and snow have arrived, and it is expected that this will wipe out the epidemic. It is believed that the theatres will be permitted to open about November 3.

Serious Also in Southwest.

In the Southwestern section of the country, Texas, Iowa, Louisiana and Nebraska are still confronting a serious condition. The cities of Des Moines and Omaha show a litle ray of light, as the theatres in the former city opened on October 28, and will open in the latter on November 3. Conditions throughout the rest of these two states, however, are bad, as the theatres have been closed for three weeks, and the present outlook is that they will not be reopened for another two weeks. In Texas only a few towns are open, and the death rate is high. Conditions in Louisiana and Nebraska are likewise bad. In Arizona it is expected the theatres will be open on November 4; Arkansas, November 6; Kansas, November 2, and Mississippi, November 4.

In Denver no official date for reopening theatres in that territory has been set. The epidemic is on the increase in many sections. A general order permitting the reopening of theatres is not expected for at least two weeks.

What World Correspondents Report.

The following reports from World correspondents in various parts of the country will be found of marked interest. Among the most important of these messages is that from Chicago, in which we are told that indications forecast the opening of the theatres in that city this week:

Chicago Expected to Open Houses by End of October

Chicago, October 28.

SUBJECT to the approval of the state director of health, Dr. Drake, Health Commissioner Robinson has announced the lifting of the quarantine on picture theatres in Chicago as follows under subjoined conditions:

On Wednesday, October 30, all houses north of Diversey Parkway; Thursday, all houses as far south as the north side of Twelfth street; Friday, all houses in the city, probably excepting those in South Chicago. The epidemic has been abating rapidly for the past three days, and if today's reports show a continuation of the downward curve, Health Commissioner Robertson will recommend the foregoing modifications of the city quarantine to State Health Director Drake, who is ready to act.

McQUADE.

Indiana Extends Closing Order Until November 2

THE ban on public meetings, theatres, schools, churches, etc., in Indianapolis, which was to have been lifted on Saturday, October 26, has been continued until November 2, as a result of an order issued October 25 by the State Board of Health. The decision to extend the order, which, by the way, is the third time it has been extended since it has been in effect, was reached after reports from out over the state are said to have convinced the board members that the time for lifting the ban is not yet ripe.

The only modification to the new order provides that in any county where influenza has not been epidemic for five days or more a special officer representing the national and state governments will be sent by the health board to make an investigation, and, if his report and other reports seem to justify it, then the state board will issue such modification of the general order for that particular community as in its judgment seems proper. This means that theatres in some sections of the state may be reopened before the end of the week.

Conditions in Indianapolis have shown some improvement in the last few days. Up to 2 o'clock Saturday, October 26, 150 new cases were reported for the day, bringing the total in the city alone since the epidemic started to 5,317. The number of deaths reported for the day was 17.

More new cases were reported to the State Board of Health on Friday than at any other time during the week. Forty-seven counties reported 1,519 new cases. In all there are about 43,000 cases throughout the forty-seven counties.

The Indianapolis health authorities are now discussing the question of

ordering everybody outside their homes to wear gauze masks as a preventive measure against the spreading of the disease. It is pointed out that in several other cities masks are being worn to a more limited extent, and have aided materially in cutting down the disease.

Some Seattle Exchangemen Work and Draw No Salary

BEGINNING with Seattle the Spanish influenza has quickly spread all over the Northwest territory, its appearance everywhere being quickly followed by orders from the local or state health authorities that all theatres, churches, and other places of public assembly close and remain closed until the epidemic was under control. So far it has not been controlled sufficiently to admit the opening of the theatres, although in Bremerton, where it first appeared, and where it exacted a high toll of deaths both among the men in the Puget Sound Naval Station and among inhabitants of the town, the fatalities and the number of new cases appearing are decreasing. It is thought that the theatres there can be opened in another week. In Aberdeen, also, the closing order will probably be lifted within a few days, the epidemic having been very light there. In Auburn there have appeared no cases, but the theatres were ordered closed on Sundays only, because the inhabitants of neighboring towns which have cases of influenza are accustomed to come to Auburn on Sundays to see the shows.

The cities and towns of Oregon were the last of the Northwest to be reached by the epidemic, and Salem, the capital, was not closed until October 15, ten days after Seattle. A few of the towns in central and eastern Oregon are still open. About half a dozen towns of Washington, also, have not received a closing order at this writing, but all of Montana and Idaho are closed.

Exchange Managers Work in Shipyards.

With such a state of affairs the Seattle exchanges, which serve the entire Northwest, have practically nothing to do. Consequently at a meeting of the Northwest Film Board of Trade late last week it was decided to offer the services of its members as a body to work in the shipyards of the city, which are so pressed for men. The offer was gratefully accepted by the shipbuilding companies, and at 4 o'clock each afternoon the film managers doff their highbrow, shell-rim spectacles and natty business suits for flannel shirts and overalls.

In the meantime shippers and inspectors have been discharged in most of the offices, and in some cases the companies have gone even farther. For instance, in the Mutual office there are only a manager, a booker, and a bookkeeper. The World office is closed during the afternoon, and the entire staff is on half pay. The staff of the Universal office, upon having the proposition put up to them by Manager Mead, agreed to continue work without expecting their salaries to continue. The Artcraft-Paramount office is holding its large force together, however, and is continuing with the daily routine. Pathe and one or two smaller office forces are continuing complete also. The Exhibitors' Film Exchange has closed until the epidemic is over.

All theatres have discharged all their employes.

Southern Picture Patrons Eager for Theatre Openings

SPANISH influenza has occasioned a complete abatement in amusement activities in the South, and especially has the New Orleans film territory been hard hit, both in the matter of the ravages of the disease upon the business interests and its invasion of the ranks of exhibitors and others, and causing suffering and death.

The closing of all theatres and other places of amusement in Louisiana, Mississippi and Alabama has made the people restive. Their chief attention has been centered upon the contagion, but they have become amusement hungry, and they appear to be at a loss since they have no place for recreation and relaxation. Exhibitors regard the closing order as a sort of a blessing in disguise. Their patronage had been "spotted" previous to the order partly because of inclement weather and partly because of public unrest. Some of them were barely making expenses, and a few closed even before the official notice was given. Immediately the theatres were closed, the patrons began to realize that one of the diversions which they had come to regard as a matter of fact had been denied to them. Their discomfiture has been manifested in various ways. Hence the exhibitors figure that when the permission is again given to open the theatres the people will crowd them. The best information now at hand indicates that Louisiana places of amusement will not be allowed to open much before November 10, if, indeed, they shall be so fortunate as to open on that date. Some of the shows in Mississippi are running, but this is not generally the case.

Philadelphia Closed Indefinitely.

Philadelphia exhibitors and exchangemen whose hopes had risen that they would be permitted to reopen their theatres and resume business again beginning Monday, October 28, were sadly disappointed at the outcome of a special meeting held by the Board of Health on Wednesday, October 23, when the members decided to continue the closing order affecting schools, churches, theatres, places where liquor is sold, public meetings, etc., indefinitely. The board will not meet again until "some time next week," at which time, if the death rate shows a sufficient decrease to warrant it, a date will be set for the lifting or the modification of the closing order.

Baltimore Theatres to Open for Evening Shows Only

COMING to the conclusion that the influenza situation in Baltimore recommended the action, the closing orders which were recently issued by Health Commissioner Blake, of that city, were greatly moderated on Thursday afternoon, October 24.

The new rules and restrictions as they apply to the theatres now to be enforced during the influenza epidemic are as follows: All the theatres, as well as the pool and billiard rooms, beginning with Monday, October 28, may open at 7:30 p. m., and close not later than 11:30 p. m. Meetings may be held by subordinate lodges of secret orders between the same hours. Matinees are prohibited from being held by the theatres. The sale of tickets can only go on for evening performances until the seating capacity is filled, as no persons will be permitted standing.

Smoking in the theatres and spitting on the floors of such places also come under the ban of the health commissioner.

The health authorities throughout the State of Maryland were also notified by Dr. C. Hampson Jones, chief of the State Bureau of Communicable Diseases, on the same day that any restrictions of quarantine which had been established by them at the recommendation of the Government they were not permitted to raise.

San Francisco Houses Closed by Order of Health Board

San Francisco, October 18.

A DATE line is almost necessary in connection with anything written concerning the moving picture industry at the present time, for what is true today may be far from representing the situation tomorrow. A week ago theatres were being operated as usual in this city, with attendance but little below the normal. Within the week the cases of Spanish influenza increased from about two hundred to more than three thousand, and theatre attendance dropped more than 50 per cent. Less than a week ago theatre owners expressed the opinion that their places of business would not be closed, but of late conditions have taken such a change for the worse that drastic action on the part of the health authorities was regarded as a foregone conclusion.

A meeting of the San Francisco Board of Health was held on the afternoon of October 17, and a resolution was passed closing all theatres, moving picture houses, concert halls, dance halls, churches, schools, and places of public gathering, the order being effective the following day. Dr. William C. Hassler, city health offices, informed the members of the board that from three to five weeks would be necessary to control the spread of influenza. Dr. George E. Enbright, president of the State Board of Health, has announced his approval of this action, and further states that the state board will adopt most of the provisions of the local resolution at a meeting to be held shortly, thus closing theatres throughout California.

Theatres in Many Towns Closed.

Many individual communities in the San Francisco territory have already placed a temporary ban on theatres. The list to date, with the number of moving picture houses affected, including the following: Atascadero, 1; Antioch, 1; Berkeley, 6; Burlingame, 2; Benicia, 1; Colusa, 2; Clovis, 1; Chico, 3; Dunsmuir, 1; Dinuba, 1; Exeter, 1; Fresno, 10; Fremont, 1; Fort McDowell, 1; Gilroy, 1; Haywards, 1; Hilt, 1; Kennett, 1; Los Gatos, 1; Larkspur, 1; Los Banos, 1; Livermore, 1; Lemon Cove, 1; Mare Island, 1; Menlo Park, 2; Mountain View, 1; Modesto, 2; Mendocino, 1; Montague, 1; Mayfield, 1; McCloud, 1; Oak Park, 1; Palo Alto, 2; Point Richmond, 1; Redwood City, 2; Richmond, 2; Redding, 1; Red Bluff, 2; Rio Vista, 1; Riverbank, 1; Spreckels, 1; San Jose, 6; Suisun, 1; South San Francisco, 1; Salinas, 1; Santa Cruz, 2; Stockton, 7; San Mateo, 2; Sacramento, 10; Sanger, 1; Santa Clara, 1; Sisson, 1; San

Bruno, 1; Sunnyvale, 1; Vallejo, 4; Visalia, 2; Watsonville, 1; Weed, 1; Woodland, 1; Yreka, 1; Crescent City, 1; Klamath Falls, Ore., 3; Ely, Nev., 1, and Reno, Nev., 3.

Kansas Health Board Extends Closing a Week

KANSAS CITY, like other sections of the country, is suffering materially from the epidemic of Spanish influenza, which has been making itself felt through the past two weeks. The medical authorities early took steps to stamp it out if possible, and a meeting was called October 7 at the Chamber of Commerce, attended by the city health board, members of the Chamber, and members of the allied theatrical interests, moving pictures, vaudeville, burlesque and operators. The result of this gathering was that resolutions were adopted urging that places of amusement, churches and schools should be closed, and that crowds in other places of business, street cars and cafes should be limited. This went into effect at midnight Tuesday, October 8. A week later, conditions looking favorable for a control of the epidemic, a second meeting was called for October 14, attended by the same representatives, with the result that the theatres again opened and remained so Monday, Tuesday and Wednesday. This proved to be an unfortunate move, as the cases of influenza, instead of decreasing in number, appeared to increase slightly.

October 16, physicians of the City Board of Health, amusement representatives and other public-spirited men met for a joint conference. The theatre men stoutly maintained their willingness to co-operate in every way to stamp out the epidemic, and asserted that if closing would bring about the desired result they were more than willing to do so. However, they also insisted that no discrimination should be made, and that the number of other gatherings should be reduced as well—in department stores, street cars, hotels and every other place—stating it as their opinion that a very strict quarantine should be instituted immediately. Members of the Chamber of Commerce, however, seemed to feel more or less in sympathy with the merchants, and indorsed the propositions submitted by the retailers; namely, that the number of shoppers was already reduced by the scare, and that stores should open at 9 and close at 4 o'clock.

The closing order for Kansas was extended another week by Governor Capper and the State Board of Health. This applies to theatres, schools, churches and all public meetings.

Michigan's Health Board Shuts Theatres Indefinitely

SPANISH influenza has finally dealt its death sting to the amusement business throughout the entire State of Michigan. Up to a week ago the epidemic was raging in sectional parts of Michigan only. The governor and the State Board of Health held a meeting on October 19 at the state capitol, and after a two-hour discussion, at which were present the Detroit city health officer and several prominent doctors, it was decided to close all theatres, dance halls, skating rinks, churches and pool rooms, effective from October 20, for an indefinite period.

Dr. Inches and the Detroit doctors bitterly fought against closing the theatres, arguing that keeping them open did more good than harm not only because of their latest ventilating systems, but because of their educational value. Dr. Inches, of Detroit, up to the very last was opposed to a theatre closing order. He had before him at this meeting charts showing that in cities and towns throughout the country where theatres had been closed the number of influenza cases increased after the closing rather than decreased. The epidemic had caused a dropping off in the attendance at theatres of from 33 to 50 per cent., no theatres had been crowded, and every theatre was opening its show with a slide instructing people that if they cough or sneeze they must use a handkerchief. Several persons have been put out of theatres because they failed to do this. The theatre owners were taking every precaution, some going so far as to disinfect their floors and taking up their carpets before and after every matinee and evening performance.

Removal of State Ban Suggested.

Governor Sleeper has given no assurances as to when he would permit the theatres to reopen. It has been suggsted to him that he remove the state ban and leave the matter entirely in the hands of the health authorities in each town. But he has given out no definite statement as yet, and there is very little likelihood that the ban on theatres will be removed before November 1. The number of cases in Detroit has been on the increase since the closing, and just today, October 23, all schools are being closed and retail stores in Detroit are being closed daily at 4:30 p. m. Even outdoor public gatherings are being prohibited, and now there is talk of having everybody vaccinated. Complaining theatre owners who believe that there is nothing to be gained by closing house are going to obey all laws to the letter, and have assured local health authorities of their fullest co-operation in every way.

Closing Order Welcomed by Toronto Exhibitors

THE closing of Toronto's theatres for an indefinite period starting with Monday, October 21, by the local health officer was welcomed by the exhibitors, according to Thomas Scott, secretary of the Motion Picture Exhibitors' Protective Association, of Ontario. Speaking for the exhibitors, Mr. Scott said: "It is a fine idea. The moving picture men are always ready and willing to co-operate with the authorities when the general public is benefited."

Toronto was almost the last city in Canada to close its theatres, and local exhibitors became just a little anxious, according to the opinions offered, lest the people would blame the theatres for the spread of the disease locally. The people and the papers were more inclined to rap the street cars, however, as the menace. The exhibitors were quite ready to close down, because attendance had fallen away off, except in a few instances, during the latter part of the week of October 14.

On the day that Toronto theatres closed all Canadian houses should have started in the great drive with the Victory Loan pictures to boost the Fifth Canadian Loan. Jule Allen, of Toronto, a member of the Motion Picture Distribution Committee of the Canadian Government, announced on that day that scarcely a theatre was open from coast to coast in the Dominion, and that the five hundred or more special loan pictures were lying on the shelves of exchanges. He did announce, however, that the loan pictures would be presented in any theatre which would be reopened before the end of the official loan campaign for such period as remained before the termination of the drive. The seventeen different subjects were to have been presented during the four weeks starting October 21.

At an important conference of exchange company heads in Toronto the question of what would be done by the exchanges during the "dark period" was discussed, and it was finally agreed to place all exchange employees on half pay until the theatres reopen. This decision affects managers and all other employes in head offices and branches in all cities of the Dominion, according to information supplied officially to the writer. Branch exchanges are located in six cities—Toronto, Montreal, Winnipeg, St. John, Calgary and Vancouver.

The exchange officials also considered what would be done with existing bookings, but it was felt that no step could be taken as a whole until some future date when developments will be more definite. If small town theatres reopen before Toronto gets back to normal life the outside houses would be getting first runs of features and serials.

Rochester Opening Preblematical.

The prospect in Rochester is that the theatres will reopen during the first week in November. The original closing order expired on October 21, but conditions were such that it was extended until such time as public health conditions warranted. Local authorities say that they will permit the theatres to open at the earliest possible moment, but do not believe that the closing order will be lifted during the week of October 28. Instead of declining, the death rate has been gradually increasing here, although the number of new cases has been daily receding. Should continued improvement of the situation occur for several days in succession it is extremely probable that the closing order will be rescinded almost as suddenly as it was issued. The general opinion, however, is that the earliest possible date on which theatres will reopen is Saturday, November 2, but the whole thing is extremely problematical.

Scourge Still Bad in Raleigh.

In the opinion of Dr. Charles W. Stiles, of the United States Health Service, stationed at Raleigh, N. C., in charge of the influenza epidemic throughout the state, Raleigh will not be thrown open again before the middle of November. Conditions are gradually growing worse, while other sections of the state are recovering somewhat from the scourge, Raleigh being one of the last of the larger cities to be attacked by the malady.

Wilmington Theatres Open.

Wilmington theatres were allowed to open by the Board of Health on Monday, October 21, the influenza epidemic being on the decline and almost a thing

of the past. Wilmington closed tight on September 27, and was, therefore, closed for a period of three and a half weeks, during which all theatrical organizations were held intact by Howard and Wells, proprietors of the five theatres here. The action of the Board of Health was made known on Thursday afternoon, October 17, and immediate steps were taken to reinstate service at all of the theatres. On Saturday morning an effort was made by a minority number of members of the Board of Health to have the opening orders revoked, without success. The theatres are being disinfected every two hours by means of spraying, while the show is in progress in the different theatres, in order to allay the fears of the timid ones. Business for the first three open days was reported extremely light by all the houses here.

Charlotte on Verge of Opening.

Indications given out by the Health Board are that orders will be given that Charlotte theatres may reopen on Monday, October 28, although this was not assured a week before that date. The epidemic has been comparatively light in its toll in Charlotte, owing to the fact that prompt action was taken before it had gained such headway as in other cities. Film exchanges are simply marking time, keeping their organization intact at heavy expense in order to be able to meet the rush of bookings which will pour in immediately upon the reopening of the theatres throughout the state.

Columbia to Open Early in November.

Indications at Columbia, S. C., point to a lifting of the closing order on theatres on or soon after November 1, reports from the principal cities of the state being to the effect that the influenza epidemic is slowly subsiding and with favorable weather should be well in hand by that time. Spartanburg officials have already made known that they plan to lift the ban on November 1, although action of the State Board of Health will be necessary before a single theatre anywhere in the state may reopen its doors. The closing order for the entire state was put over simultaneously by the State Health officials, and they will be guided in lifting it by advice from the different city health boards. It is not expected that the order may be annulled in the same manner, as some cities have suffered more acutely and are in much worse shape at this date than others, making individual orders necessary to open the different towns. The cities in which camps are located, including Greenville, Spartanburg, Charleston and Columbia, will probably not open as early as other less congested towns throughout the state.

Louisville May Open November 15.

The influenza epidemic has the hands of the exhibitors and film men of Louisville, Ky., tied firmly just now, and from general indications it will be November 15 before things open up. Saloons and soda fountains are closing at 6.30 in the evening. All chairs have been removed from hotel lobbies to prevent loitering, and there isn't a place in the city where the visitor can sit down and take things easy. Street cars are regulated to the number of passengers which may be carried, and must keep all windows open, a part of them being kept open even when it is raining.

The epidemic has spread to the rural districts, especially the coal and lumber regions, which are hardly turning a wheel at the present time.

May Lift Ban in Virginia in November.

Richmond and other cities in Virginia will not likely reopen their theatre doors before the second week in November, sentiment being very much opposed to risking another epidemic scourge through allowing the churches or other places of public assembly to resume business until all vestige of influenza in the shape of an epidemic has passed.

Certain elements in Richmond made an effort to have the churches reopened on October 20 and the theatres on the following day, but sentiment of the powers was unanimous against such a course, and the local theatre managers have resigned themselves to at least two more weeks of inactivity.

No Abatement of Scourge in Southwest.

With the influenza epidemic still raging throughout the Southwest there seemed little likelihood that moving picture theatres in Texas, Oklahoma and Arkansas would open during the third week in October.

Fort Worth, Waco and San Antonio, the three large Texas cities which apparently were going to keep their shows open despite the epidemic, closed all theatres October 16. In a few smaller towns the theatres have been allowed to pen owing to favorable local conditions. Amarillo, in the Panhandle, is the largest Texas city which had theatres in operation October 21.

Dallas film men are still keeping their organizations intact and hoping for a change for the better soon. Most of the film exchanges are taking advantage of the dearth of business to clean their quarters, move furniture, remodel offices, etc. Office employes are standing around with nothing to do.

Requests to the Governor of Oklahoma that theatres be allowed to open again brought the reply that no opening would be permitted except through request of the State Board of Health. The Board of Health give no satisfaction to inquiries regarding an immediate opening.

In Arkansas a few scattered towns are reopening their theatres.

Dallas theatres hope to open before October 26. The situation in Dallas has improved slightly during the past few days.

Syracuse Reports Decrease in Cases.

Theatres in Gloversville, Amsterdam, Poughkeepsie, Schenectady, Albany, Rome, Ilion, and other cities east and west of Utica have suffered alike from the epidemic, and have been closed for two weeks and more. On Monday, October 21, Syracuse reported a decrease in the number of cases in that city, and Mayor Stone, of Syracuse, said that he would discuss the advisability of lifting the closing order established two weeks ago.

Rescind Closing Order for Utica.

The theatres of Utica, as well as the houses in other cities in eastern and central New York, have been closed for more than two weeks as a result of the prevalence of the Spanish influenza epidemic. The order closing the Utica theatres was given Tuesday night, October 9, and all houses were closed until the order was rescinded allowing them to open Monday, October 28.

Cleveland May Open Early in November

Indications that the Spanish influenza will keep theatres in Cleveland closed until about November 1, and perhaps longer, started the exhibitors to worrying during the second week of the shutdown.

Health Commissioner Rockwood stated that in his opinion the theatres could not open until a few days or a week after the epidemic showed some signs of abatement. The middle of the second week there was no let-up, although the health commissioner thought the high point or crisis had been reached at that time.

The health department was of the belief that when the epidemic got down to a point where it was when the theatres closed it would issue an order to allow the theatres to open within three or four days from that time.

However the zone system may be adopted as regards opening, which would open the theatres according to wards in the city—according to the situation in each ward.

Washington May Open in November.

A steady decrease in the number of new cases of influenza may result in the reopening of the picture theatres in Washington City the first week in November. November 4 has been set as a tentative date for reopening the schools, and it is believed that the lid will be taken off of other gatherings and normal business then resumed.

Washington has been heavily hit by the epidemic, which, to date, has caused approximately 1,500 deaths. All business has been affected, the large number of people ill greatly handicapping the city. During the closed period, a number of exhibitors have devoted the time to cleaning, painting and redecorating their houses, while the exchanges took advantage of the opportunity to bring their work right up to date and make plans for the big selling campaigns that will open when business is resumed.

Ban Lifted in Petersburg.

Theatre managers of Petersburg, Va., have been kept on the job and kept guessing every minute in the day by the action of the City Health Board. Thursday morning, October 24, the board met and decided to lift the ban on theatres, to be effective Monday, October 28. Storms of protests resulted immediately after the news spread. Another meeting the same afternoon brought a veto of the opening order, with no new date set. Friday afternoon they again met, and issued orders granting the theatres authority to open the following day, Saturday, their action being a surprise even to the theatre managers themselves, who have been playing for an early opening, but did not hope for such early action.

Newport News Theatres Open.

Theatres at Newport News, Va., opened for business Monday, October 28, this action of the City Board of Health following recommendations from the state board, after canvassing the local epidemic situation and finding it greatly on the wane. Local quarantines of shipbuilding plants and camps were removed at the same time, and theatres will undoubtedly do capacity business.

Situation Improving in St. John.

The influenza situation seems to be improving greatly, and strong hopes are expressed that the theatres in St. John, N. B., may be opened next week. The matter is entirely in the hands of the Department of Public Health, and it rests with them to remove the ban when they are satisfied that no danger exists.

St. John has so far escaped quite well from the epidemic, and the theatre managers are willing to support the Board of Health as far as they can, only they are hoping that the theatres will not have to be closed for much longer.

The managers are seizing the opportunity to make some needed changes and alterations in the theatres. The Imperial is being redecorated, and the Lyric is to have new and larger dressing rooms. The Unique offices are being painted and made more convenient. At the Opera House the same general overhauling is taking place. The Star in the north end is to have some changes made on the stage and the entrance freshened with paint. The other city houses are likewise being housecleaned.

Several St. John theatres are booking shows for this coming week.

Halifax May Open Soon.

The theatre men of the city of Halifax have felt that it is time the theatres were allowed to open again. A delegation met with the Board of Health and discussed the matter, and were told that as long as there were a number of cases in the city the theatres must remain closed. A second meeting was held with the same result, but it looks now as if the theatres would be allowed to open this coming week.

Burial of Harold Lockwood.

The funeral services of Harold A. Lockwood, the Metro star, who died October 19, were held at the Campbell funeral church in New York City on Tuesday, October 22. The Rev. Dr. Nathan Seagle, rector of St. Stephen's Protestant Episcopal Church, was the officiating clergyman, and he read the ritual for the dead and made a few eulogistic remarks. He was assisted by a mixed quartet.

Among those who paid their last respects were Mme. Bertha Kalich, Helen Clark, Alice Brady, Grace Darling, Olga Petrova, Mae Allison, Earle Williams, Edith Storey, George M. Cohan, Carlyle Blackwell, Irving Cummings, C. B. Maddock, William Auker, Hilda Lessie, Bernice Falk, Howard Truesdell, J. J. Connors, E. M. Saunders, Jere Austin, Ruby de Remer, Eddy James, Jack Mason, Larry Giffin, H. L. Franklin, John C. Ince, James Lackaye, A. V. Mood, Sam Spedon and a large representation from the Metro offices and studios. R. A. Rowland, J. R. Rubin, W. E. Atkinson, Edwin Carewe, Harry Poppe, Max Karger, Arthur James and H. J. Cohen acted as honorary pallbearers. Interment was in Woodlawn cemetery. It was reported that seven thousand persons viewed the body.

Will Exploit "Our Colored Fighters."

The Division of Films, Committee on Public Information, has entered into a contract with the Downing Film Company, with offices in the Astor Theatre Building, for the distribution and exploitation of "Our Colored Fighters," a two-reel picture illustrating the important place the American negro fighters are taking in the World War. The film pictorializes the enlistment and training of the colored soldiers in the cantonments and also shows their work overseas. The picture will not be released immediately for general distribution, but companies are being organized to play dates. The program will be extended to give an entire evening's entertainment. The first company will [illegible] in Philadelphia about the m[illegible] November.

JOHN H. COLLINS DIES OF PNEUMONIA

Talented Young Metro Producer and Husband and Director of Viola Dana Ill Only a Week

JOHN H. COLLINS, Metro director, husband of the Metro star, Viola Dana, died of pneumonia at the Hotel Marie Antoinette, New York, October 23, after an illness of less than a week. He was probably the youngest director of note in the country, having been born in 1890. He not only directed Miss Dana in practically all of her Metro productions, but was the author of many of them, supplying the scenario versions of all. Among his original stories dramatized from the screen for his girl-wife's use were "The Flower of No Man's Land," "Riders of the Night,"

The Late John H. Collins.

"The Girl Without a Soul," and "The Mortal Sin."

However, it was first and foremost as a director that John Collins won recognition for himself, and aided in the steadily growing popularity of Viola Dana, upon whose productions he exercised all his efforts. In his three years' association with Metro he directed only one production in which she did not star. This was "A Wife by Proxy," with Mabel Taliaferro.

The last work done by Miss Dana and her husband in collaboration was "Oh, Annice!" not yet released. It was scenarioized by Mr. Collins. At the time the director was taken ill, production had been begun on a new picture, "Diana Ardway." Mr. Collins also had made the screen version of this, and had directed a few scenes in it. Work on this was stopped owing to the four weeks' "shut-down."

John Hancock Collins was born, brought up and educated in New York. He was first associated with motion pictures at the old Edison studio, where he was first employed as a stenographer. Becoming interested in the making of pictures he studied everything possible about studio work, and soon became assistant director, from which position he was promoted to that of full-fledged director. He met and married Miss Dana at the Edison studio, where he became identified with her productions, but reached the fruition of his power with riper years, in the production of Metro pictures.

Mr. Collins had a keen appreciation of his young wife's screen values and did everything possible to bring these out. "Blue Jeans," a picturization of Joseph Arthur's famous old melodrama, is considered to be the best work ever done by star and director. It was issued as a Screen Classics seven-act feature. Other superlative productions directed by John Collins and starring Viola Dana have been "Aladdin's Other Lamp," "Opportunity," "Gates of Eden," "God's Law and Man's," "Lady Barnacle," "Weaver of Dreams," "The Winding Trail," and "The Light of Happiness." The list might be carried on almost indefinitely.

John Collins was beloved by all the members of the Metro staff of players, directors and officials. He was considered a young man of vision and rare ability, and his loss is keenly felt. His wife was with him at the end.

Death of Julian L'Estrange

ONE of the skillful actors who had brought great stage experience to benefit moving pictures was Julian L'Estrange, known in both England and America for his excellent acting, who died as a result of an attack of Spanish influenza at his home in New York, October 22. The news of his death first came to the profession at the funeral of Harold Lockwood, when telephone arrangements were made for the accommodation of Mr. L'Estrange's body at Campbell's undertaking establishment. Funeral services were conducted at Campbell's Funeral Church.

Conspicuous achievements in theatricals made the name of Julian L'Estrange widely familiar to the public, and when he undertook moving picture work he was considered an acquisition to the screen. He will be recalled for excellent work in the Goldwyn production of "Thais," in which Mary Garden

The Late Julian L'Estrange.

was starred, and as a Metro player in support of Emily Stevens—these being his more recent screen accomplishments. He also had been seen to advantage in a number of Famous Players subjects. Mr. L'Estrange was thirty-eight years of age, and his wife, Constance Collier, was playing with him in "The Ideal Husband," a stage production, when he was fatally stricken.

HEALTH OFFICIAL CONDEMNS HYSTERIA

Dr. Bracken, Secretary of Minneapolis Board Says Conditions Do Not Warrant Drastic Action

ALTHOUGH theatres of Minneapolis and Duluth are closed by the influenza order, St. Paul is still an open town as far as moving pictures are concerned, and there has been some agitation for the reopening of showhouses in St. Paul, especially since churches have been permitted to hold services and schools have resumed work in defiance of the closing order issued by Dr. H. N. Guilford, city health commissioner.

With moving pictures and other places of entertainment still proceeding without interruption, St. Paul is drawing many patrons from Minneapolis to its showhouses. Especially on Sundays are large numbers of Minneapolitans going to the Saintly City for their entertainment. This fact has created some feeling among the exhibitors of Minneapolis.

The statement of Dr. H. M. Bracken, secretary of the Minnesota State Board of Health, who is opposed to the elimination of all public assemblages, created a sensation in local theatrical circles and will be read with interest by moving picture men throughout the country.

"Minneapolis," he said, "is in the throes of violent hysteria, produced by the hallucination that an epidemic of old-fashioned grip, more serious than ordinarily, is Spanish influenza."

Denies Situation Is as Bad as Believed.

Dr. Bracken's announcement tended to lessen the fears of Minneapolitans, disturbed by the closing of theatres, schools, churches and all public gathering places by order of the Minneapolis health department.

Dr. Bracken, whose protest against drastic action in St. Paul prompted professional and business men of that city to decide against closing all public places, believes the people of the state, and in Minneapolis particularly, have foolishly allowed themselves to believe conditions to be much more serious than they actually are.

In expressing regret because of the action of Minneapolis officials in closing public places, and especially schools, Dr. Bracken explained that the present epidemic—even at its worst in certain sections of the United States—could not be considered as serious as diphtheria and other diseases.

In substantiation of this statement he said health statistics would show that in army cantonments—where the epidemic of Spanish influenza has had its greatest effect—the death rate is only 4 per cent., while the diphtheria death rate, in the community at large, even with the use of anti-toxin, is 10 per cent.

"In my opinion many of the cases, so-called influenza, are nothing more serious than ordinary grip," said the State health board official. "I regret more than I can explain the action of Minneapolis officials in closing the city, as has been done. It is not in a sense of criticism that I am making this statement, but merely is an expression from a State official who believes that a serious mistake has been made.

"Conditions do not warrant such drastic action, in my opinion, and I believe that Minneapolis is in the throes of a violent hysteria, which surely cannot be abated by official action which frightens the community. Measles, diphtheria or any other disease might have caused as many deaths in army camps or civilian communities if an epidemic started, and surely the fatalities among civilians are not so numerous as those in cantonments. In fact, nearly all of the deaths reported are among men in service.

Reports Not Necessarily Correct.

"Everything in the nature of a cold is called influenza these days, but that is not necessarily the fault of the attending physician. Because of the scarcity of medical men, physicians—busier by far than ordinarily—have been compelled to accept the word of patients, as to symptoms, and with influenza foremost in their minds, and the symptoms well known to all, and not so different from grip, many reports, not correct, are made.

"At this season of year—every year—when street sprinkling is stopped, we are subject to grip. Every year there are hundreds of cases of grip, and, of course, the current year has proved so far more serious than others in the past twenty or more years. True, the Spanish influenza has had its bad effect in many communities, and surely has reached Minnesota, but it is not nearly so serious as the people have been led to believe. The present epidemic is similar to that of 1899 and 1890. What the people must do is waken to the fact that the epidemic is not so serious, but that it can be stamped out without great mortality."

Theatres Should Not Have Been Closed.

Dr. Bracken believes that the closing of schools was entirely unnecessary, and that the closing of theatres and churches should not have been ordered at this time. In defense of his argument that the public schools should have been allowed to remain open, the physician explained that the children, under the watchful eyes of intelligent teachers, and under the consistent care of twenty-seven trained nurses would be far more safe than playing at large, with danger of disease unchecked.

"Modern theatres, with their latest improvements in ventilation, cannot be termed dangerous even at this time," said Dr. Bracken. "True, there is great danger of disease germ breeding in cases where motion picture theatre lobbies are crowded by persons awaiting the end of the show, but I believe theatre owners would much rather rearrange their system than close entirely. If, for instance, an intermission of thirty minutes or so were provided between the shows, this lobby packing menace would be done away with and a great danger stamped out. In theatres where ventilation conditions are perfect, and there is one performance an afternoon or evening, closing should not be necessary."

Churches are needlessly closed, in the opinion of the State health executive, who argues that there are few churches so crowded as to make dangerous a service lasting an hour. If churches, schools and theatres are to be closed, he said, then the logical procedure would be to close all stores and factories and shut down all elevators in public buildings and all street cars. "Of course, this action is not at all necessary—not any more so than closing theatres, schools and churches, but to be consistent in this period of hysteria that should be done," he concluded.

Washington Records Show English Actors' Migration

DIRECTLY after the war in Europe broke out considerable adverse comment was heard in the United States over the evident fact that numerous actors had taken passage from the other side. Evidently the impression prevailed, and not without reason, that many thespians deemed it better to sail away than risk being conscripted into the respective armies of the belligerent countries of Europe. At the outset of the war conscription was not immediately adopted in England, but the handwriting on the wall was plain enough, and as this foreshadowed drastic measures to get men to carry on, members of the theatrical profession, and others as well, hastened to take up the struggle for bread in a land where strife had not become evident.

It will be recalled that many American actors late in 1914 and throughout 1915 complained that their places were being taken by English newcomers. Whether the complaints were merited or not, the fact remains that immigration of actors into the United States expanded somewhat during the years 1914 and 1915. Thus official records compiled at Washington show that whereas 911 actors arrived here in the year 1913, 1,019 came in during 1914, while in 1915 1,126 were admitted. In 1912 and 1911 arrivals aggregated 873 and 1,020 respectively.

Since 1915, however, the inward movement of actors has dwindled considerably, only 632 actors having been admitted into this country in 1916, and in 1917 arrivals amounted to but 576, while in 1918 the figures receded to 214. Thus from the high point in 1915 to the light inflow of 1918 there has been a drop of 81 per cent. In the like period all immigration decreased 66 per cent.

Immigration of actors intending to make the United States a permanent home constituted a fraction of 1 per cent. of the entire movement of immigration.

At the same time emigration as represented by the outward movement of alien born actors also has receded to small figures. For example only 154 actors went out during the year ended June 30, 1918, this number comparing with 159 in 1917, 181 in 1916, 201 in 1915, 257 in 1914, 333 in 1913 and 325 in 1912. Actors of alien birth, like other foreign born immigrants, once here usually stay.

The following table gives an idea of the outward and inward flows of aliens characterized in the official returns as actors:

	Immigration.	Emigration.
1918	214	159
1917	576	154
1916	632	181
1915	1,126	201
1914	1,019	257
1913	911	333
1912	873	325
1911	1,020	207
1910	1,233	199

PEDIGO OF OKLAHO EXUDES THOUGHTS

A Few Are Rude and Some Are Nude but All Are Food for Showmen Flued by Patrons Shooed

Highland Theatre,

Guthrie, Okla., October 22.

Editor Moving Picture World:

YOU will no doubt be surprised to hear from me. But since the influenza started I have been so worried that I have scarcely slept more than fourteen hours a night.

Scientists tell us that influenza is a thing that started. We have no reason to doubt these men. They are smart, and should know whether it did or not. They are paid for being smart. What we seem to need now is someone to stop it. That great job seems to be up to me. So I hastily grasp my typewriter between my trembling knees, and dash off the following great thoughts heretofore unthunked by thoughtful thinkists. I can see that this thing of thinking thinks is gradually but surely wearing my rare and unused mind short off up to the handle.

I would that I had something else to do, that I would not have to refer to my mind so many times daily. But I presume your office force is full, and that you expect to continue on your present job, so I am cut out of that chance.

I tackle this job with a full understanding of the great responsibility resting on me, and do what I am doing free gratis for nuthin. Here are a few suggestions I trust all picture showmen will take advantage of.

Must Sneeze Outside City Limits.

When you feel that you are going to sneeze hasten at once outside the city limits to what is now commonly known as the sneezing grounds. Should you be in a crowd, and feel that you are going to sneeze or bust, by all means bust. I say this in the interest of common decency.

Never sneeze intentionally in one's face. Not only is it impolite, but it is old-fashioned, and not up to now.

Another reason is, I have known of people whose faces had been so sneezed in to become so aroused and get their dander raised to such an extent that they would knock all the tar out of you, take your chewing gum away from you, smear your proboscis over your features, and otherwise scramble up your anatomy until you would immediately say, "This is no place for me."

In sneezing in one's face it is well always to notice the size. And further, I believe it would be best to refrain from sneezing in one's face even if it be the face of your dearest friend.

There is an ordinance at this time on the books of most cities prohibiting the blowing of one's bugle on the sidewalk or spitting thereon. One reason for this measure is so many people spit so much like a two-bit piece. Be upright, do not stoop to a thing of this kind, and if by chance you see something on the walk you believe to be a nickel, let it alone.

There has been so much said about this pro and con, and believe me, friend, most of it has been con.

In operating a full groan case of the "flu" one should eat plenty of grub (if you can get it) composed mostly of victuals if possible, and drink plenty of damp, wet water.

If I had more time, more space, and more brains I could tell you several things about "flu." I had wondered what would be the result should we try the following:

If a flea that flew
Got a fly to flee,
Could the flea that flew
Get the "flu" to flee?

I write these things because of my pure unadulterated love of picture showmen in general. For we are getting ours.

Have no hesitancy in addressing me at any time regarding this great subject just as if you were my equal in every way. We were put on earth to be of use to each other, and if, by chance, one of us be gifted with more brains and a better understanding of things in general than the other it is the wish of the great Creator. Let us so live that on that great and last day we will not be afraid to look our Maker straight in the face. I now dampen my slender pink tongue and shall seal this great message from the nude eyes of this hilarious but wonderful old world. I shall place it aboard our jerk moisture railway trusting it may reach you safely.

As we still have no shows here, I must quit and bring in the eggs.

Your esteemed and well done friend,

NED PEDIGO.

Phil Lang Editing Films for Ordnance Department

PHILIP B. LANG, well known in motion picture circles through his long activities as author, editor and production manager, is now film editor for the Industrial Education Section of the Ordnance Department, having taken up his governmental duties last August.

Making his headquarters in New York, Mr. Lang is compiling and editing, from selected material, films which are shown in war plants to stimulate productive effort. Two pictures prepared by him entitled "America's Defenders" and "Freedom Forever," each in one reel, are now in circulation, and he is at present at work on others.

By careful editing, Mr. Lang is telling a compelling story in these films which depict the activities of our armies overseas and the vital necessity of continuous productive effort on the part of the workmen at home who supply the fighting forces.

Mr. Lang earnestly requests motion picture producers to co-operate with him in his highly important work. The films, he states, are not shown in theatres or any place where an admission is charged. While he is particularly interested in securing industrial scenes, Mr. Lang informs the Moving Picture World that he can incorporate to good advantage dramatic and topical scenes dealing with different phases of the war.

"Already a number of producers have placed at the disposal of the Industrial Education Section impressive films and portions of films," said Mr. Lang. "I am sure that once other producers learn of the use which can be made of such scenes their patriotism will prompt them to co-operate."

Mr. Lang's address is District Ordnance Office, Industrial Education Section, 1107 Broadway.

October 27 Attractions at the New York Theatres

RIVOLI.—Maurice Tourneur's production, "Woman," written by Charles Whittaker and suggested by George Moore's "Memoirs of My Dead Life," was shown at the Rivoli the week of October 27. The picture is in a prologue, five episodes and an epilogue, and has Paul Clerget, Flore Revalles, Gloria Goodwin, Fair Binney and Warner Richmond in the cast. Owing to the length of the feature the Creel War Review was the only addition to the screen program.

RIALTO.—Enid Bennett in the Paramount picture, "When Do We Eat?" produced by Thomas C. Ince, headed the program at the Rialto. C. Gardner Sullivan wrote the scenario, and Fred Niblo is responsible for the direction. A new Sunshine comedy and the Rialto Animated Magazine were also shown. The soloists were Mlle. Madeleine D'Espinoy and Gaston Dubois.

STRAND.—"The Woman the Germans Shot," with Julia Arthur as Edith Cavell, was one of the features of the Strand, Charlie Chaplin's "Shoulder Arms" being held over for another week. Alys Michot was the soloist.

EIGHTY-FIRST STREET.—First half, "Shoulder Arms." Latter half, Charles Ray in "The Law of the North."

KNICKERBOCKER—D. W. Griffith's "Hearts of the World" is now nearing its five-hundredth performance in New York.

FORTY-FOURTH STREET.—Theda Bara in "Salome."

OLDT, OF EASTON, PA., DEAD.

Charles F. Oldt, manager of the Third Street Theatre, Easton, Pa., died of influenza Thursday, October 24. He was forty-four years of age. The funeral was held on the following Sunday and the flags of the city were half-masted in his honor.

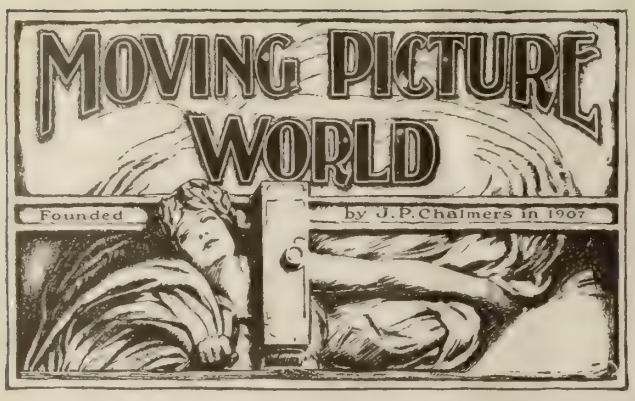
Mr. Oldt was particularly adapted to the moving picture business. He became a member of the Pennsylvania Exhibitors' Association, owned the building in which the Lehigh Orpheum, at South Bethlehem, was located, and did the booking for that theatre, as well as the Broad Street Theatre, Bethlehem. At the time he was stricken he was arranging to form a chain of moving picture theatres in the vicinity of Easton.

Jutkovitz Brothers Hang Up Record.

Jutkovitz Brothers, proprietors and managers of the Columbia Theatre, Far Rockaway, N. Y., are justly proud of their record in the Fourth Liberty Loan campaign. From September 28 to October 19, inclusive, they reported gross sales amounting to $1,193,200. Their lowest figure was $5,750 for October 3, and they hit high-water mark October 16, with $312,100.

Mrs. A. Warner Dead.

Mrs. A. Warner, wife of A. Warner of Warner Brothers, producers of "My Four Years in Germany" and other patriotic features, died at her home on Monday, October 28, after a brief illness of pneumonia.



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A. MacArthur, Jr.....Advertising Manager

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Saturday, November 9, 1918

FACTS AND COMMENTS

INFLUENZA and its progress continues to be the absorbing topic in motion picture circles and will, in all probability, continue to be until the epidemic feature of the complaint has run its course. The wave of high intensity seems to be sweeping gradually westward. In the east there are signs of abatement, and picture theatres, closed because of prevalent sickness, are opening, while closed houses are the order in the west. The situation is an unfortunate one, and one that must be endured. From reports received from MOVING PICTURE WORLD correspondents motion picture theatre owners are accepting the situation and doing all in their power to comply with the requests of health authorities. Closed houses are being renovated and precautionary measures are being enforced in communities where houses are permitted to remain open. Preventative propaganda is being freely circulated on the screen and through house programs, all of which will go a long way to break the progress of the disease.

*

While this enforced closing means a large financial loss to every branch of the amusement business, we have yet to hear of the picture theatre owner who has failed to give the fullest co-operation to the authorities. That time has passed when picture men were compelled by force of law to observe even the commonest regulations, which indicates some steps in advance over other days together with the recognition of a strong sense of responsibility to their respective communities in times of distress. This recognition is the thing that makes the theatre man and his house a part of the community in which they do business and earns the respect and confidence of that community. When all these present troubles have passed picture theatre men will find their reward in renewed and increased patronage which their services have earned. As the old copybook phrase declares: "Virtue has its own reward."

* * *

IT HAS been rumored that, owing to the receipt of so many conflicting stories as to the profits of the picture business and the inability of congressional committees to discover just what propertion of taxes the industry ought to pay, the Government may decide to appoint a film administrator whose duty it shall be to ascertain just what the motion picture business amounts to and what revenues it should pay. While this suggestion is somewhat revolutionary in its nature, there are those who feel that it would not be unmixed with beneficent effects. But what is the Government to do? It has tried to be equitable in its treatment of the motion picture business. It has acknowledged its essentiality to the extent of permitting it to continue against a strong feeling in certain quarters that its activities should be materially curtailed. But when the question of taxation came up no one in the industry has seemed able to give information upon which a rate satisfactory to all branches of the business could be based. There was too much passing of the buck in the way of mutual accusations. Statements of fact did not seem clothed in the habiliments of truth. There was a strange lack of agreement among those who were appointed to represent, or who assumed to represent the motion picture industry and, finally, a singular lack of knowledge upon the really vital affairs of the industry among those representatives.

*

Is it at all strange that the plan of taxation applied to the motion picture industry should fail to meet the approval of the men engaged in that industry? In all probability the congressional committee charged with preparing the schedules gave up trying to get helpful information from the representatives of the picture industry and acted upon their knowledge and belief. On top of the dissatisfaction created by the tax schedule came the general suspension of the picture business. This has probably led Government authorities to believe that the men in the industry are unable to properly conserve their interests and that an administrator is a necessity.

DARKNESS BEFORE DAWN

By Robert C. McElravy.

IT has been decreed by fate that the film industry shall quaff from the "cup of trembling" that has been held up to the lips of suffering humanity. Doors to moving picture houses throughout the broad land have been closed as a result of the epidemic of influenza, many of them without warning. A great number of producing companies have seen fit to suspend operations temporarily, and the engine of production is being given a well-earned rest.

At this moment of natural depression it is a good time to take a survey of the film industry, to look back over its perpetually striving past and to glance ahead to the promising near future.

Such a course is not only profitable, but stimulating. Only the present is filled with apprehension; there is little to be ashamed of in the past and a great deal to hope for in coming months and years.

What a mad scramble it has been, since some time along in the late nineties, when certain discerning individuals began to realize that the film as a means of public entertainment was something to reckon with! Many of these men were laughed at for the eagerness with which they began exploiting the moving picture, but many of them remain today with the proceeds to show what they have accomplished, through wisdom and foresight, during these years of steady growth. Other individuals have plunged more recklessly and suffered as a result. But it has been demonstrated beyond a doubt that the film industry has come to stay.

More recent years have awakened the public mind to a new sense of the importance of the film. Its artistic possibilities, its historical value, its industrial utility, its educational scope, its news interest—is there any end to its manifold public uses? Can there be any doubt in the mind of any thinking person that the people as a whole have adopted the film and taken it to their heart?

It is well for those connected with the moving picture, at this trying hour, to reflect upon these things. This is no time for faint-heartedness in the face of a merely incidental setback. Most of all, it is no time for a weakening in any way of the great organization the industry has built up. The morale of the industry should be protected at all costs, for the day is not far distant when the now distressed and anxious public will be clamoring at the doors of the moving picture theatres, with the same old eager smiles of anticipation.

Already the ban is being lifted in certain communities, where the plague has been stamped out. The doors that closed without warning may be opened freely very soon. Exhibitors and producers should for this reason keep a close eye upon the situation. It will not do to make hard and fast rules, for when the public seeks recreation it must find it somewhere. It is better to keep some sort of an entertainment going, wherever possible, at any practical sacrifice, than to disappoint your clientele.

It is regrettable, above everything else, that this closing should have come when the screen was doing such valiant work for the Allied cause. The threatened peace propaganda has come with a vengeance and is all the more insidious because the military situation is so hopeful. But the time for relaxation will not have arrived until Germany has cried "Kamerad!" There will be no doubting the real victory when it comes, and all doubting and speculation until that time can have nothing but a mischievous effect. Against this sort of thing the film is both a weapon and a shield.

It is a time for watchfulness and vigilance on the part of the film industry. The channels of supply should be kept ready for the demand upon the instant. The work of the film is too important to permit of any sinking back or general lethargy because the ratio of profit is not up to normal. It is a time for sacrifice and service, and most of all for counting our blessings as compared with the complete paralysis of many other industries.

MORALS AND THE SCREEN

By Edward Weitzel.

EVERY once in so often some zealous soul breaks into print to remind the screen of its ever-widening possibilities as a moral force and the great uplift it is capable of and owes to the world. Well, this is not to be denied! But something still remains to be said. Like the stage and the printing press, the screen has duties aside from acting as an effective means of conveying moral truth and beauty to mankind. No one wants to be uplifted all the time. Such a process is capable of better results if administered in the proper proportion and the patient allowed to relax into a less lofty frame of mind and indulge in a reasonable amount of light entertainment that is without thought or care for the ethical or the intellectual pose. The law of contrast is an excellent teacher. Even such a subject as the Great War has its limitations and would soon tire if used continually as the theme of a motion picture. To repeat an assertion made in these columns: "The screen is more in need of fifty five-reel stories on varied subjects than another "Hearts of the World."

Truth and the Screen.

There is one moral duty of the screen which, like all other moral duties, is founded on common sense—tell the truth about itself and its rivals. Every once in so often some misinformed or wilfully misleading soul puts in a claim for the screen that can only be substantiated on the ground that the youngest of the arts owes nothing to her elder sisters and can learn nothing from a study of their long experience in revealing life. Several screen authors and actors who once held this theory have now gone into retirement and the public has forgotten they ever existed. An open mind toward every rule of dramatic construction and a firm determination to go on a still hunt for these rules wherever they are to be found will one day give the screen what it still lacks—a drama as well as a novel form. When that time arrives the author who writes for the "movies" will study his plot carefully before he decides whether to turn it into a screen novel or a photoplay.

Limitations That Broaden an Art.

One of the things to be learned from the stage is that a condition which is often spoken of as its limitations is really a source of power. A striking example of this is found in "The Copperhead," Augustus Thomas' fine play. The piece is in four acts, and the first three take place in the same scene. The human interest is so strong that the audience cares no more for the external surroundings of the characters than it does for the coat on the supposed traitor's back. A man's soul is being passed through a fiery furnace; his love and affection are being sacrificed on

the altar of duty and devotion to his country. The world becomes very small at such a moment. All the sublimity of mankind may be encompassed within the walls of a painted scene.

Another thing to be learned from the stage is the value of a steady clumb upward in interest and force. A recent moving picture which has won high praise—and deserves it for its skill in character drawing, local color and the acting of the star—mounts upward with irresistible dramatic impulse during its first half, and then drops back into a pace that is tame by comparison. Proper technic would have made this picture a real photoplay.

A Stage Critic's Tip.

Lawrence Reamer, in the New York Sun, never goes out of his way to say a few kind words for the screen, but the last sentence in a recent article of his applies to the photoplay quite as pertinently as to the spoken drama. After noting a change in the manner of building the French farce and explaining that certain literary men who have not mastered construction are fond of arguing that if subject and character are satisfactory, technic ought to take care of itself, the stage critic closes with this warning: "Subject and character have a pesky way of wriggling out of all comprehensible relations when they are not controlled by the laws which experience has developed into the playwright's craft."

HE'S TREATING 'EM ROUGH

By Louis Reeves Harrison.

NO less than thirty-three hand grenades are thrown into the pages of The Authors' League Bulletin by Robert Macalarney, scenario editor of the Famous Players-Lasky Corporation, in the shape of "Don'ts for Scenario Writers." There is an effort made on the part of Mr. Mac to bind up our wounds—his article is "for the the tyro"—but it is all too plain that he expected to hit a lot of "beginner-authors" among those who are members of the League, else why publish in the Bulletin? Aside from this little camouflage, however, he is charmingly candid and splendidly sincere.

I wonder if Mr. Mac has read the oldest book in the world?

It is that of Ptah Hotep, giving instructions to a tyro, his son.

Ptah Hotep's bombs were fired about 3500 B. C. in Egypt.

It's an even bet his son paid no attention to them.

Man wants to get his own experiences by himself.

At least, most men do who are conceited enough to accomplish more than is expected of them, such as authors. They are gifted with an egotism which enables them to work better and enjoy themselves more than if they really knew themselves as they are. Those who succeed in lighting up other hearts and minds than their own write in a flame of passionate sincerity and revise with a technical skill of exquisite pains. Without these no author ever wrote a story of artistic merit and popular success.

Sincerity is the foremost element of successful authorship.

Is that not eliminated in the machine-made drama?

Is there any such thing as true authorship in writing to the order of this or that much exploited star? Wait a moment. Let us admit that the finest screen performers are those whose intense and interesting personalities bring to life the author's idealizations. Is not the idea of acting that of "suiting the action to the word?" Is not the actor's art purely that of interpretation, suiting the action to characterization and definite purposes of the play, using his personality to intensify the role without doing the author's conception injury—to the contrary, contributing to the force, beauty and charm a composite effect?

Mr. Robert E. Macalarney knows all this.

He knows that star personality is a billboard attraction.

He knows that star performers are usually fine actors.

They do not appear to advantage in colorless roles of vehicles.

There is no guarantee of perpetual value in these stars outside of Farce when they are permitted to repeat themselves with monotonous regularity. Our people are good-natured, but they are not so childish as to accept one feeble inanity after another, and such inanities are creaky old repeats and wornout imitations, for the sake of seeing a star ride in the vehicle. Of course, Mr. Macalarney knows this, just as he knows that the best stories are the result of creative impulse, an expression of the social life that lies behind that impulse, interesting to society because of society, fascinating to people as a dramatic expression of themselves as they are or as they expect to be, for Americans are ever busy with the coming values of life. He knows all this, but he treats authors harshly, insisting that their work shall conduce to the upbuilding of social health, that plays shall be true to the standards of the times in which they are written, or the authors, the tyros, might as well write "vehicles" in synopsis and leave the fabrication of so-called "continuity" to the studio hacks.

Many of these shots will tell, but Mr. Macalarney need not expect to get what he desires, especially because he is attempting to fill a requirement only temporary. The tremendous changes going on with new outlets for human energy on every hand, will bring about tremendous changes in screen products. These will result from riper judgments and clearer estimate of dramatic values than have yet been shown in the ordinary run of screen plays. Some producers will adhere to the conventional, as they have in the past, and with the same result, to be superceded by new, alert and progressive craftsmen. Not among the progressives will be found those who adhere to the star-and-vehicle idea. That idea has been tried and found opposed to the expert manipulation of an art and to the complete expression of truth through it as a medium.

TOUCHIN' ON REGULATING

AT various times in the motion picture business, as in other fields of human endeavor, attempts have been made to turn aside or obstruct the natural trend of things. Out of that tendency has come anti-trust suits, actions at law to prevent a restraint of trade or the maintenance of boycotts and blacklists and all sorts of tricks calculated to beat the other fellow to something or prevent him from getting somewhere. Combinations have been made to prevent something from being done by the other fellow when he wants to get somewhere that someone doesn't want him to get, after someone got what he wanted by the same method from someone else.

When the captains of an industry arrive at this state of mind there is nothing of which we can think that will do them so much good as a vacation.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Schools and Colleges Are Hereby Cordially Invited to Pen Film Experiences and Suggest Readjustments

OWING to a number of complaints registered with the Moving Picture World by school principals and lecturers regarding the obtaining of educational film suitable to the illustration of subjects which each had in mind, and also with regard to the discourtesy met with through moving picture exchange managers failing to reply to inquiries regarding such film we invite correspondence on the subject from those in charge of visual education in the schools of the country. It might also be well in registering complaints to suggest readjustments, and to state in each case as nearly as possible what class of films are required, and for what purpose the projection machine is being used, recreational or class-room needs. In order that we may bring your requirements in an intelligent manner before exchanges and producing companies who can or who care to be of service in an educational way, it might expedite matters to have an estimate from each as to the number of reels that might be contracted for at a nominal rent per week or per month.

On behalf of the manufacturer and also of the exchange man, we will say that he is not running his business on altruistic theories. His very existence in the industry which he represents precludes such a basis unless he has the good fortune to be a millionaire several times over. It is, therefore, necessary that his business be run on a safe financial basis if he is to continue to serve the public. It is just as necessary for the exchange man to have an approximate idea of the number of films of certain kinds that he is to be called upon to supply within a given period to the schools and other educational institutions of his district as it is for the baker to know how many loaves of bread to have on hand for his customers each day. And unless the manufacturer is also aware of the calls which are to be made upon him, he, too, is liable to be caught napping.

The educationist, through lack of knowledge of the business requirements of the moving picture industry, is apt to expect too much from a service on which he makes small and intermittent demands. To make room for new material which the producer offers him and which the exhibitor expects and for which the must-be-entertained public clamors, the exchange manager at regular periods of not more than six months clears his shelves of old material—prints which are worn out or which are little called for. It is this system of perpetual motion which evidently is not understood in educational circles and which nonpluses the educationist when he suddenly awakens to the fact that he could use a certain reel or set of reels of film which he has heard or read about in the trade magazines some months or years previous, and finds that they are not available, and frequently not in existence.

There is but one remedy for the perpetuation of standard releases and that is a national amalgamation of the school system on a visual education basis. This carried out in a practical rather than a visionary way, would make it possible for the moving picture industry to meet the educational demand on a common plane. It would also eliminate, to a large extent, the enforced use of the "rainy" or scratched film which is so injurious to the eyesight of the child. It would make possible a source of supply and demand hitherto undreamed of.

MARGARET I. MacDONALD.

"France's Dusky Warriors" (Pathe).

One of the most interesting and informing of the French and British official war subjects. This pictures the war work of Tunis, Algeria and Morocco. It is full of striking scenes from the native life of those countries, under the stirring influence of war preparations, equipping and mobolizing troops and sending them to the French front. The review of troops mounted on fine Arabian steeds is particularly colorful. There are also interesting views from the commercial life of Tunis, which is a great food center for the Allies.

"Official War Review No. 17" (Pathe).

This issue contains a number of very interesting things. It opens with the transportation of supplies on the Italian front, shows General Pershing inspecting a fresh batch of prisoners on one of the American fronts, and contains some scenes from the shattered towns of Chateau Thierry and Dormans, where the Germans committed great depredations. An amusing, as well as informing, feature is that showing the manner in which observation balloons are handled.

Carl H. Carson with Educational.

One of the most significant of recent moves in the educational field is the engaging of Carl H. Carson by the Educational Films Corporation of America as manager of a department which will be devoted entirely to the requirements of public schools and other educational institutions. Mr. Carson, previous to taking up his duties with the Educational Films Corporation of America, was at the head of the Visual Educational Association of California. He came East last January to co-operate with Lincoln & Parker of Worcester, Mass., and only recently accepted an offer made to him by the Educational to supervise a department devoted to school needs. A visit to his office revealed a remarkable system by which he is able to lay his finger almost instantly on the key to information regarding any subject which he has tabulated. School courses will be worked out by Mr. Carson in a practical way, and in the near future we hope to be able to give our readers an interesting story of a source of supply and a manner of distribution that should go far in remedying the prevailing film difficulties in schools owning projection machines.

"Allied War Heroes" (Sherry-Burlingham).

The latest of the Burlingham travel series which the William L. Sherry Service is handling is entitled "Allied War Heroes"and shows the arrival in Switzerland of allied heroes from the starvation camps of Germany. Many of these brave men had contracted tuberculosis and are shown in the picture being transported up the sides of the mountains via the railway to a sanitarium situated at a point of unparalleled beauty in the Swiss Alps. Here they are given the best of food and the finest of attention. A view of the exterior of the sanitarium shows the sun parlors overlooking the scene of mountain grandeur, snow-capped peaks and mist filled valleys.

Post-Van Scoy Scenics in Favor.

The Rivoli Theatre has recently been making use of a beautiful series of scenics photographed by Van Scoy and released by Post. Among these were "Dame Nature's Love" and "Midst Peaceful Scenes." Both of these subjects are beautifully photographed and nicely subtitled with the scenes of the pictures used as illustrations of the lines of the subtitles. The Rialto during the week of Oct. 20th exhibited the Pathe subject "The Triumph of Transportation," which covered, not only the evolution of transportation methods, but showed the various details in the manufacture of a motor truck.

Cohen Buys North Star Theatre.

Sydney S. Cohen has purchased from Heyne & Scharf the North Star Theatre, occupying the entire block on Fifth avenue, between 106th and 107th streets, New York, with an orchestra seating capacity of 1,500. The theatre is being renovated, and will be operated along similar lines to Mr. Cohen's other theatres.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Keep on Going.

APPARENTLY few exhibitors have ever heard the story of the two frogs. According to this ancient yarn two frogs found themselves in a can of milk after the farmer had brought it up to the legal standard with pure pump water. One frog complained that they would be drowned, but his more vigorous companion advised hustle. It was a long run to town and when they got there the faint hearted frog lay dead at the bottom of the can, but the hustler was fast asleep on a pat of butter his efforts had churned into a life raft. Too many exhibitors belong in the dead frog class. Business drops off when the men go to the front. They do not make a fight to intensify the business left home, but cut down to two or three nights a week. Others, with no better territory, make a fight and get the people who are left to come more often and make up their receipts in that manner. It is not to be denied that it is hard to coax people to come when living expenses have risen so alarmingly, but the people must have amusement, and not even the twenty per cent. tax is going to keep them from it, if the matter is presented to them in the proper light. When the ten per cent. tax went on, the reports from all over the country were enlightening. The manager who apologized for the increase got his patrons dissatisfied. He admitted that the tax was an imposition and confirmed his amusement buyers in their belief. The man who let out a whoop of patriotism kept right on getting the business, and even convinced many that is was now a patriotic duty to attend the theatres. Go at the entire matter from the same angle. Intensify your advertising, and you'll hold your receipts, but once you start to make the "poor mouth" along with your patrons, you'll all go to the bad, manager and patrons alike.

From the Gold-winner.

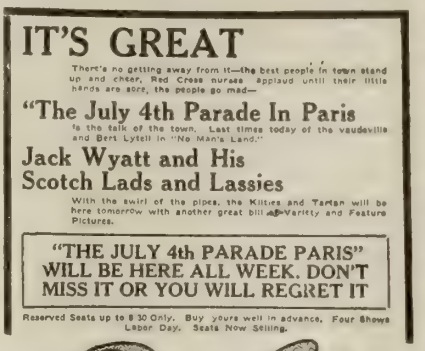
A late Goldwyn house organ offers two unique advertising stunts. The most original is an idea of M. B. Neilson, of the Crystal, Wayne, Neb. In that section of the country there is a cigar named after the Irish poet, and Mr. Neilson offered a matinee ticket for every ten bands from this cigar. Of course he hooked up with all stores handling the cigar, and worked it for a release in which the M. P. Tom Moore appeared. C. E. Marquis, of the Martha-Ellen Auditorium, Central City, Neb., offers tickets in a contest to discover words spelled backward in the house organ. This is a new angle to the misspelled word idea and can be used where that has staled.

"On Its Merits."

Here is an advertisement from Scranton, Pa. Fred Schaefer, of the General Film, who sent it in, supplies his own comment when he writes:

> It strikes us that some comment on this ad is justified for the reason that it is from a big vaudeville house—Poli's—that the ad features this one-reel film, which, by-the-way, had a run of a week at this house, and further that the ad does not attempt to make capital from the Red Cross, but plays up the film on its merits. The effect this film had on audiences and reviewers in Scranton is exemplified in the remarkable reviews which was given it in the Scranton newspapers. The vaudeville bill was reviewed in the usual manner, but the Red Cross film was given a half column solid type replete with highest praise.

The space is a double four and a half. It might look better were the six point rule carried down around the cut signature, but the width of the cut prevents this,


IT'S GREAT
There's no getting away from it—the best people in town stand up and cheer, Red Cross nurses applaud until their little hands are sore, the people go mad—
"The July 4th Parade In Paris
is the talk of the town. Last times today of the vaudeville and Bert Lytell in "No Man's Land."
Jack Wyatt and His Scotch Lads and Lassies
With the swirl of the pipes, the Kilties and Tartan will be here tomorrow with another great bill of Variety and Feature Pictures.
"THE JULY 4th PARADE PARIS" WILL BE HERE ALL WEEK. DON'T MISS IT OR YOU WILL REGRET IT
Reserved Seats up to 8:30 Only. Buy yours well in advance. Four Shows Labor Day. Seats Now Selling.
Poli's

A vaudeville advertisement in which a one reel subject is made the headline.

since there is no room to spare. In these times the one-reel battlefront pictures are sometimes better than the longer releases, and it pays to feature them all if they show merit.

Booming the Crusaders.

George J. Schade, of Sandusky, Ohio, made an elaborate display for Pershing's Crusaders, and yet it says it cost lots less than it looked. The cut shows how the elaborate display looked from the sidewalk. The photographs were made before the front was completed. Above the

The Schade Theatre, Sandusky, dressed for Pershing's Crusaders.

green at the sidewalk level six helmeted heads were raised to attract from the street side. The castle was built out over the street ten feet beyond the sidewalk line, with a clearance of eleven feet. The second cut gives a better idea of this effect, though it is not so good a photograph of the general effect. The

Another view of the Schade display.

palace was made with translucent windows and at night was lighted from within as well as being indirectly lighted from the outside. The basis of the side displays is a 24-sheet cut-out for each side, masked in with evergreen. There is a practical flag beside the General and a huge one below the sign as well as smaller ones on the towers of the castle. Instead of the expensive compo board the entire display, including the cut-outs and the castle, were made of corrugated pasteboard, stiffened with two inch strips and varnished with a cheap varnish. The castle was painted with cheap "barn" paint. The use of corrugated board is a new idea to us. It costs very little compared with compo and will stand up for a week without trouble. We think Mr. Schade has beaten his own record. He reports a big business not only at the regular performances for three days, but at two special morning performances for the children. Wednesday he had them standing up for two hours. It bears out what we have already said: that it is easy to clean up with a picture if you circus it properly, and this applies with particular force to these Government pictures. You must create the idea of bigness in the minds of your patrons, since they are apt to class them with war weeklies and educationals.

From England.

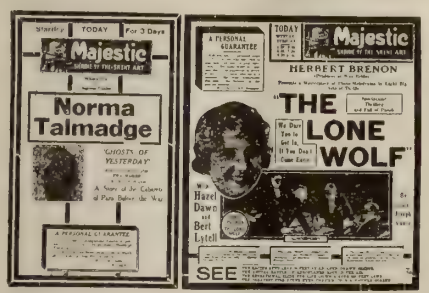
The Bridge Street Picturedrome, St. Helens, England, sends in a very neat program with the full synopses for each release, with casts and dates, and on the inside cover pages the musical program for the period covered. There are sixteen pages and cover and a four-page insert in addition, 24 pages in all, and it is very well done, with a star portrait on the cover and a little gossip. The program covers a month, and covers it thoroughly. The English advertisers are more conservative than the American showmen, but they do thoroughly well what they attempt, and many of the smaller English houses get out more inviting programs than the large houses here. The Bridge Street Review is among the real ones.

Used Them Contest.

W. S. McLaren, of the Majestic, Jackson, Mich., used the swimming contest idea for Mabel Normand in The Venus Model, and cleaned up with it. The contest was held at an amusement park and both the park and the house did advertising, since both profited. Mr. McLaren got out a very effective six eight-and-a-

A six column by 8½ inches with a striking border for a Hart story.

halfs for "The Bargain." The black silhouette worked well. It seems to be a rather old advertisement, but it will work as well for almost any western subject and might be made up with a mortise for a standard frame for Hart subjects. He is running a great deal to black ink as the next examples show. One is three and the other four tens, but the four



A three and a four tens showing the use of border material.

looks almost twice as large as the three. This is partly because the lines in the three run up and down and in the four are more across the page. This is a trick well known to theatrical dressmakers, but it works the same way in advertising. Without those bits of rule in the three, it would look much wider. It's a thing worth remembering.

Franklin and the Hun.

Here is a reduction of Harold B. Franklin's ad for "The Hun Within." In the original it is four fours, which is a departure from Mr. Franklin's usual style. It is not a mess of black type and blacker cuts, but it fought down everything on the page, even a black mass cut directly above. It is not a big display, as displays go these days, but it makes up in effect what it lacks in size, and that's the main point. Mr. Franklin must be a stickler for accuracy. He advertises an orchestra of thirty pieces, and if you'll count 'em in the tailpiece you'll find just 30 players and the leader.

Community Sings.

If you want the exact text for a community singing announcement, you might try this copy from the Palace Theatre, Orange, N. J., changing the titles to fit your own selections. It would perhaps be better to name the days. If you use the idea, take this cut over to your printer.

Commencing Early in September

"COMMUNITY SINGING"

On certain evenings of each week songs will be thrown on the screen, and under the direction of a local chorus director the audience will be given the opportunity of singing such songs as

"There's a Long, Long Trail"
"Keep the Home Fires Burning"
"Over There"
"Pack Up Your Troubles"
"The Star Spangled Banner"

and many other popular and timely tunes.

An announcement for Community Singing from the Palace, Orange, N. J.

It will help him to give you just what you want. Show the department each week to the compositor who actually sets your work. If there is more than one man, get the foreman to tell off one man to always set your stuff, then concentrate your efforts on this man. It will pay you from every angle.

A Revelation.

Here is a lobby display from the Dawn Theatre, Detroit. Our correspondent writes that the display cost $150 a show, but that the management says that it paid. We think that the price is rather excessive for the material supplied, espe-

A floral display for Revelation from the Dawn, Detroit.

cially as credit cards were given the florist and the concern loaning the mannikin. Three hundred dollars for two days should net a handsome profit to the florist. Most concerns would do it for a third of that cost for the sake of the advertising they would receive.

Now the Stamps Again.

When the Liberty Bond sale is over start on the stamps. Try to collect on the excitement stirred up by the bond sale, and when a man is too flat broke to buy another fifty dollar bond, you can still urge him to blow his quarters.

Boom the Band.

You pay so much for a picture and you expect to get a profit on it. You do if you advertise properly. Why not look on your music in the same light? Advertise that. Not just "Good music," "or our Symphony Orchestra," but take space to tell about them and what they will play. It will pay its cost.

Book It.

Try, and if you don't succeed, get a copy of Picture Theatre Advertising and try again.

Sunday TO Wednesday
It will thrill you- This is no picture of Fancy. but fact- stirringly convincing- You will grip your seat !!
HIPPODROME
SHEA'S
Continuous Noon to Eleven. DeLuxe Performances at 2:30 7:30 & 9:30
DOROTHY GISH, GEORGE FAWCETT
and practically the same cast of "HEARTS of the WORLD"
in
"OFFICIAL WAR REVIEW"
OTHER FEATURES
Symphony Orchestra of 30
THE BOMB WAS TIMED TO SINK THE TROOPSHIP AT MIDNIGHT- AND THE HUN SPY WATCHED!- But!-
"The HUN WITHIN"
THIS PRODUCTION IS A GREAT EXAMPLE of the WHOLESOME, THRILLING and INSPIRING ENTERTAINMENT SHOWN AT SHEA'S HIPPODROME

A four fours that fought down everything else on the same page through contrast.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others. It will help you. By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Pleasing Yourself.

"My teacher tells me that I must write stories like ————," was the wail of a novice. "I don't like that style of stories," she added, "and I won't write them." We knew the teacher rather better than we did the writer, and we knew that he was merely pointing out certain stories as types of the material that sells. He was, perhaps, giving over emphasis to certain stories that he liked personally, but in the main the examples he cited were all good current fiction and precisely the stuff that editors are buying. The ideas he decried were the "strong" stories with unhappy endings that all beginners take to at first. Experienced writers know that this style of story does not sell steadily. Now and then one will be taken because of its unusualness, but there is no steady demand for this class of work and the stories are not really strong. They are gloomy and tragic, but they lack real strength of appeal because they do not gain sympathy. Think out your tragic plots, if you will; write them, if you must, but if you pay a man to teach you to write, be willing to concede to him a knowledge of his craft superior to your own, and follow his instructions; particularly if, as in the present case, the teacher. Write to please yourself if there is only yourself to please, but when you start to write for the market, write what the market will buy, and write only that.

New Edition.

The Home Correspondence Schools, Springfield, Mass., has issued a revised edition of Writing the Short Story, by Dr. J. Berg Esenwein. It is substantially the same as the previous edition, but is even more carefully edited than the former standard text book.

Novelty Stories.

It is good advice not to get too unusual in stories intended for the screen, but it is equally good advice not to get too usual. A story too wildly improbable is not apt to be accepted by an editor, but the same holds even more true of the same old stuff all over again. There must be a decided percentage of novelty in the handling of a plot or it will not be worth while to send it out for sale. The same thing can be done from studio scripts by a staff writer much better than it can be done by the outsider. Unless your story is decidedly out of the ordinary run of plots, it will not pay to waste stamps upon it.

A Rarity.

A late issue of the Author's League Bulletin defines an "Author's League Author" as "one who knows when he is being cheated by the movies, and why." And the definition was written by Dana Burnett, who was conducting a humorous column in the Evening Sun when the regular author was taking a week off. The Author's League is increasing its membership among the soreheaded photoplay writers by its flings at the motion picture business, and also appeals to a proportion of real authors who have seen their brain children butchered by incompetent direction and cutting, but there are comparatively few authors who have been "cheated by the movies," and the League would be doing better work did it seek to help raise the standard of authorship. Too many members have cheated the movies by selling inferior product.

Reflections.

Perhaps it is only natural, but none the less it is a mistake to try to write your own life into your plots. If you have recently suffered a bereavement, do not write about death, or slander the legal craft because you got the worst of it in a lawsuit. Store up all that happens to you as part of your general stock of knowledge, but do not base your plots upon the happenings of your daily life. That is not authorship, but a sublimated form of keeping a diary, and few such books are very interesting to strangers.

Has the Idea.

"I am not writing war stories," announces a correspondent, "but I am making a scrap book of certain phases of the war. I'm young yet, and I can afford to keep this material until war stories come into demand." There is some sense in this idea. Stories of the war will not be in great demand until the scars are healed, but a scrap book of daily incidents will be valuable when there is a demand for such material and we have mostly the histories to turn to. Current press clippings will then be found more inspiring than the dry historical facts—but the author must be very young who hopes to make use of this material at the proper time.

Too Busy.

It has been suggested that by permitting authors to copyright their scripts the revenues of the Government could be materially increased at this time. Doubtless they could, but the initial revenue would probably be more than offset by the cost of a building in which they could be kept. The Copyright Office is cramped for quarters, at best, and the scripts would seriously add to the burdens of the office. This is not the time to work for copyright legislation. Congress is busy with far more important things.

Selling Schemes.

The best selling scheme is to pick out the very best of your stories to offer and then to offer only the best of those. Even the best of the best is apt to be none too good.

Saving Daylight.

Instead of burning the midnight oil try saving daylight. Just about dawn these mornings is a fine time to think. The air is still cool and fresh from the night and there is little stirring. You can plan a lot of things before the milk comes. Try it some time.

Do Your Own.

Don't let friends give you ideas. Most of the time the story is not apt to be good, and when it is it is safe to say that the idea is not original and you may be accused of plagiarism. One man we know almost lost his reputation for honesty through sending around a bunch of stories an alleged friend gave him. Think up your own plots. They are apt to be better balanced and you'll know more about them.

Send Them In.

'How can I find out whether Paramount is buying—or can you tell me?" asks a correspondent. The way is to send in some stuff. If they buy it, they are.

Too Quick.

Rome was not built in a day; neither was a good synopsis.

Get Ribbons.

It is cheaper to buy a new ribbon than to lose the sale of a synopsis because the editor won't read it.

Select Carefully.

With only eighteen to twenty releases a week, what chance do you stand with a synopsis that is not the best you can do?

Paint It Over.

There may be nothing new under the sun, but you can camouflage a little.

Changing Over.

Now try and write a plot in which the heroine does *not* go to France and meet the man she loved in the hospital.

Crook It Up.

It's a long lane that has no turning and a longer story that has no sudden twists.

Better Place.

If your comedy synopsis is so humorous that it makes you laugh, fix it up a bit and send it to the comic papers. It is comedy of words, but the action probably will be slow.

The Aim.

Write first of all to please yourself, but try to write so as to please yourself and the editors.

Keep On.

Don't despise your own work because you see better. Keep up your courage and you'll do better work yourself in time.

Gauging the Synopsis.

It is not the number of words in a synopsis that counts. It's the number and value of the situations.

TECHNIQUE OF THE PHOTOPLAY

By EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars- and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Of Large Importance.

For some time past it has been necessary for projection machine manufacturers, in common with all other manufacturers using metals, to secure from Federal authorities a permit before raw stock could be secured. In order that matters might be brought to a more stable and satisfactory basis insofar as probable permanency of supply be concerned, the National Association of the Motion Picture Industry got busy, took the matter up with the War Industries Board, afterward appointing a committee, upon which were representatives of both the Power's and Precision companies. This committee held several sessions with representatives of the War Industries Board, the final result of which appears to be that a permanent supply of raw stock is assured, but the following letter has been addressed to all projection machine manufacturers:

WAR INDUSTRIES BOARD.
Conservation Division.
Washington, D. C., Sept. 17, 1918.

To the Manufacturers of Motion Picture Machines:

It is of primary importance in the present emergency that the country's resources be used to full advantage, and that we husband our supply of materials, equipment and capital to aid in carrying on the war.

The Conservation Division of the War Industries Board has already put into effect in various industries plans for saving essential materials and equipment, and for reducing the amount of capital tied up in manufacturers' and dealers' stocks.

The division has been informed that manufacturers in your industry are producing machines with lenses of a greater variety of sizes than is necessary in war time, that considerable saving in the weight of machines can be effected, with a further saving by substitution in many cases of some less essential materials for the brass and aluminum now used, and that economies can be effected in the distribution of accessories. The elimination of the avoidable use of brass, steel, iron and aluminum, which are all urgently required for war purposes, is particularly desired.

The schedule which has been prepared is being submitted to each manufacturer of motion picture machines. A copy is enclosed.

This program of manufacture is to become effective as of dates noted therein, unless by some modification it can be shown that still further conservation of much needed materials can be brought about. If you have suggestions on this program whereby greater economies can be effected, we shall be glad to receive them. Please acknowledge promptly to this Division the receipt of this schedule, with assurance of your co-operation.

CONSERVATION DIVISION,
WAR INDUSTRIES BOARD.

The schedule referred to is as follows:

WAR INDUSTRIES BOARD.
Conservation Division.

Washington, Sept. 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES.

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches and 6 inches focal lengths, and 16 inches, 20 inches and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.

2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:

(a) Rheostats.
(b) Rewinders.
(c) Reels.

3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.

4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
WAR INDUSTRIES BOARD.

235-50

Mr. Porter, general manager of the Precision Machine Company, manufacturers of the Simplex, advises me that his company is making every effort to comply with the schedule to the letter. Will C. Smith, general manager of Nicholas Power Company, says: "We have pledged ourselves to co-operate with the War Industries Board to the fullest extent, and to do all we possibly can to reduce the weight of our equipment, which will necessitate quite a number of changes, aside from the rheostat, rewinder and reels."

Projectionists and theatre managers will take note of the limiting of projection lenses to 4, 5 and 6 inch focal length. This will operate to some inconvenience, in some cases, but it will be nothing serious. As to the elimination of rewinders, rheostats and reels, it merely means that purchasers of new equipment will purchase them as extras if they are really needed; if not, then there will be that much saved to them. As a matter of fact, rheostats and rewinders are not properly a part of a projector and should not be included in their selling. In many cases theatre men have purchased projectors, only to receive rheostats and rewinders, for which they had no more use than a pup has for a second tail. Oh yes, they paid for this equipment. Don't let 'um tell ya different. And, of course, this all meant waste of money and good material. The War Industries Board did well to put a stop to this procedure. As it now is, the man who wants a rheostat or rewinder, will buy one, but he who does not, will not be forced to do so when he needs a new projector. The elimination of excess and needless weight is also good. A great mass of metal in a stand does not mean that it is one bit better, or even as good as a properly designed light one, and the excess weight costs in both metal, freight and handling. This department is very glad indeed to see the two leading projector manufacturers acquiesing so heartily in the dictum of the Board, though it is what we would expect from men of their calibre.

Will Visit Ohio.

The convention of the Society of Motion Picture Engineers, which was to have met in Cleveland October 21, has been postponed, owing to the epidemic of Spanish influenza. The postponement will be for such length of time as may be necessary to re-establish normal health conditions, but it is not expected to be more than two or three weeks, or a month at most.

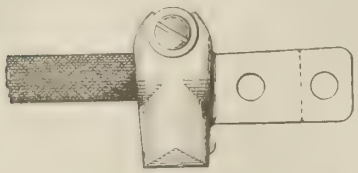
Learning that I was to attend the meeting, the secretary of Local Union 576, Mansfield, Ohio, writes, asking if it would be possible for me to go from Cleveland to that city and address the theatre managers and projectionists of Mansfield.

I have never yet refused a call of that sort, where distance was not prohibitive, and will be glad to go to Mansfield after the Cleveland meeting. Also, while I am at it, if there are other Ohio cities that would like to have me come, perhaps I can arrange to do so, provided they notify me of their desire soon.

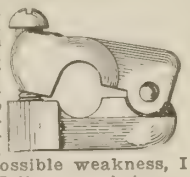
New Wire Terminal.

A. P. Reed, Syracuse, New York, sends in samples of new "Eclipse" terminal, designed for use in lamphouse, or where there is too much heat to allow of a soldered connection. The lug is simple in construction, is made of bronze metal and grips the wire very similar to the way it would be gripped or clamped in an ordinary vise. The contact is circular, and the method of inserting the wire leaves little to be desired. Entire surface from which insulation is stripped goes inside the clamp, so that no raw wire is left exposed to mechanical heat. On next page we see view of the clamp and circular contact; also, a side view of the whole clamp. The principle of the clamp looks good. The only criticism, or suggestion I might perhaps better call it, would be that more metal be used—that it be made on somewhat more generous proportions. The screw is smaller than I

would myself use; also the clamp bar is weak. Such devices are subject to very hight temperature, particularly where high amperage is used, therefore they must be of generous proportions. The



clamp is probably strong enough if handled right, but you will find that many operators, and even some projectionists, will come down on the clamp screw with twice the necessary pressure, with result that when the clamp gets hot the clamp-bar will give, unless it be very strong. Aside from this one possible weakness, I can recommend the Eclipse as being a thoroughly practical wire terminal. The price is low—40 cents each.



Question Box.

Can He Be Licensed?

A Georgia projectionist says:

> Much pleased with the handbook received a week ago. It is well worth the money invested in it. Will you kindly advise as to whether or not I can be licensed? Will be sixteen years old in December and have had ten months' actual experience.

Whether or not you can be licensed is entirely a matter for your local examining board to determine. But do you really think that it would be exactly the right thing to license one as young as you, after only ten months' experience? Also let me inquire what you have studied during those ten months? You have just secured a handbook. That is good, but you should have had it at least ten months ago! What other books have you? Would you expect to graduate from a locomotive fireman to engineer in ten months? Let me ask you one or two simple questions? What various effects may be produced in your screen result by moving the lamphouse closer to or further away from the mechanism? Suppose you took charge of a projection room, how would you proceed to determine for yourself whether or not the projection room leads were large enough to supply maximum current demand without waste by reason or excessive voltage drop? How would you proceed to test your rheostat for ground, and if you found there was a ground how would you proceed to determine which grid or coil it is in? Would you or would you not ground your machine, and why? Would you consider the auditorium lighting as being an integral part of your projection problem? What do you know about screens and the suitableness of various surfaces under various conditions?

These are just a few of the various things you must understand in order to be a projectionist. You must even have knowledge of them in order to be the operator of a moving picture machine, if you are to operate the machine with any degree of intelligence. There are hundreds of other equally important questions. Get the question booklets and see how many of them you are able to answer intelligently. For instance, you are, we will suppose, a licensed projectionist, which means that some examining board has examined you and declared you capable of taking charge of any projection plant within their jurisdiction. You secure a position, and in your charge are placed two high-class projectors and a motor generator set, altogether worth well up toward $1,500. The motor generator is worth, say $600. It will be seriously injured if not properly lubricated. What oil would you recommend? Its commutator brushes start sparking. Where would you look for the trouble? There suddenly appears a ring of fire clear around the commutator. What would you do and where would you seek the trouble? You have an economizer and it feels very hot to the touch. How would you determine whether or not it is too hot to be safe? Your employer proposes to purchase a new projector. He asks you which is best. Could you advise him intelligently? Having received the new projector, tell us how you would proceed to determine the following points, viz.: What condenser lenses ought you to have; what distance should they be apart; what should be the distance from condenser to aperture; what should be the diameter of projection lens and the distance of revolving shutter from same; how must you proceed to determine whether or not the shutter received with the machine was cutting more light than necessary under local conditions, giving more flicker tendency than necessary, and if so, how would you remedy the fault?

Please understand that I am not trying to discourage you, son, but merely pointing out to you that ability to get a light on the screen, splice a film, thread a machine and draw your pay does not make you a competent projectionists, or even a competent machine operator. After reading the foregoing, hold communion with yourself and answer your own query as to whether or no you can, or, at least, should be licensed.

Still Alive.

W. H. Shepherd, formerly of Davenport, writes from Spokane, Washington, in part, as follows:

> Thought I would let you know I am still alive, though since last I wrote my address has changed somewhat. Have noticed from time to time, in the department, that yourself and others change the name or title "operator" to "projectionist." This is, to my way of thinking, an excellent idea, and one deserving of more attention by the men themselves, nine out of ten of whom still call themselves "operators" instead of applying the newer, better title. This, however, was not my reason for calling your attention to the matter. In view of the fact that you are trying to change the title, and naturally wish to make a go of it, I would suggest that your advertisement on last page of department be changed to read: "For Managers and Projectionists." What do you say to that?

Why just this, Brother Shepherd: The title of the book cannot possibly be changed without throwing away a large number of them, and so long as the title of the book is what it is that is what we must use in the advertisements. If it were otherwise you would see that ad changed so quickly that it would make your head swim. The new book will be for projectionists, or for managers, projectionists and operators, because I have the inclination to differentiate as between the mere operator and the projectionist. We have many men who really are nothing but operators, and darned poor ones at that. They would never be projectionists, because the projectionist must put brains into his work, and whereas I would hardly go the length of saying that the day they were made brains had run low, still if they have the usual supply they don't seem to use them, which amounts to about the same thing. They are machine operators—nothing more. I presume, however, it may really be impracticable to differentiate by applying two titles. What say our readers?

As to the men being slow to use the new title, why what do you expect? They have been known as "operators," and custom is a tremendously hard thing to break. You know we had to change the clocks so that six o'clock was actually five o'clock, whereupon everyone cheerfully got up at five instead of six, or at least crawled out of the hay one hour earlier. There wasn't even a murmur of discontent. They scarcely know they were doing it. But if we had asked them to get up at five, with the clock advising them that it was five, great Caesar's ghost, what a wail of agony there would have been. We are creatures of h-a-b-i-t, and there you are. Had the name projectionist been used in the first place, there would have been just as much or even more of a wrench had someone proposed to change it to "operator." I am proposing the change which has been approved by the Nicholas Power and the Precision Machine Company and others, because "operator" is, as I have said, largely meaningless and wholly inappropriate. Projectionist suggests a respectable profession. It gives the man something to live up to and be proud of. The organist is an operator. He operates an organ. Go down and call him one if you want to see an insulted organist. Glad to hear from you. Come again.

Changing Friction Drive.

Husk Done, Payson, Utah, proposes to change his Powers friction drive, as follows:

> Though I have been a department reader for lo these many moons, this is my first call for advice. A year ago last winter we installed two new Powers 6-A projectors. Everything is satisfactory, but I have decided to put on a direct drive and want your advice regarding same. Which do you regard as the better practice: To leave the motor on the machine and turn it in line with the pulley, or to remove and install it on a solid base. Would I have to change size of pulleys in order to do this?

What you presumably propose is to drive by belting direct to the flywheel. This, Old Man, I regard as highly objectionable. The bearing carrying the flywheel end of the flywheel shaft has heavy, high-speed duty to perform in any event, and to add to it the pull of a belt is nothing short of bad practice. This is the more true since the opposite end of the shaft carries the intermittent actuating cam and that is something so highly sensitive that one ten-thousandth of an inch variation may show up in the screen result. If your friction speed control is not working right and you will describe the trouble I will be glad to suggest a remedy. There is another objection to direct drive, without speed control, viz: When current is turned on the motor yanks the projector up to maximum speed at once, which is bad for both motor and machine. If you insist on discarding the Powers drive, then it will be well to substitute some other form of speed control and belt to a pulley attached to belt pulley on left end of lower sprocket shaft.

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Music for the Picture

Conducted by GEORGE W. BEYNON

The Evolution of Picture Music Is the Result of Conscientious Effort

Part I.

BACK in the days of the store front "Movies," there was noise with the picture instead of music for the photoplay. The film was run in silence except for the beating of the big drum outside, for the purpose of drawing the crowds to this new form of side show. Intermittently might be heard the voice of the "barker" droning his droll catch-phrases, informing the inquisitive populace that for "One dime, ten cents, or a tenth part of a dollar," they could see "the greatest wonder of the age, the cinematograph showing MOV-ING PIC-CHURES." The greater the merits of this one-reeler, the greater the noise which accompanied it.

That was in 1903—not so far back as we count years—but from the standpoint of the film industry, dimly in the distant and distasteful past. Following closely upon the discovery that the "movie" fad could become a great entertainment institution, a few progressives installed a piano to entertain the audience, which arrived early and were forced to wait until there were sufficient paid admissions to warrant starting the show. Those were the days when they "packed 'em in," rushed the five hundred feet through, and began packing them in again for another speedy depletion of their dimes. During the "packing" process, the pianist regaled the seated ones with some music, mostly apropos of nothing, being an extemporization hastily improvised from his admittedly fertile brain—that is, he admitted the fertility.

The moment the lights went out, and he could no longer be seen, he refused to be heard and took himself off to one of the back exits to enjoy a cigarette in quiet. The shuffling of retreating feet was the signal to again begin work and, having mentally composed a marvelous little ditty while under the influence of nicotine, he straightway rushed in and perpetrated it upon the piano and the incoming crowd.

Yes, indeed, those were the halcyon times! Sometimes as many as twenty shows were run off in a day if the crowds were eager; if not, the number fell away to ten. Rainy days were the *betes noir* of the showman and the ballyhoo man, the latter being forced to don his mackintosh and rubber boots, calling his wares from beneath the shade of an umbrella. Likewise, the pianist dreaded wet weather for the house was slow to fill up and his working hours became longer in the aggregate.

By accident, a conscientious musician must have slipped into the ranks, for it is recorded that one so far forgot himself as to play soft music for a particularly touching death-bed scene. The records go further and inform us that it received much applause—not the death-bed scene—but the innovation. That young man started something. He had fitted music to a portion of the plot and, though it was only one scene and, in all probability, the big moment of the picture, his idea was the tiny seed from which has sprung up a profession enlisting over forty thousand musicians.

Naturally the next step was the re-arrangement of the duties of the pianist.

Let the people wait in silence! His work had become too valuable in accompaning the picture to permit the playing of interludes. He was called upon to play for all the scenes and use his own judgment. He did both. His playing was bad, but his judgment was worse; so they brought the big drum from the outside and hired a man to liven up the "music."

Well, if "music" means life, that "Movie" house became the liveliest place in town. It resolved itself into a question in the minds of the performers as to whom could make the most noise, and it simply had to be decided one way or the other. The pianist averred that the drum was not a musical instrument and he could prove it by crashing chords and glistening glissandos. On the other hand, the loyal mind of the drummer could not conceive of superiority in an instrument called to sound by twiddling fingers. Never should it be said that Big Bass Drum, his little brother, Snare Drum, and his first cousin, Cymbal, allowed a mere piano to out-voice the great family of Percussion. That started something else.

Whereas the first era of picture accompaniment gave us noise on the outside, the second produced greater din on the inside. In the excitement of the contest, the participants forgot all about the picture and lovelorn he-roes bemoaned their sad lot to the accompaniment of musical cannonading, while Death, Despair, Distress, and Deep Grief stalked through the story to the same thundrous racket.

This phase of picture playing grew worse even in spite of the fact that almost all the showmen followed the lead and installed pianos. Nowhere was there to be found peace, and the patrons complained bitterly. It was too much—too much noise and too little show for too much money. This condition had to be changed—and it was, slightly.

A violinist was introduced into this harmonious group, to produce a modicum of sweetness. The drummer was admonished to restrain his arm exercises and the pianist was expected to co-operate with the newcomer. This trio paid more attention to the picture and followed it after a fashion, but therein lay the fault. They followed it instead of fitting it. Nevertheless, much progress was made toward the right objective and through their mistakes they were learning.

Of course it was not to be expected that they should play continuously. Oh no! They only played during those scenes which appealed to them as holding possibilities for music with which they were conversant.

Coincident with the advent of the "fiddler," there appeared by the drummer's side a few more members of the Percussion family.

There was Baby Triangle, with her tiny voice, Sister Bell, to provide church atmosphere and another first cousin, Chinese Gong. They brought with them other more distant relatives to produce special mechanical effects, such as cocoanut shells for hoof-beats, a rachet block, sand block, and a box of glass. In fact, it looked as though the Percussion family was holding reunion that was meant to be permanent. The dismal sounds emanating from that quarter led one to suspect that father and mother were absent.

Notwithstanding the mediocrity of the artists in their picture accompaniment, the people liked the music and said so. This pleased the managers and they began looking around for musical novelties to prolong the short shows. The store front was going and the little theatre, having a three to six hundred seating capacity, was arriving.

About this time, Mitchell Mark opened the Comique Theatre in Boston, in which he built an orchestral pit of such depth that the musicians were entirely hidden from the view of the audience. His idea met with unanimous approval and another step had been taken for the advancement of picture music.

Mr. Marks established himself as an ultra progressive when, in 1907, he opened the Alhambra Theatre on Euclid avenue in Cleveland, in which there was installed the first church organ to be used in the "movies." He also engaged an orchestra of eight pieces to create a pleasing ensemble and for the accompaniment of vocalists, one of whom appeared on each program. The scale of prices ranged from ten to fifty cents.

It must be remembered that pictures were still released in single reel lengths only, and it is rather interesting to note the arrangement of the program which consisted of the following, in the order named: An Orchestral Overture; Scenes from Shadowland; Organ Solo; Scenes from Shadowland; Vocal Selection; Scenes from Shadowland; and Exit March.

This program was evolved by Mr. Marks and grew under the excellent management of Mr. Harold Edel. It was the forerunner of the picture palace and its galaxy of musical talent.

Hezekiah Hirams Hears Strand Music.

IT WAS Sunday night, October 25, when we arrived at the spacious portals of the Strand lobby. We were more than surprised, and a bit disconcerted, to find in the long lines of humanity eager for tickets an old friend. Hezekiah Hirams was his cognomen, and he hails from the "tall timbers," where a little plot of ground, which he boastingly calls a farm, gives him and his family daily sustenance.

After the long-lost-brother stuff had been duly performed and our tickets had been taken, we found seats. From the moment we entered the auditorium until the close of the performance, "Hez"—we called him that for short, when we wanted to borrow money—kept up a running commentary upon the various musical offerings. Hezekiah, being the "champeen" harmonica player of Berkshire county, "By Heck," his opinion upon musical matters was highly rated among his fellows.

"Wal, I'll be swizzled if that there orchestry ain't the biggest I seen since I was in Boston. That Czardas, I reckon be a dance that comes from somewhere in the war zone. It certainly sounds mighty good."

He was right. The overture conducted by Carl Edouarde, was good in the full significance of the word. The crowded theatre showed its appraciation unmistakably.

After the Topical Review, which was played vigorously but not always in time with the marching soldiers, Hirams broke out again.

"Wal, I swan, if that ain't one of the usher gals up there asingin' that 'Down in Mobile' song."

"Not 'Down in Mobile, Hez,' but 'La Donna E Mobile' from the opera 'Rigoletto,' we replied.

"Be that as it may, it sounds mighty like a man dressed up like a woman to me," he said.

"This lady, old friend, is a female tenor and sings the great arias from grand opera as easily as Caruso. Watch her breathing, note her clear enunciation, her diction, and clean-cut attacks. Isn't she wonderful?" we queried.

He did not reply, for at that moment Miss Jane Holden finished her song and the audience simply screamed their applause. It was truly an ovation and merited indeed. Miss Holden's voice is remarkable and her singing portrays the highest technical form without the usual machine-like precision that take away soulfulness.

Another real artiste, Alys Michot, rendered the "Bell Song" from "Lakme" and proved herself most adept in coloratura roles. The opening cadenza is one of the biggest things in opera because of its long duration without accompaniment. Many of the noted singers fall below the key before they reach the song proper, but Miss Michot held the pitch perfectly.

The entire performance was meritorious. Mr. Edouarde paid close attention to synchrony, and, although sometimes he was forced to run over the cues to reach his musical cadence by "pulling" the orchestra, the break was made imperceptible.

As we ambled out, Hezekiah seemed in a brown study. He was cogitating. Now, when a Hirams begins cogitating there's sure to be a surprising denouement. And there was. As if some inner force propelled the words from his body he exclaimed:

"All they need in that orchestry is a good strong harmonica player, and, by Dad, I'm goin' to apply to Mr. Strand before I'm another day older."

Rivoli Music for Pictorial Perfect.

The Rivoli orchestra opened the performance with the presentation of "Mignon" overture, conducted by Erno Rapee. The Horn solo was particularly pleasing and the general orchestral ensemble was fine.

"Midst Peaceful Scenes" showed valleys and mountains, rivers and rivulets, forests and glades. It was truly pastorale and peaceful, yet the first selection used was most grandioso in its style. The second choice was better.

"Gypsy Airs," by Sarasate, played as a violin solo by Alberto Bachmann, proved pleasing. During the lento movement, the curtain fell back, showing the candle lighted cell of a monk, with a little harmonium occupying the center of the room. This setting was very artistic and in keeping with the music.

The Animated Pictorial was wonderful from the musical standpoint. It was 100 per cent. artistic, suitable and synchronous. We know that is strong praise, but even that does not express the merit of the setting.

Gladys Rice, soprano, sang "The Last Rose of Summer." Seated on a bench with a big moon rising behind her in the night sky, she made a pretty silhouette which conveyed more to the audience than the singing. Of course the proverbial rose was in evidence, but added nothing to the general good effect. To create the atmosphere for the song, the orchestra played part of "In the Gloaming."

The fitting of the feature, "A Woman of Impluse," was splendid. Opening with characteristic Italian folk songs, it proceeded smoothly into the overture from "Carmen." Then, as parts of the opera were shown, the music belonging to them was used. The "Habanera" we felt, could have been replaced by the "Seguidilla," and more made out of the scene. The theme for the heroine was Nevin's "Venetian Love Song," and nothing else could have been chosen that would portray her better.

Pershing Says Music Is Essential.

When General Pershing arrived in France, he immediately discovered a great difference, on comparison, between the French and American military bands. He found the French military bands were never less than fifty instrumentalists, and a drum and bugle corps of from 25 to 30. He took immediate steps to have the military bands of the U. S. increased from 28 to 50. Since then the Government has opened schools of instruction for army musicians, which already has caused great improvement. The improvement would be still more marked if the military had a distinct unit of their own, instead of being attached to the headquarter, non-commissioned staff. That may come in time, through either orders of the commander-in-chief, or Congressional legislation. Let us pray that it may come speedily.

The press dispatches credit General Pershing with making another improvement which means much to the bands of the military service of the country.

Since bands were first made a part of the military service, about three centuries ago, the bandsmen have always been detailed as stretcher bearers during battle. The present system of war is entirely different from what it was formerly. Then, battles were fought in the open, and rarely lasted longer than one day. Now, war is a matter of trench warfare, and is a continuous affair. The men of the trenches are frequently relieved for rest and recuperation. When they return to their billets, they need not only rest, but recreation, and recreation without music is unthinkable. But the members of the bands are at the front acting as stretcher bearers. The Doughboys, immortalized by this war as the knightliest soldiers that ever bore arms, growled, like good soldiers often do, on account of the absence of their bands, and those growls finally reached General Pershing's ears. He at once recognized, like a good old soldier, that there was some merit in the doughboys' growl, as to their being deprived of music while recuperating for the next scrap with the Boche. So he issued an order that bandsmen should be withdrawn from stretcher service, and still there are some people whose souls are so dead that they insist that music is a special invention of his Satanic Majesty to corrupt the souls of mankind.

"The Old Oaken Bucket," by Woodworth.

On a poor, run-down farm in Scituate, Mass., in January, 1785, there came into the world Samuel Woodworth, a child of poverty, who never lived to experience anything else except for a few rare and fleeting moments and at long divided intervals.

His life began prosaically enough, and he dragged through the years too lacking in ambition to work and with no taste for study. At fourteen, he had acquired only the most superficial knowledge of the "Three Rs," but he had, seemingly, a natural talent for writing, and had already composed several short poems. These verses were submitted to the village school master and the local minister. Both gentlemen were greatly impressed and pronounced the literary effusions remarkable. The minister took the lad into his family and conscientiously tried to teach him Latin and English. But the boy scribbled away his time and refused to study. The preacher seemed not easily discouraged, for he, in conjunction with the aforesaid school teacher, tried to interest some of the wealthy people to the extent of providing a fund whereby the young Samuel could be sent to college. But the attempt was abortive and his future education was given up.

Then Woodworth took matters into his own hands and decided upon printing as a profession, going to Boston to learn the intricacies of the trade. However, at the end of his apprenticeship, he tired of the routine work, and became a wanderer—a tramp printer—stopping for a few days' work as funds failed him, in towns through which he passed.

Eventually, he drifted to New York, where he established a newspaper, procuring an outfit on credit. He christened his venture "The Belles Lettres Repository." As might have been naturally predicted, the undertaking proved a failure. Once more the wander-lure seized him, and history repeated itself. But New York evidently had some charm for him, as finally he gravitated back again and selfishly divided the miseries of his poverty-stricken existence with a wife and four children.

During the war of 1812-15, Mr. Woodworth conducted a weekly newspaper called "The War." He also equally well mismanaged a monthly magazine, and the result was inevitable. Again he repaired to a printing office and accepted work as the lesser of two evils. He seems to have made a somewhat good impression in this place, for he was asked to write, in the style of a romance, a history of the war with England. It was entitled "The Champions of Freedom." No one reads it now, but at the time it was so popular that the printing was begun when only two sheets were written.

This little history became the rage, and it brought Woodworth before the public Two reliable publishing houses offered to collect, illustrate and publish his poems, accompanied by a sketch of his life. If the man had only been gifted with sufficient ambition, he could have amassed a fortune before his popularity waned. But he let his opportunity slip by as usual.

"The Old Oaken Bucket" was written in the summer of 1819, when, with his long-suffering family, the poet was living in Duane street, New York City. One day he came in, tired and thirsty. He poured out a glass of water and drained it. As he set the glass down, he exclaimed: "That is very refreshing, but how much more so would it be to take a good, long draught from the old oaken bucket I left hanging in the well at my father's home." His wife said: "Wouldn't that be a pretty subject for a poem?" At this suggestion he seized a pen and, as the picture of his childhood home rose vividly to his fancy, he wrote the words which have lived for a century and the only one of all his writings that is at all known at this time.

The name of Frederick Smith appears as the composer of the music, but he was merely the arranger. An adaptation of Kiallmark's music for Moore's "Araby's Daughter" furnished the melody.

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3. T. IT WILL HAVE TO, IF I.....Cupid and Butterfly....d'Albret
3 min. Intermezzo Grazioso.
4. T. CONSCIENCE IS A QUEER.....In Poppyland.....Albers
3 min. 45 sec. Moderato Grazioso.
5. T. SYMONDS, I'M GOING TO.....Over the Top, Boys.....Berg
1 min. Allegro.
6. T. WATCH YOUR STEP, THE.....THEME
2 min. 15 sec.
7. T. SO IN DUE COURSE BLINKER..Savannah .....Rosey
2 min. 15 sec.
8. T. BY A SUDDEN MIRACLE.....A La Mode.....Rosey
2 min.
9. T. THE NORTH WOODS SEEM TO..Hunkatin .....Levy
1 min.
10. T. OF COURSE, IT HAD TO COME..THEME
1 min. 45 sec.
11. T. BRICK DUST ROW LIES.....Agitato No. 49.....Shepherd
1 min.
12. T. DON'T YELL SIS, A GUY.....Dramatic Tension No. 36, Andino
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13. T. SIS, YOU'RE ALL.....Andante Doloroso No. 51, Borch
1 min. 30 sec.
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2 min. 15 sec.
15. T. ON THE TEN O'CLOCK BOAT...THEME
3 min.
16. T. WHERE DO YOU MEET THESE..A Garden Dance.....Vargas
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17. D. WHEN SAILOR DISCOVERS....Agitato No. 69.....Minot
2 min. 45 sec. Allegro Agitato.
18. T. IN THE MORNING.....Andante Doloroso No. 70, Borch
2 min. 15 sec.
19. T. NOW LISTEN, IF YOU WILL....Air de Ballet.....Borch
3 min. 15 sec. Allegretto Moderato.
20. T. BILL, YOU DO THAT AND.....Love in April.....Kriens
3 min. Allegretto Moderato.
21. D. WHEN BLINKER ENTERS.....THEME
1 min. 15 sec.
22. T. THE REAL FAIRYLAND.....Capricious Annette.....Borch
1 min. 45 sec. Moderato.

CHARACTER .....Comedy.
ATMOSPHERE .....Coney Island and City slums.
MECHANICAL EFFECTS.....Shots, police whistle, steamboat whistle, fire effects.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....None.

"Her Great Chance."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Love Theme.....Moderato .....Abbott Lee
1. AT SCREENING.....Longing .....Armand
2 min. 45 sec. Moderato.
2. T. BY CONTRAST, THE LOT.....Humorous Drinking Theme, Levy
1 min. 45 sec.
3. D. TELEPHONING .....Continue pp.
30 sec.
4. D. INTERIOR OF DEPARTMENT...Al Fresco.....Etienne
1 min. 15 sec. Moderato.
5. T. THANK YOU, FATHER.....Continue to action.
2 min. 15 sec.
6. T. HELLO, KITTY MALONY.....Babillage .....Castillo
1 min. 15 sec. Allegretto.
7. T. AT THE END OF THE WORK...Continue pp.
45 sec.
8. T. THE STAG HOTEL.....Capricious Annette.....Borch
4 min. 30 sec. Moderato Caprice.
9. T. WHERE THE SHADY RIVER...Valse Divine.....Rosey
3 min. Valse Lente.
10. T. A QUIET LITTLE EVENING....Hunkatin .....Levy
1 min. 30 sec.
11. T. GO TO IT KIDDO.....Continue pp.
1 min.
12. T. COME AWAY LOO.....THEME
5 min.
13. T. FRIENDS, MY LIFE IS A WRECK .....Slidus Trombonus.....Lake
3 min. 45 sec.
14. T. IT WAS MIDAFTERNOON.....Ecstasy. .....Zamecnik
3 min. Allegro.
15. T. MR. BROOKS IS CALLING.....Serenade .....Czerwonky
2 min. 45 sec. Andante Moderato.
16. T. CHARLIE, THAT SWIM FEST..THEME
1 min. 45 sec.
17. T. FLAMM AVENUE WHERE.....Dramatic Recitative.....Levy
3 min. 15 sec.
18. D. IN BEDROOM.....Continue pp.
1 min. 30 sec.
19. T. A QUIET SPOT OR TWO.....Dolrosa .....Tobani
4 min.
20. T. THOUGHT I WAS ROVING.....THEME
1 min. 15 sec
21. T. THE GOLDEN WORDS.....Tacet.
30 sec.
22. D. AFTER THE WEDDING CEREMONY .....Golden Youth.....Rosey
1 min. 15 sec. Valse Lento.
23. D. CLOSE-UP OF NEWSPAPER....Sorrow Theme.....Roberts
1 min. 45 sec. Andante.
24. T. I CANNOT MAKE AMENDS.....Dramatic Tension No. 64.Borch
1 min. 45 sec.
25. T. W..AT HAVE I DONE TO YOU?..THEME
1 min.
26. T. AND THEN HE REALIZED. Impish Elves.....Borch
1 min. 30 sec. Intermezzo.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....None.

"Hoarded Assets."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Reverie .....Andante .....Vieuxtemps
1. AT SCREENING.....Grave .....Berge
3 min. Allegro Molto.
2. T. THE NEXT EVENING JERRY...Gruesome Misterioso....Borch
1 min.
3. D. WHEN JERRY OPENS PACKAGES .....Admiration .....Jackson
1 min. Moderato Grazioso.
4. T. DEAR JERRY, AM PLAYING....Withered Flowers.....Kiefert
1 min. 45 sec. Intermezzo.
5. T. CLAIRE DAWSON, FROM.....THEME
2 min. 15 sec.
6. T. I'M SORRY, I HAVE A.....A Frivolous Patrol...Goublier
3 min. 15 sec. Caprice—Intermezzo.
7. T. NIGHT FINDS JERRY AT THE..THEME
1 min. 30 sec.
8. T. AIN'T THESE PRECIOUS.....Agitato No. 49.....Shepherd
1 min. 30 sec.
9. T. CLAIRE, JERRY'S MOTOR.....A Fanciful Vision...Rubinstein
3 min. Adagio.
10. D. WHEN CLAIRE ENTERS.....Tendre Amour.....Clements
1 min. 45 sec. Moderato.
11. T. THE PLAN.....Misterioso Dramatico No. 22, Borch
2 min. 30 sec.
12. D. WHEN RIVAL PIRATES SEE...Dramatic Agitato.....Hough
1 min. 45 sec.
13. T. THERE COMES MY KEGS.....Dream Faces.....Hollowell
3 min. 45 sec. Moderato.
14. T. MORNING .....Nocturnal Piece.....Schumann
4 min. Andante.
15. T. WHOSE ON YOUR MIND.....Menuet .....Beethoven
1 min. 15 sec. Allegretto.
16. T. I WENT AWAY CLAIRE.....THEME
1 min. 45 sec.
17. T. I'M SORRY, MR. BARR.....La Mosaria.....Morse
2 min. 45 sec.
18. T. THE HONEYMOON A MATE....THEME
1 min. 15 sec.
19. T. RYAN PICKS UP A CLUE.....Longing .....Floridia
3 min. Andantino Grazioso.
20. T. SEE IF THE WOMAN KNOWS...Dramatic Finale.....Smith
2 min. 45 sec. Agitato Appassionato.
21. T. I DON'T BELIEVE IT.....Ecstasy .....Zamecnik
3 min. Appassionato Moderato.
22. T. JERRY FINDS HONEST.....THEME
2 min.
23. T. THE NEED OF MONEY FOR THE.Dramatic Tension No. 36, Andino
2 min. 30 sec.
24. T. I GOT YOU, JERRY.....Andante Dramatic No. 15, Herbert
2 min. 30 sec.
25. T. BARR SAID YOU WERE A.....THEME
1 min. 45 sec.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Water, motorboat.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....Particularly note motorboat effects.

Leader's Service Bureau.
Questions Answered—Suggestions Offered.

Q. I am a clarinet player in an orchestra of three pieces, and there have been complaints that all the audience can hear is the clarinet. In spite of the fact that I play as softly as possible, the instrument still stands out above the others. How can I remedy it?

A. The clarinet has no place in a three-piece orchestra, and if the reed effect is required, we would suggest that you play baritone saxaphone reading from the cello part. Even under those conditions it would be necessary to hold in all the time.

* * *

Q. Would you give me a list of Grieg numbers which would be suitable for pictures?

A. All Grieg's music is especially adapted for pictures and wonderfully effective for scenes which are atmospheric. The following list are those which are most frequently used:

Norwegian Dance	Asra
To Spring	Repose of the Forest
Temple Dance	With a Violet
Bridal Procession	Arabian Dance
Three Lyric Pieces	At Home
A Dream	Suite No. 1 and No. 2

Allegretto
(From Violin Sonata No. 2)

Q. Who was the composer of the American opera "Bianca," and has it been performed in America?

A. Henry Hadley is the composer of the one-act opera which had its first presentation at the Park Theatre in New York towards the end of last season. It is published by Harold Flammer, Inc.

* * *

Q. I see in the advertisements in your department mention of the Professional School of Picture Playing. Would you explain what it consists and whether it has your recommendation or not?

A. We are pleased to recommend the Professional School of Picture Playing as the one and only school of the kind in the country. Its faculty is composed of experienced musicians in picture playing, and they have taken over the Strand Theatre in Los Angeles, where every day features are screened and students instructed in the art of playing them.

* * *

Q. Our theatre has been closed because of influenza for four or five weeks and, as I am the organist, there is nothing for me to do during that time. Nothing has been said about paying salaries. Can I collect?

A. If your theatre has been closed by the local Board of Health, the law provides that you should receive salary for the full period unless two weeks' notice is given that your services will no longer be required. If you are a member of the Musicians' Union two weeks' notice must be given anyway.

* * *

Q. Is the Caruso advertised to appear in pictures the same Caruso who sings in Opera?

A. It is indeed.

* * *

Q. Who are the noted conductors or musical directors in New York who specialize in symphony work?

A. Joseph Stransky, Conductor of the Philharmonic Society; Walter Damrosch, Director of the New York Symphony; Modest Altschuler, Conductor of the Russian Symphony; Arnold Volpe, Conductor of Young Men's Symphony Orchestra; Christian Kriens, of the Kriens' Symphony Club.

* * *

Q. Who wrote "Freedom for All Forever," and where can I get it?

A. Lieut. B. C. Hilliam was the composer, and M. Witmark & Sons, New York, are the publishers.

* * *

Q. Can you tell me whether the following composers are living and of what nationality they were: Boito, Debussy, Charpentier and Parry?

A. Arrigo Boito, an Italian composer known for his opera, "Mefistofele," died in the last year. Debussy also passed away recently, much admired by his fellow countrymen in France. Charpentier, we believe, is still alive and also in France. Parry is a little known Englishman who died last year after bringing forth some works that astounded the musical public.

* * *

"The Battle Hymn of Democracy" Music.

Music is said to embody the expression of the most secret emotions and to be the audible outreaching of the human soul toward the Infinite.

The Great War is the grandest tumult of all time. It has been like the majestic sweep of the God of nature in a great storm.

Perhaps it is the majesty of the action that has inspired such universal heroism among the soldiers.

With all this as an inspiration, "The Battle Hymn of Democracy" has been written. The song is stately and majestic, yet full of variety and color and has an unmistakable appeal.

The publishers of this splendid song, the Armageddon Publishing Company, have prepared a new piano and organ accompaniment and are having a new band orchestration written. This music, they feel, will properly interpret the spirit of the song and become a fitting setting for the splendid thought it expresses.

HONOR ROLL

THE WALTZ WE LOVE

By ARMAND VECSEY

The Successor to Missouri Waltz

Published by Chappel and Co.
New York

This waltz should meet the needs of every leader in pictures. It has a perfect rhythm and a wonderful melody. Add it to your library.

Liberty Loan Drive Boosted by Song.

"O never a Fritz shall sail
On a ship that sails with me,
Never a box or bale
That smells of Germany."

Thus the chorus of the song runs. It is not at all surprising that the new song, "The Likes of They," did such excellent service in the Fourth Liberty Loan Drive when it embodies the above sentiments.

This song, the lyrics of which are by A. P. Herbert and the music by C. A. Lidgey, is not a gem of literature and was not intended to be such. But it breathes the spirit of the men who are fighting to free the world from the machinations of the Huns, and is written in an idiom that appeals to our hearts.

The publishers, Chappell & Co., Ltd., are to be congratulated upon this song so full of heart appeal. It should become very popular, particularly with our boys in khaki.

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"CARRY ON"

20 ORCH. HITS $2.00

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SPECIAL "STOCK-UP" OFFER TO ORCHESTRA LEADERS

20 Numbers for $2.00 for ten piano and cello. All are taken from our most popular and best selling numbers. If you miss this great offer of 20 Real Dance Hits you miss the biggest value we have ever offered to you. Count them and "stock up."

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By Armand Vecsey. A Great Hit in New York.

2 PETROGRAD WALTZ
Bright and Snappy. Excellent for Dancing.

3 MYRRA WALTZ
Founded on the Well-Known McCormack Song, "I Know of Two Bright Eyes."

4 LOVE MOON FOX TROT
Some Dancing Number.

5 MEDUSA WALTZ
By Armand Vecsey. A Great Success.

6 Your Eyes Have Told Me So
Universally Popular English Song Classic.

7 LAZY DANCE
Excellent Dancing Number.

8 God Bring You Safely
TO OUR ARMS AGAIN
The Song-Prayer with a Melody that Haunts.

9 EVENSONG WALTZ
Also Arranged as an Entr'acte.

10 CLINGING ARMS WALTZ
Leaders Say This Waltz Will Outlive All Others.

11 ALLIES MARCH TO FREEDOM
By F. Paoli Tosti, the Great Italian Composer.

12 SUMMERTIME MOON
The Famous Moon Duet.

13 SUNBEAMS
An Ideal Entr'acte Number.

14 LADDIE IN KHAKI
A Song by the Composer of "Keep the Home Fires Burning."

15 Any Place Is Heaven
IF YOU ARE NEAR ME
Sung by John McCormack. Great Success.

16 PERFECT MELODY
Nothing Finer Has Been Written. The Melody Is Pure.

17 MY LOVE TO YOU
Chansonette.

18 WAITING
The Great Popular Song Hit Which Will Be Bigger Than "Keep the Home Fires Burning."

19 Mavourneen Roamin'
A Little High-Class Irish Song. Sung by Lambert Murphy.

20 MOTHER O' MINE
The Famous Setting by Frank E. Tours.

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For enclosed $2.00 send your special Summer offer of 20 fine orchestra hits.

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News of Los Angeles and Vicinity

By A. H. GIEBLER

COAST STUDIOS CURTAIL PRODUCTION

Few Plants Will Stop Altogether, While Some Will Continue Operations Without Interruption

WHILE all of the west coast studios will have to slow up on production because of the general shutdown of theatres by the Spanish influenza, very few of the plants will stop production altogether.

The plan of curtailment put in operation at the Lasky studios will be followed by most of the other producers. When the theatre shut-down came all players not cast or working in a production at Lasky's were given a four weeks' vacation without pay. By the time the first vacations are over the people now working will be through with their plays and ready to take a month's layoff, while the returning players will be put in new productions. By this means, unless the situation grows very serious and leads to an extended tie-up all over the country, few studios in Los Angeles will be shut down absolutely.

The Metro, Universal and Fox forces, with the exception of the Lehrman Sunshine Comedy companies, who will not stop at all, and most of the organizations with a number of producing units, will follow the four weeks' vacation plan.

The Chaplin, Clara Kimball Young, Griffith studios and the different stars producing at the Brunton plant, which includes Sessue Hayakawa, Bessie Barriscale, Kitty Gordon and Little Gloria Joy, will continue work without interruption.

One or two producers, while realizing the necessity of a curtailment of films because of releasing schedules being shoved anywhere from one to four weeks into the future by the theatre shut-down, have decided to keep right on with production while the weather is good and make the necessary adjustments in their output by laying off during the rainy season.

A Month Off at Fox.

Only one company is at work at present at the Fox studios in Hollywood during the influenza epidemic that is ravaging the west coast. This is the company headed by Madlaine Traverse, who recently came from the east to make pictures at the western plant. Her director, Frank Beall, expects to have the production completed inside of two weeks, when the company will be laid off as required in the order sent out by the national producers. The Gladys Brockwell company finished "Quicksands" before the closing order came, and no other play will be commenced for another month. The Tom Mix company was in the middle of a picture, but Tom had to undergo an operation for an old bullet wound, so the picture will be finished after the ban is lifted and Tom is well.

Jane and Katherine Lee, who arrived on October 16, will not begin work for four weeks.

Brunton Busy Despite Flu.

Three stars will begin production at the Brunton studios immediately, despite the "Spanish Flu" and the wholesale closing of all places where crowds may gather. The stars are Dustin Farnum, Madame Yorska and Lillian Walker. Mme. Yorska is making "The Infernal Net," the story of which was written for her by Sarah Bernhardt; and Lillian Walker has begun the filming of "Fran," from the novel of the same name by Breckenridge Ellis.

Lottie Pickford Seriously Ill.

Lottie Pickford has been seriously ill at the Sister's Hospital in Los Angeles for the past week from a complication of diseases that include chronic bronchitis, pneumonia of the right lung and abscesses of the ear.

Miss Pickford caught a severe cold on her way to Los Angeles from New York, and upon her arrivel, on October 12, had to be taken immediately to the hospital, where her condition grew so alarming that her mother, Mrs. Charlotte Pickford, who was in New York, and her sister, Mary, who was out on a Liberty Loan tour in the west, were telegraphed for. By the time they arrived Lottie had recovered sufficiently to be considered out of danger. Lottie Pickford had been taking active part in various campaigns for the Fourth Liberty Loan in the east when she was stricken.

Son of National Official Dies.

The son of Martin J. Doner, technical director at the National studios in Hollywood, died last week of pneumonia at Camp Fremont. Young Doner at the outbreak of the war went to Manila and was afterward sent to China. From there he went to Japan and eventually to Siberia. He had just returned to the United States, and was waiting for a quarantine to be lifted at the camp to spend his month's furlough with his relatives in Los Angeles when he became a victim of influenza, which quickly developed into pneumonia. The young man was twenty-eight years old, and had developed considerable talent for painting and sculpture.

Katterjohn Films.

An announcement has been made by Monte M. Katterjohn that an organization is being formed to produce a series of film features to be known as the Katterjohn Films. Mr. Katterjohn says that it is planned to make only four productions during the coming year, each picture to be made from an original story of which he is the author, and that it is his intention to follow each play from its inception in his mind until the final cutting and tinting of the completed picture. One of these features will deal with Alaskan life and will have Northern settings and atmosphere, and another may be a propaganda picture dealing with the present international crisis. Space will probably be secured at the Brunton studios for the production of the pictures.

Hampton Back in Los Angeles.

Benjamin B. Hampton has returned from New York, and is busying himself at the Brunton studios, where he is interested in several productions now under way at that plant. One of these is the Matzene film, in which Mme. Yorska is starred, and another is a coming Zane Grey picture which is being prepared for production by George H. Perry. Zane Grey is writing the scenario himself, and the intention is to make it a no-star production, with the two principal characters played by W. Lawson Butt and Irene Luther. Mr. Perry is jubilant because there will not have to be "so many egotistical close-ups."

Two Endings for Eltinge Picture.

Fred J. Balshofer, producer of the Julian Eltinge production, "Over the Rhine,"has made two endings for the picture, each appropriate and logical if certain changes occur in the war before the picture is released. One of these endings has to do with the present peace negotiations in the event of a peaceful ending of the war. But the other, and the one that is preferred by both producer and star, shows the victorious entry of the American troops into Berlin. For the making of these scenes permission was obtained from the Government to make use of the soldiers and equipment at Camp Kearney. The actual crossing of the Rhine, with the soldiers making their bridges across the stream, is shown in the film. A street in the German capital was built on a plot of ground adjoining the army camp.

De Mille Denies Rumors.

Cecil B. De Mille, about whom rumors have been circulating to the effect that he was about to sever his connection with the Lasky organization, has emphatically denied the stories, and says that, although he will continue to produce pictures for the Artcraft program, he will hold himself in readiness to respond to the Government's orders for propaganda films and other work, and that he will go to Washington in about a month, and there is a probability that he will be sent to France on a mission for the Government.

Airships Now the Vogue.

Airships are now the craze at the Lasky plant. Cecil De Mille has been the owner of an airplane for some time, and just a week or so ago Robert Vignola bought one. The first passenger he took up with him was Vivian Martin, and the flight was photographed for

scenes in a coming Paramount feature. Now Miss Martin won't be satisfied until she also owns an airship. Wallace Reid has developed the fever, and is seen mooching about the studio with his eyes glued to the pages of various catalogues describing the different makes of airplanes.

Tea for "Snowy" Baker.

Julian Eltinge gave an informal tea at his home at Silver Lake for "Snowy" Baker, athletic promoter from Australia, who is planning soon to enter the films as an actor. Among the guests at the tea who listened to Baker's tales of the antipodes were Alma Francis, Eltinge's leading woman; Olive Thomas, Mrs. William Selig, of Chicago, Rositi Marstini, Mary Thurman, Juanita Hansen and Harry Mestayer.

Directors Switched.

A switching of directors will take place at the Lasky plant immediately upon the completion of Vivian Martin's current picture, when her present director, Robert Vignola, will be put in charge of the Ethel Clayton productions, and Miss Martin will be under the direction of Chet Withey at the Morosco studio.

Reeves to Manage Chaplin.

Alfred Reeves, who managed the famous vaudeville act, "A Night in an English Music Hall," and introduced Charles Chaplin to the American public in 1910, has been made manager of the Chaplin studios on La Brea avenue, in Hollywood. Mr. Reeves returned to England in 1913 when Chaplin went into pictures, and has but recently come back to the United States. Reeves supercedes John Jasper, who has been studio manager for the Chaplin organization for some time. Mr. Jasper has not announced his plans for the future.

Nell Shipman Leaves Vitagraph.

Nell Shipman, who made her first appearance as a Vitagraph star three years ago, and who has recently been appearing in features at the western Vitagraph studios, severed her connection with the organization on November 1. Miss Shipman says she has the highest regard for the solid business methods and the facilities of the Vitagraph management, and speaks gratefully of the courteous treatment accorded her, but she has decided hereafter to contract with leading producers by the picture. Miss Shipman's first picture under the Vitagraph management was the notable feature, "God's Country and the Woman," and her most recent films have been "Baree, Son of Kazan" and "A Gentleman's Agreement."

Increased Force at Lehrman's.

An addition to the producing forces at the Lehrman Sunshine studio includes, besides two directors who will work under the supervision of Henry Lehrman himself, Glen Cavanaugh, Vera Stedman, Jack Cooper and George Ovey; and Leach Cross, a prominent local boxer, who has been put in charge of the property room.

Robinson Wins Commission.

Carlyle Robinson, until a few months ago publicity manager for Charles Chaplin, has qualified for a lieutenant's commission in the Officers' Training School at Camp Pike, Arkansas. Just prior to entering the army last May, Robinson made a tour of the Southern States with Chaplin in behalf of the Third Liberty Loan.

Los Angeles Exchanges Idle.

Every theatre in the Los Angeles Exchange territory has been closed by the epidemic of Spanish influenza that is sweeping the country. The City of Los Angeles was the first of the larger towns to shut down its theatres through an order of the Health Department forbidding public meetings and gatherings of all kinds, and the smaller cities quickly followed the example.

The epidemic seems to be under control of the health authorities, and it is hoped that the ban will be lifted within two or three weeks.

Film Row is marking time. A few of the exchanges have given their employes enforced vacations, but the great majority of the offices have retained all their help and will make no move to curtail overhead expenses unless the situation grows worse, with a prospect of an extended shut-down.

Australian Film Distributer in Town.

John Tait, one of the leading film distributers in Australia, stopped over in Los Angeles on his way to New York, and has been in conference with a number of west coast producers in regard to obtaining pictures for distribution in the antipodes. Mr. Tait is one of the chief rivals of J. C. Williamson, another prominent Australian film man, who recently visited the United States on motion picture business.

Closed Theatres Cleaning House.

All the big moving picture theatres and all the little ones are undergoing a thorough housecleaning during the "Flu" closing order. Some of the houses are only being carefully cleaned and brushed and polished up; others are being entirely overhauled; new carpets are being laid in others, and all are being thoroughly disinfected. It will be a husky "Flu" germ that will find itself alive in any of the Los Angeles theatres after the opening order is given by the Health Department.

Tally's Broadway is being treated to a coat of fresh paint and otherwise being polished up inside and out, and new draperies are being hung at the Kinema.

Notes About Town.

W. H. Clune, proprietor of the Auditorium and the Broadway, has been visiting his son, James, at the San Pedro Submarine Base during the closed season.

Mr. and Mrs. T. L. Tally ran down to San Diego for a few days, as their son, Seymour, who has had a six weeks' siege of pneumonia, is able to be about again.

C. E. Halsell, manager of the Victory, toured the south in his new limousine during the dark days.

The Oasis Theatre at Ajo, Arizona, a mining camp town, was the last theatre in the state to close, according to the manager, L. Franck.

John Johansen, of the Casino Theatre at Yuma, Ariz., took advantage of the "Flu" closing order to make a trip to Los Angeles.

The Mutual Exchange has put in a new projection machine in the show room.

Studio Shorts

MARY McIVOR, Billy Parsons' leading woman, was given a birthday party at the Athletic Club on her eighteenth anniversary, and among the guests, many of whom were relatives, were Mr. and Mrs. George Beban and William Desmond.

W. S. Mason, known to film fans as "Smiling" Billy Mason, plays opposite Dorothy Dalton in her new picture, "Hard Boiled."

Thomas Holding is leading man for Madlaine Traverse in "The Danger Zone," her first picture to be made at the Western Fox Studio.

The news has just come from Chicago that Bennie Zeidman, publicity manager for Douglas Fairbanks, is ill of the Spanish "flu."

Hal Cooley is scheduled to soon wed a Southern belle, Miss Elizabeth Bates, daughter of an Atlanta business man.

Lila Lee has gone to New York during the closed season to visit her guardian, Mrs. Gus Edwards.

William Russell says that the reports that he died of Spanish "flu" were greatly exaggerated.

When Dave Morrissey, of the Fox publicity department, announced his intention of driving his own car in the future, Mrs. Morrissey said: "Oh, fine! And now let's go downtown and take out some additional accident insurance."

National Force Takes $50,000 in Bonds.

More than $50,000 was subscribed to the Fourth Liberty Loan by officials and employes of the National Film Corporation, producers of the Billy Parsons comedies and the Billie Rhodes features.

Richard Dix, of the Morosco dramatic stock company, has been having photographic tests made by Lois Weber, with the probability of his being cast in a coming picture to be made by Miss Weber.

Verne Hardin Porter, late of the Brunton scenario staff, is now with Thomas H. Ince, taking the place of J. G. Hawks, who has resigned.

Jesse D. Hampton has purchased the film rights of Richard Harding Davis' "Soldiers of Fortune" for J. Warren Kerrigan.

Henry Lehrman has heard that ex-King Manuel, of Portugal, sat through the Sunshine comedy, "Roaring Lions and Wedding Bells" three times. "If Manuel had acquired the movie habit earlier in life and patronized the films more than French musical comedies," says Henry, "he might still be punching the clock in the palace and drawing down his regular salary as king."

William S. Hart was accompanied on his Liberty Loan tour through the East by E. H. Allen, his manager; Gerald C. Duffy, his personal representative, and D. W. Warren, his photographer.

Helen Keller acted as sponsor of the 8,800-ton steamer West Arvada, when that ship was launched at the San Pedro dock on October 17.

Every morning while he was at Catalina Islands making scenes for "Camping," Fatty Arbuckle tried to shoot a flying fish, but he never succeeded in winging one.

Harry Harvey, director of the Helen Gibson Western two-reel specials at Universal City, is taking a month's vacation, and has gone to Douglas, Wyoming, to help re-elect his father-in-law sheriff of Converse County.

These Two Still Do Protest.

A luxurious mansion in Laughlin Park is said to have been given the critical O. O. by both Charlie Chaplin and Mildred Harris—yet both aver that there is absolutely no truth in the report that they are engaged.

Bryant Washburn was ill for several days after his return from New York, whither he and his director, Donald Crisp, had gone to film metropolitan scenes for "Venus in the East."

Billie Rhodes is visiting relatives in San Francisco after three months of steady work at the National studios. When the month of "flu" closing has passed and the National reopens she will return to work on her third DeLuxe picture.

Kitty Gordon is having a tennis court made at her new home in Windsor Square.

Such Is Fame in Los Angeles.

Niles Welch has been in Los Angeles

only a little over a month—and look what a local paper has done to him: "Miles Welch, the well known movie queen, is scheduled to appear in person at the Garrick tonight and deliver a short talk."

Thurston Hall has gone to San Francisco to play leading parts in a speaking stock company for a few weeks.

Charles Clary has laid aside his villainish tendencies, and plays a different sort of character in Gladys Brockwell's new play.

At the Los Angeles Athletic Club recently a championship handball game was played between Harry Pollard and Al Ray, Harry coming out winner, thereby entitling himself to the rank of film handball champion.

Tom Geraghty, formerly of Paralta, misses the cemetery that was just across the street from that plant. At Metro, where he is now, it is more than a dozen blocks to a cemetery, and too far to walk to write comedies or snappy titles.

Lichtman Goes on Tour.

Al Lichtman, general manager of distribution of the Famous Players-Lasky Corporation, left New York October 20 on a tour of inspection of the Famous Players-Lasky district offices and exchanges. Mr. Lichtman's first stop was Pittsburgh, where he spent Monday and Tuesday. From there his itinerary up to October 30 included two-day stops at Cleveland, Detroit, Cincinnati and Chicago.

Mr. Lichtman will be away about six weeks, his trip taking him as far as the Pacific Coast offices. Following his return to New York he plans to make a similar tour of the offices in the Eastern and Southern districts.

Moss Houses Sell Many Bonds.

The revised figures of the Allied Theatrical and Motion Picture Liberty Loan campaign show that B. S. Moss' five theatres in Greater New York sold $786,800 worth of bonds.

On the last week of the drive, Moss gave orders to his house managers and loan workers to forget the show schedule entirely and drive for loan subscriptions. On special occasions as many as two or three vaudeville acts on a bill had to be eliminated in order to get the audience home before midnight.

World Pictures Installs A Reclamation Bureau

HAVING in mind an old adage of "Poor Richard" that a penny saved is a penny earned, the operating force at the World studio at Fort Lee has been increased by the addition of one man who will constitute the reclamation bureau.

The World prides itself upon its efficiency in all its divisions, but it is realized that even in the best regulated organizations there is bound to be some wastage. It is for the purpose of salvaging much of the material that, in the rush and hurry of production pictures, is frequently discarded at the studio, that this bureau has been established.

The first day the reclamation man went to work he spent his time picking up nails. By the middle of the day he had accumulated a large quantity, which he straightened out and placed in a barrel, ready for use by the carpenters. These nails, except for his work, would never have been put to use again.

The next day the man picked up a great quantity of rags and paper which were baled and sold for a considerable sum of money. Each day he reclaims a large quantity of stuff which has real value and which, except for his efforts, would be entirely thrown away.

That the World's idea in establishing this reclamation bureau was based on sound judgment is proved by the fact that during the first two days the man was on the job he made his salary for the entire week.

Review Board Prepares Slides.

In the effort to meet the great need for nurses in stamping out the influenza epidemic in New York City the emergency committee of the Health Commissioner asked the National Board of Review to prepare and distribute to the Motion Picture Theatres in this city a slide asking for the aid of nurses and house helpers in the emergency. Slides were prepared. The exhibitors displayed their usual willingness to use their screens for the benefit of the public.

Scene from Maurice Tourneur's New Production "Woman."

"Crusaders" Posters Offend Soderberg.

Frederick Soderberg, commissioner of streets of Oakland, Cal., has been so insistent in his efforts to block the exploitation of official Government films that the city council has found it necessary to hold him in check. He recently confiscated street banners advertising "Pershing's Crusaders," declaring that they were a public menace and being maintained in violation of a city ordinance. He excused his action on the ground that besides being a source of danger they were being used to advertise theatres and expressed the opinion that a private concern that hides under such a subterfuge to advertise its own business does not deserve consideration. His remarks were strongly objected to and he was instructed to return the banners to Sol L. Lesser, chairman of the Division of Films, State Council of Defense.

Vitagraph Makes Canadian Loan Picture.

Besides making six Liberty Loan pictures for the use of the United States Government in the recent drive, Vitagraph has made a picture for the Canadian Government to be used in its 1918 Victory Loan campaign. The picture was made under the personal supervision of Albert E. Smith, president of the Vitagraph Company, and was directed by Wilfrid North. Agnes Ayres, Templar Saxe, Charles Kent, Harry Kendall and others are in the cast.

The central character of the story is a returned, wounded soldier, whose unselfishness and courage turns a party of revelers to a realization of what real hardship means and leads to their giving the government money which otherwise they would have spent in gay times.

Lieutenant Davidson Visits New York.

Lieutenant N. W. Davidson, of the Royal Flying Corps, formerly Vancouver manager for Specialty Film Import, Ltd., holders of the Pathe franchise for Canada, was a visitor in New York last week with L. E. Ouimet, president of Specialty Film Import.

Lieutenant Davidson has been a cadet student in the Flying Corps for ten months, having resigned from Specialty to enlist. After an intensive course of training at Borden, Leaside and Beamsville camps, he obtained his commission on October 10. This is his last leave of absence, as he expects to soon embark for overseas.

He was manager of the Vancouver office for ten months. Prior to that he was manager of the Calgary office. His home is in Ottawa.

Free Movies for Men in the Hospitals.

One of the new activities of the Division of Films, Committee on Public Information, in charge of Mrs. Jane S. Johnson, is the furnishing of Government films for presentation at the army and navy hospitals. Several of these pictures have already been shown at the Naval Hospital at Charleston, and arrangements are being made to extend this service, which is entirely free. Among the pictures being shown to the convalescent soldiers and sailors in the hospitals are "America's Answer," "Pershing's Crusaders," "The Official War Review," and several special pictures that are being reserved for this service.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

FILMLAND is full of gloom and germs. Everyone you meet has a different cure for the Flu, or a sure-for-certain, double-back-action, ball-bearing preventative for the Flu, and in spite of this, everyone you meet has either just got over an attack of the Flu, or is just getting down with it.

Broadway is full of actors taking enforced vacations, eucalyptus oil, and discussing the latest thing in gargles.

Three or four thespians will foregather on a shady corner and just when it looks as if a friendly little party has

"Little One, Good-by."

been established, one of them will squint his eyes, wrinkle up his nose and remark, "A-ka-choo!" in a loud tone, and the others will forsake him and rush to the nearest Owl drug store and demand "Some of that stuff you sniff up your nose."

And no movies to go to!

I didn't half way begin to realize what it would mean to have no movies—until we had none. I tried to think back behind a long gone date when I walked three miles and paid fifty cents to see a New York Central train come busting out on a bed sheet tacked on the wall of the town hall, and tried to remember what it was we did for amusement—and I couldn't think of a thing but pitching horseshoes! And as automobile tires have taken the place of horseshoes, and nobody wants to pitch auto tires, I decided to go out among the studios and see what I could see.

The way to get out to the Mack Sennett studios, if you haven't a car, is to take a Pacific Electric, ask for a transfer on the Lake Shore line, get off at the viaduct, wait fifteen minutes, then walk six blocks to Allesandro street—and there you are.

I had scarcely got into Sennett's when a young chap named Riddle came up to me and said.

Murray Sings With Another Mack.

"Do you remember the old-time comedy team of Murray and Mack?"

Did I remember Murray and Mack!

Visions of those two exponents of foolishment—mental pictures of Charlie Murray and Ollie Mack cutting up on stages all over the country. The old Grand Opera House in St. Louis; the English Opera House in Indianapolis; theatres in Chicago, Pittsburgh, Kankakee, everywhere. Did I remember Murray and Mack!

"Come," said Riddle, in a mysterious voice. He led me to the door of a room. "Murray and Mack are in there," he said, "singing. Listen."

I could hear them plainly. I could

The Hunk de Fromage.

have heard them if I had still been at the viaduct, waiting for the car that never came.

Music was issuing from the cracks around the door; melody poured through the keyhole; the walls bulged with song.

Riddle opened the door, and there were Murray and Mack—Charlie Murray and Mack Sennett! Charlie was singing "Little One, Goodbye!" in a voice of great emotion and feeling, and Mack was coming in with a melodious hum that would have put a hive of syncopated bumble bees to shame.

We stole away softly so as not to disturbe them at their art.

"Got something else to show you," said Riddle, and he introduced me to a composite Gertrude Hoffman, Annette Kellerman and Ruth St. Denis wearing a gorgeous head-dress, two bushels of pearls, and standing on the regulation tiger-skin rug, without which no movie vampire is complete.

Who Knows This Brown Vamp?

"Celebrated vamp," said Riddle, "engaged at an enormous salary to play a part in our new comedy, 'Yankee Doodle.'"

I checked over all the vampires I knew. This one did not fit any of them. It was neither Theda, Gladys, Louise nor Kitty—who the dickens was it?

"Page Miss Brown," I told my memory. "What screen has she ornamented? Locate her that I may say something nice and befitting to the occasion, such as 'Ah, yes, I saw you in Heloise, the Hectic Heart Breaker. Wonderful work—fire, spirit, verve, vigor, vim—' all the stuff we are supposed to say at these times."

But nothing doing. No vamp by the name of Brown would come to the surface.

Then a welcome interruption came along in the person of that slimmest of all slim comedians, Mal St. Clair. Mal was made up to represent the royal Hunk de Fromage of Germany, and of all the artistic impersonations of odious individuals, Mal took the cake!

Mal As the Hunk Takes the Palm.

I felt like going out on the street and uprooting an entire palm tree and presenting it to Mal.

The vamp? It was Bothwell Browne, the—I almost said female impersonator—the exponent of feminine impersonations. And I don't mind admitting that

Page Miss Brown.

he fooled me with his make-up into believing he was a sure-enough, simon-pure Jane—for a few moments.

Mr. Browne is playing a comedy vamp in Mack Sennett's war film, "Yankee

Doodle." Mal St. Clair is the Clown Prince; Bert Roach is Von Hindenberg and Ford Sterling is the Kaiser. Marie Prevost has a part where she has to disguise herself as a German soldier.

It certainly didn't look like the Flu was making any difference at Sennett's. They were going right ahead with their laugh-makers the same as if things were normal and every theatre in the country running full blast.

Walter Wright was making a schoolhouse comedy called "The Village Chestnut," with a cast made up of Louise Fazenda and her capital O curl right in the middle of her forehead; Myrtle Lind, Chester Conklin and Paddy McGuire wearing a little two-for-a-cent mustache.

Eddie Cline was busy with "Hide & Seek, Detectives," a rib-tickler, with Ben Turpin, Charles Lynn, Tom Kennedy and Marie Prevost as support.

McGaffey Relates a Sad Tale.

After Sennett's, I drifted out Vine street in Hollywood to Lasky's. No Flu there, but evidences of the devastating and deadly character of the malady in a sad tale related by Kenneth McGaffey.

The minstrel show that the members of the Fifty-first California Guards, formerly the Lasky Home Guards, were planning, has been postponed indefinitely.

That was going to be some show, too. Adam Hull Shirk was booked for a Chink conjuror's act, and McGaffey and Jack Mulhall had ordered Donald Crisp, the property man, to secure four milk-white stallions for their piece. Crisp had procured one of the stallions. I saw it standing out on the lot, and just because it was a wooden horse, Mc and Jack had refused to use it. I'm just putting this in to show that absolute realism was to be the keynote of the show.

Wallie Reid was going to appear with his bungalow band, and an all-star cast composed of Tully Marshall, Raymond Hatton, Bud Duncan and Guy Oliver were getting ready to revive that classic of the Kickapoo Indian Medicine Circuit, "Big-Foot Wallace."

Theodore Roberts, Charlie Murray, Lou Anger, Noah Berry and Jack Holt were billed for the Darktown Gentlemen's Grill Room, an act absolutely boiling over with funny gags and comical sayings.

After the sad news that this rare treat was to be pushed somewhere into the dim and distant future, I went out on the stages.

Giebler Makes Plea for Old Husbands.

There I saw Lila Lee, who said she was just finishing up "Puppy Love," her latest film, and then a fine scene from Cecil B. De Mille's new play, which is not named, but is to be an answer to "Old Wives for New." Why in the name of tophet doesn't some director do something for Old Husbands. Elliott Dexter and Marcia Manon were in the scene, and it looked most promising.

Peeped into another set where Robert Vignola was engineering Ethel Clayton through a striking scene, and then went over to where Donald Crisp was making interiors for "Venus in the East."

Bryant Washburn, all dyked out in scissor-tail coat and silk tile, in the role of Buddy McNair; Clarence Geldart as the genuine English butler from Indiana, and Bud Duncan as the bell hop, all looked as though they had stepped right out of the pages of Wallace Irwin's story.

Neither Anna Nilsson nor Margery Wilson, who uphold the feminine interest in the story, were there, for which I was properly sorry.

I told Donald Crisp that he didn't look as crisp as usual—by way of making a little joke with him, and he said:

"No, the Spanish Flu doesn't leave a fellow looking or feeling very 'crisp' when it gets through with him. You ask Washburn, if you don't believe me. We both had it while we were back East."

E. M. PORTER BACK ON JOB.

After a three weeks' siege with influenza and a light attack of pneumonia, E. M. Porter, general manager of the Precision Machine Company, is back at his desk at the main office. He looks a bit fagged out, but says he is feeling fine, and has a good appetite.

American Red Cross Class in Motion Picture Projection.

Hospital Completing Plans for Teaching the Wounded

THE Nicholas Power Company has been co-operating with Sidney B. Lust, president of Super-Films, Inc., in the work he has undertaken of instructing returned wounded soldiers in motion picture operating. In a letter just received by him, Will E. Smith, general manager of the company, states "it gives us great pleasure to donate to the Walter Reed General Hospital and to the United States General Hospital No. 2 at Fort McHenry, Md., Power 6-B motor-driven Cameragraphs."

At the Walter Reed Hospital a new workshop building is to be turned over to Mr. Lust in which to carry on his work. Two big benches have been built and twenty sets of rewinders set up, and the men are to be taught rewinding and inspection. The booth will be of a collapsible type, so that, when instruction is given in machine work, it can be removed and a large class taught at a time.

It is also planned to interest men who have not reached that stage of convalescence where they can attend the school.

Wheeled tables are being built to carry rewinders and machine heads, to be taken to the men's bedsides. They will be furnished with a book of instruction, and by the time they are able to be up and about it is hoped they will have a good grounding in the work. Major E. T. Baldwin is in charge of the vocational work at this hospital.

At Fort McHenry a seventy-five-foot auditorium is to be utilized for the educational work.

Cameron Teaches Projection to War Maimed Soldiers

TO paraphrase Burns, "Man's humanity to man makes countless thousands happy." In the many directions in which the Red Cross is reaching out, none more strongly emphasizes the above statement than the work being done by its Institute for Crippled and Disabled Men. Not only are the draft conditions depleting all ranks of the employed, which must be replenished, but the eye must also be cast to the future, when our wounded soldier boys return from the front incapacitated for their usual lines of endeavor. To the crippled who are able to get about and have use of their hands this worthy work is a godsend. It has now been in operation since last May, and under the able direction of James R. Cameron as projection instructor the unfortunates of our city are given the opportunity of perfecting themselves in the knowledge of motion picture projection.

Classes are held daily, and the instruction is most thorough. At present the class numbers quite about twenty, and it is rapidly growing. A large film concern has agreed to furnish employment for all who qualify. The interests of picture projection machine manufacturers has been enlisted, prominent among whom is the Nicholas Power Company, manufacturer of the "Cameragraph."

The accompanying picture shows Mr. Cameron giving a demonstration to his pupils on a "Cameragraph."

It is to be hoped this most worthy object will meet with pronounced success.

Chicago News Letter

by Jas. S. McQuade

QUARANTINE IN CHICAGO HOLDS TIGHT

Influenza-Pneumonia Epidemic Reaches Crest —No One Can Foretell Reopening of Theatres

DURING the ten days ending October 22 there were 4,501 deaths in Chicago from the influenza-pneumonia epidemic. The official record in City Health Commissioner Robertson's office shows that the crest was reached Thursday, October 17, when 1,918 new cases of influenza and 477 of pneumonia, or 2,395 cases in all, were recorded. Friday, October 18, showed a total of 2,372 cases and Saturday, October 19, a total of 2,136, the latter figure showing a decrease of 236 cases from the total of the preceding day. The combined cases for Sunday and Monday, October 20 and 21, reached 2,700, a daily average of 1,350, affording a most assuring sign that the epidemic is on the wane.

On Wednesday, October 23, I called at the headquarters of Doctor St. Clair Drake, State Director of Public Health, in the Hotel Sherman, where I met that gentleman and Dr. J. O. Cobb, of the United States Public Health Service. Dr. Drake informed me that he was keeping in close touch with every important community in the state of Illinois and was receiving daily telegrams on the conditions in each.

He was careful in stating that the quarantine will be lifted by districts, as the improvement in health conditions makes it possible; also that there will be no such thing as the lifting of the quarantine in a state-wide manner. He laid particular emphasis on the statement that no one but the state health authorities can modify or raise the quarantine in any community or district, the local health bodies in every case being governed by the state health authorities Chicago, for example, forms a district in itself, and when Health Commissioner Robertson deems it safe to lift the quarantine then the State Health Board will act.

Dr. Drake held the opinion that probably by the end of the week closing October 26, or at latest, in the beginning of the week following, the quarantine will be lifted from Evanston north to the Wisconsin line, excepting North Chicago and Zion City.

During these quarantine days many exhibitors in Chicago are giving the interiors of their houses a thorough overhauling and cleansing. Quite a number are renovating and redecorating. Jones, Linick & Schaefer are giving the Orpheum, on State street, a brand new interior appearance. The Woodlawn, Sixty-third street and Cottage Grove avenue, Chicago's theatre beautiful, is receiving the most rigorous attention under the scrutinizing eye of Director Andrew Karsas. The Aristo is being redecorated by its owner, Fred W. Hartman, and so on with a host of other houses.

At the time of writing (Thursday, October 24) no one, not even Health Commissioner Robertson, can give a guess as to when the ban shall be lifted from Chicago theatres. It is simply a question of patient waiting and hoping for the best.

Andrew Karsas Talks About the Woodlawn

DURING an interesting and instructive conversation, one afternoon last week, with Andrew Karsas, managing director of the Woodlawn Theatre Company, I was impressed more strongly than ever that success never comes by chance to a man who has to make his own way in the world. Whatever may be the venture, the man who struggles upward must have the necessary foresight, resourcefulness, and confidence in himself which lead to fortune. Such a man does not follow beaten tracks. He maps out ways of his own and sees to it that they lead directly to the goal he has in view, so that precious time may be saved. While he profits by the mistakes of others, in the sense that he avoids making such mistakes himself, yet is he always anxious to learn from those whose works proclaim their wisdom.

Andrew Karsas.

The cornerstone of the success of Andrew Karsas in the exhibiting department of the moving picture business has been his unwavering belief in the great future of the moving picture. Ten years ago, when the moving picture was considered only a plaything and a novelty by the great majority, Mr. Karsas was obsessed by the belief that it would become a mighty factor in the lives of the numberless generations of people yet to come. And he still believes that, more strongly, if possible, than before.

When Mr. Karsas was considering the purchase of the Drexel Theatre, at 858 East Sixty-third street, about eight years ago, some of his exhibitor friends tried to dissuade him, on the ground that the price was too high for the business possible in that location. Mr. Karsas, however, not only paid the price, but expended quite a sum on a costly organ for the house. Then he gradually made himself known to his patrons and soon became a power in the community.

Drexel Known for Clean Shows.

He worked in harmony with the Seventh Ward Auxiliary, an organization comprising thousands of the leading women of the community, consulting them on the selection of programs and winning their confidence and esteem by his clean and upright dealing. The Drexel soon became known as the house showing clean, entertaining and well-varied programs, so that mothers were confident that their children could attend, unaccompanied, every show at that house. But it seated only 600 people and Mr. Karsas sold out at a profit. Then he laid his plans for the Woodlawn, at 853-855 East Sixty-third street, in the same community as the Drexel.

A description of the Woodlawn appeared in the issue of July 20, this year, so that nothing further in that respect may be given here. It caters to a population of 75,000, in a territory covering four square miles. This is a fine business community and the Woodlawn Business Men's Association is one of the most prominent trade organizations in the city.

The members of the association just now are complaining seriously because of the necessity for closing picture theatres. Their business has been greatly affected because the people do not go out of doors as formerly, and business is stagnant. When the picture houses were open shopping was carried on extensively before and after theatre shows. Now everything is practically dead.

Manager Karsas tells me that in selecting his programs for the Woodlawn

he makes "quality and variety" his motto and not "quantity." "Quality must always be there," says Mr. Karsas. "Only pictures with clean themes are shown on the Woodlawn screen. No sex pictures are allowed."

High grade dramas, comedies, educationals and topicals are in demand. Mr. Karsas has educated his following to these classes of pictures, and fathers and mothers have perfect confidence that no subject will be shown at the Woodlawn which they themselves would not like their children to see.

Manager Karsas has also strong support from The Parents', Teachers' Association of the Woodlawn district, and the members are in close touch with him at all times. He is always ready to listen to their suggestions and to profit by them. The Seventh Ward Auxiliary, already referred to in connection with the Drexel Theatre, are also ardent supporters of Manager Karsas in his management of the Woodlawn.

Mr. Karsas sees at least ten pictures a week from which he selects two, three or four—four being his limit for a program. The program is changed twice a week—on Mondays and Thursdays, as a rule, but occasionally on Sunday.

Music for the Pictures.

About three or four days before the showing of a program, Mr. Karsas and Director Leon Bloom view the pictures by themselves and select the music and arrange the cues. Orchestra rehearsal is called the morning afterward, and if certain scenes are not properly suited by the musical selections made the day before, the music is changed. This rehearsal takes from one and a half to two hours.

Arranging the Light Effects.

Director Bloom, Manager Karsas and the stage manager consult on the determination of the light effects for the daily overture and the pictures. The opening overture lasts from ten to twelve or fifteen minutes, and special care is exercised so that the strong dramatic elements in the musical composition shall be intensified by the lights used. These lights are in the dome over the auditorium, around the four panel mural paintings on certain of the walls, and around the stage. The stage manager manipulates all these lights from his station near the operating room. Red lights are found to be the best for heightening the strong dramatic points of the music, blue for the softer periods, and so on.

In concluding it is timely to state that the Karsas policy in general is to send patrons away always satisfied. This lacking, then all is wrong.

Carl Laemmle Announces Finish of Eight-Reeler

CARL LAEMMLE, president of Universal, stopped over in Chicago a few hours last week on his return to New York from Universal City. He announced the completion of a new feature, directed by Allen Holubar, in which Dorothy Phillips appears in the leading role. The title has not yet been decided, but Mr. Laemmle believes it will be "Carry On."

The story shows the experiences of the American who enlists in a British regiment and also those of his wife in America during his absence.

Mr. Laemmle stated that the story has ample material for fifteen reels, but that Director Holubar is now hard at work editing and cutting the scenes taken, the object being to reduce it to eight reels, which will be its probable length when released.

No new pictures have been started at Universal City since the influenza epidemic broke out, but all those well under way at the time have been completed.

Select's New Chicago Home.

Accompanying the booklet announcing the second Star series of Select Pictures, with Clara Kimball Young, Norma and Constance Talmadge, Alice Brady and Marion Davies in the galaxy, there was received at this office an official printed notification that Select's Chicago office will be in Paramount's former quarters, on the nineteenth floor of the Consumers' Building, on and after Monday, October 28. All business patrons and friends of Select Pictures are invited to call sometime during the week of October 28 and meet President Lewis J. Selznick, who will come on from New York for the occasion.

Manager Fred C. Aiken, assisted by Ben Bedell and other members of his office force, has been busy for over a week making the necessary preparations for moving into the new quarters. These have been thoroughly renovated since the Famous Players-Lasky Corporation vacated them, and they are, without doubt, the most attractive and serviceable in the city.

Rothacker Laboratory Work Praised.

Watterson R. Rothacker, president of the organization bearing his name, is proud of the following testimonial from Samuel L. Rothapfel, recently received in a letter from the well-known exhibitor: "I happen to see the laboratory work on the film 'The Temple of Dusk,' and I cannot help telling you that it is probably the most beautiful I have seen in years. Surely such work will commend itself to anyone desirous of obtaining the very finest and most artistic effects that it is possible to obtain in these days."

By the way, the president and the working force of the Rothacker Film Manufacturing Company are particularly (and deservedly) proud of the organization's showing in the Fourth Liberty Loan. The total was $13,350, of which $4,600 were plus subscriptions.

Showing of First A. D. C. Release.

The Affiliated Booking Corporation of the Central Western States, which has charge of the distribution of the product of the Affiliated Distributors Corporation in the territory named, will give a trade showing of the first release of the last named organization at the Morrison Hotel, Tuesday, November 5. A luncheon will be served by the parent concern in banquet room No. 5 at 12:30 p. m. on the day mentioned, after which the picture will be shown. Another showing of the feature will be given the same date in the private projection room of Universal, in the Consumers' Building. The leading officials of the A. D. C. and the members of the A. B. C. will be present at the exhibitions.

Final Returns for Fourth Loan.

The final returns show that amusements in general in the City of Chicago contributed $1,325,000 to the Fourth Liberty Loan, this being $125,000 over the allotment. Of this grand total the film division in the city contributed $168,000, and of that amount George Kleine and his office forces contributed $50,000. George K. Spoor gave his personal check for $10,000, and the American Company and its office force $4,500.

Mann Assigned to Signal Corps.

Luman C. Mann was assigned to the Signal Corps of Columbia University, New York, last week, and left for his new quarters Monday, October 28. Mr. Mann was formerly sergeant major in the Aviation Corps at Fort Sill, Okla., but was temporarily incapacitated by an accident in the field. He is well known in film circles in Chicago.

John Joseph Harvey

JOHN JOSEPH HARVEY is the man that is entitled to the credit for having "finished" the Kaiser. J. J. did the job without the aid of a fleet of aeroplanes, an army of a couple of million and did it in exactly four weeks. The battle front was the Biograph studio and the picture was made at the rate of two reels a week. This in itself is something of a record.

"The Kaiser's Finish" is being placed on the market by A. Warner, who is

John Joseph Harvey,
Author and Director of "The Kaiser's Finish."

conducting a sales campaign on a State rights basis. The territories of Ohio, Maine, New York, Indiana, Massachusetts, Virginia, Rhode Island, Alabama, New Jersey, Florida, Michigan, Connecticut Pennsylvania, and North and South Carolina have already been sold.

Mr. Harvey is at present about to close with a number of capitalists of Pittsburgh, who are financing a new picture producing corporation which is to start work in the vicinity of that city as soon as the influenza epidemic has been lifted.

HENDERSON VISITS OLD HOME.

Dell Henderson, having finished directing Carlyle Blackwell and Evelyn Greeley in "Hit or Miss," has gone to his old home, St. Thomas, Ontario, to spend a few weeks visiting his folks before resuming work at the studio at Fort Lee. Mr. Henderson's next picture will be "The Praise Agent," which was written by Earle Mitchell, who is at present playing a prominent role in "A Stitch in Time," running at the Fulton.

KEEPING IN TOUCH WITH THE PEOPLE

That's What Uncle Sam Does Through His Division of Films—Motion Pictures Answer the Question as to Where Go the Billions Being Raised by Taxation

WHETHER Uncle Sam discovered the movies, or the movies discovered Uncle Sam, depends upon one's point of view. One thing is certain, the Government has entered the motion picture field with every resource at its command, and its participation in the film industry on an ever-increasing scale is now an accomplished fact.

Despite this active participation, the United States official films are not to be considered as rivals of the purely commercial films. The legitimate purpose of the commercial film is to produce profitable revenue, while, at the same time giving an equivalent in entertainment to the public. The real purpose of the Government picture is to keep the Government in close touch with the people by a visualization of facts. They are only commercial to the extent that even the Government cannot produce motion pictures without expense, and to exhibit them free would be impossible unless the cost were met by increased taxation.

The Government pictures have a distinct mission. They answer the inevitable question as to how the billions being raised in taxes and loans are being expended in the prosecution of the war; they show the necessity, whenever the opportunity occurs, to "buy bonds until it hurts"; they prompt generosity in contributing to the needs of the several war-aid organizations that have done so much in the way of keeping up the morale of the soldiers in the cantonments and on the "other side," and they neutralize the persistent and secretive propaganda of spies and pro-Germans.

The President Calls on the Screen.

War pictures are now familiar to the American public. In their inception they were considered simply from the showman's standpoint. The story they told was often thrilling, but there was little of patriotic impulse in them. President Wilson was the first to call the motion picture to the aid of the Government. George Creel, chairman of the Committee on Public Information, recognized great possibilities in the film. He saw that the motion picture could be made an admirable auxiliary of the Committee on Public Information. He anticipated the effect upon the American public of motion picture showing the wonderful work of preparation in the United States and on French soil, in the face of unavoidable delays and disheartening criticism; he sensed the thrill that would stir the "folks at home" when they saw American railroads and American docks and American machine shops and countless other American industries transplanted to France in order to speed up America's participation in the war, and he realized the psychological effect of motion pictures showing American soldiers in the trenches or "going over the top."

The Division of Films, of which Charles S. Hart is director, was organized considerably less than a year ago, and on a very modest scale. It began, however, with one splendid asset. From the first it had the co-operation of General John J. Pershing in securing first-hand, official pictures of American army activities in France. Signal Corps photographers—men who were willing to risk their lives in the line of duty—were assigned to take pictures of army life on the various battle fronts, as well as in the busy areas behind the lines. The co-ordinated product of these initial activities was "Pershing's Crusaders," which is still being successfully shown. "America's Answer" was the second official war picture. Both have justified themselves. Their psychological effect upon the public has been pronounced. The third feature war picture, "Under Four Flags," is now in the making.

Uncle Sam Makes Short Subjects, Too.

Other interesting and timely pictures issued by the Division of Films include "Our Bridge of Ships," showing the remarkable progress being made in the shipyards of the United States in replacing the losses caused by the ruthless submarine campaign of the Huns; "Our Colored Fighters," visualizing the negro in the cantonments, preparing to take his place in the American overseas forces, and several other pictures of an educational character. A new schedule of production calls for twelve two-reel pictures, each pictorializing an important activity of the war. They are to be issued semi-monthly. The Division of Films is also furnishing, through its scenario department, the stories for a large number of films, which will be issued from time to time, not by the Government, but under Government supervision. These are all based upon patriotic subjects, and are intended to create interest in the conduct of the war. The official War Review, now familiar to the public, is issued by the Division of Films, in co-operation with the British, French and Italian Governments.

This slight review of what the Division of Films has accomplished within a year, is in itself an indication of how this auxiliary of the Committee on Public Information has grown. The demand for the official pictures, and the need of an organization to handle them successfully from a business standpoint, pointed the way to the development of the division, and, incidentally, the broadening of Uncle Sam's interests as a motion picture producer. The small offices that saw the origin of the Division of Films were soon vacated for larger and more adaptable quarters. In time these were outgrown, and three entire floors of one of New York's large office buildings are now utilized.

The number of departments and employes have constantly multiplied. In order to produce pictures and at the same time to exploit them—for even Government pictures must be advertised in order to attract a market—a splendid organization has been built up by Director Hart. The organization commands the services of many men who have been successful, not only in the motion picture, theatrical and publicity fields, but also in other lines of business activity. As a rule, they have resigned from more lucrative employment to serve the Government.

Who the Department Heads Are.

Charles S. Hart is the motor-power for the activities of the Division of Films. As director he is in close touch with its several bureaus and departments, and everything is carried forward under his personal supervision. Both production and distribution centre in him. Dennis J. Sullivan, manager of domestic distribution, and his assistant manager, George R. Meeker, are the responsible selling agents for the organization. The practical co-ordination of the department of feature films, the bureau of community service and the department of domestic distribution has placed upon Mr. Sullivan's department the entire task of marketing the product of the Division of Films in the United States. The manager of feature films, under Mr. Sullivan, is C. B. Trowbridge. W. J. MacInnes is director of advertising and publicity. The press bureau, of which Willard D. Coxey is manager, is embraced in his department. This department also issues "The Official Film News." The production department includes facilities for producing films and also for the extensive printing of still pictures and their distribution.

The film laboratory of the Division of Films is in charge of Robert E. Rinehart as manager of production; the photographic laboratory is directed by Captain G. W. Hance, of the Signal Corps Division, who is also in charge of the Government school of photography at Columbia College; and William A. Grant is manager of the bureau of war photographs, which has been removed from Washington to New York, and now has 40,000 pictures, with a constantly increasing supply from France, from which newspapers and magazines may select for purposes of illustration. The bureau of war photographs also supplies pictures for framing and private collections, and comprehends a picture slide service, which promises interesting development.

Rufus Steele Is Head Scenarioist.

The scenario department of the Division of Films, of which Rufus Steele is editor, furnishes film stories for the official pictures as well as for war films produced by motion picture producers, in co-operation with the Government. Two activities that carry on a very interesting co-ordinated work are the educational branch, managed by Clara De Lissa Berg, which seeks to interest educati nal and religious centers in the Government films, and a philanthropic branch, directed by Mrs. Jane S. Johnson, which makes it possible for soldier and sailor patients in the Government hospitals to see the official films without charge, and also enables organizations

with limited resources to get the Government pictures at a nominal cost.

Thomas S. Barrett is controller at the New York headquarters. Gardner Wood is the representative of the Division of Films in Washington. In Chicago an office has been established under the management of R. E. Ricksen.

Manager Sullivan also announces the following special representatives: H. J. Marshall, Atlanta; J. L. Roth, Boston; M. F. Lasker, Buffalo; M. J. Sullivan, Chicago; J. G. Conner, Indianapolis; J. P. Taylor, Salt Lake City; Ned Thatcher, New Orleans; Russell Shanihan and Sydney Spedon, New York City; Ellis A. Woolf, Pittsburgh; J. F. McLoughlin, St. Louis; Frank Coffenberry, Seattle; Lee Crandall, Washington, D. C., and J. A. Needham, Cleveland. The Division of Films keeps in touch with newspapers, organizations and industries throughout the United States by means of a mailing bureau, of which Henry F. Atwater is superintendent.

The Paris representative of the Division of Films is H. C. Hoagland. The American manager of the foreign picture section is Marcus A. Beeman, and there are a number of co-ordinated branches of the foreign films service, all of which are intimately associated with the Division of Films, which is carrying on an educational picture campaign abroad, as well as in the United States.

Incidentally, the Division of Films has a Bureau of Expositions, of which Chester I. Campbell and William Ganson Rose are directors. W. J. Benedict is the booking manager. The bureau has successfully given War Expositions in San Francisco, Los Angeles, Chicago and other cities, where all records for attendance at an outdoor exhibition were broken.

From all of which it will be seen that the Division of Films of the Committee on Public Information has become a most important factor in giving to the world the true story of the war, told in a universal language, through the motion picture.

Knights Show Pictures to American Soldiers

IN its new soldiers' and sailors' club, 27 Boulevard Malesherbes, Paris, the Knights of Columbus has arranged to entertain the men in uniform with motion picture exhibitions this fall and winter. The equipment has been installed under the supervision of John A. Fitzgerald, an electrical engineer of Ogdensburg, N. Y., who is serving as Knights of Columbus secretary. The selection of pictures and management of the exhibitions are in charge of Charles "Sandy" Chapman, of Cambridge, Mass., for many years with Ward & Vokes.

The first entertainment was staged on a late September Sunday evening to a crowded house. A William Farnum and two comics constituted the program. Hereafter the soldiers and sailors will be permitted to see the best of American film dramas with American captions at the Knights of Columbus club Sunday, Tuesday and Thursday night of each week. The entertainments are proving popular among both officers and men of the American Expeditionary Force. No charge is made for the picture shows, it being the policy of the Knights of Columbus to make no charge for any service rendered American soldiers and sailors in any part of France and England.

Gordon With Screencraft

HARRIS GORDON, who portrayed the leading juvenile role in Screencraft's initial offering, "The Prodigal Wife," has been re-engaged by that organization for its second production. The story is as yet unnamed, but will be produced under the direction of Frank Reicher at the New Rochelle studio.

Mr. Gordon plays opposite Mollie King in this feature, in which the part assigned to him is that of a young detective. His work is well known to both exhibitors and fans who will remember him from the days of the Reliance and Thanhouser companies, since which time he has appeared in the support of several of the Paramount stars and under the Fox banner.

Among the recent releases in which he has been featured are "Why America Will Win," a Fox Standard Picture based

Harris Gordon.

on the life of General Pershing, in which Mr. Gordon played John J. Pershing in the earlier periods of his life, and the leading juvenile role in "Beyond the Law," a state rights feature recently released by the Southern Feature Film Company.

FIRE CAUSES DEATH OF OLD EXHIBITOR

Charles Marshall of Duluth and Family Drowned Fleeing from Forest Flames—Theatres Destroyed

EIGHT picture theatres and thousands of feet of film are known to have been destroyed in the greatest forest fire in Northern Minnesota's history, which raged all through the week and which was still burning at the present writing.

One thousand lives have been lost, 15,000 persons made homeless, and at least fifteen towns were wiped off the map. Other towns were badly damaged and reports are yet too meagre to estimate the extent of the blow to the moving picture business.

Charles A. Marshall, owner and manager of the Lyceum Theatre of Duluth for the past twenty-five years and pioneer showman of the Northwest, and his wife and two young boys, lost their lives in the great fire.

Mr. Marshall owned a beautiful cabin at Pike Lake, a popular summer resort in the pine woods, fifteen miles distant from Duluth. He and his family were enjoying an outing at Pike Lake when the terrible forest fire broke out on the evening of Saturday, October 12. They escaped from the flames by embarking in a small boat and going out on the lake. However the terrific gale raised enormous waves and capsized the little craft. The Marshall family was drowned.

Other families lost their lives in a similar way when they took to the lake in small boats, which were overturned.

Among the picture theatres reported destroyed are: Diamond Theatre, T. O. Fleishbein, proprietor, and the Grand, L. E. Blessner, proprietor, both at Cloquet; Majestic Theatre, C. Womack, proprietor, Moose Lake; Star Theatre, James Barlow, proprietor, Bevey; Savoy Theatre, Peter Charrier, proprietor, Proctor, and Family Theate, N. W. Turner, proprietor, Pine City. One theatre at Carlton and another at Tamarack.

When final reports are received it is believed that other theatres will be found in the list of destroyed. Following closely upon the ban closing moving picture houses in many of the cities of the northwest on account of the influenza epidemic, the forest fire has had a depressing effect in film circles.

Y. M. C. A. Film Coming Soon.

The release date of the Y. M. C. A. subject, "The Red Triangle," has necessarily been postponed because of the decision to hold up all pictures for four weeks. Application has been made to the War Department, however, to get a special release date for this film in order that it may be exhibited as soon as the closing ban has been lifted. The original date for release by Mutual was Sept. 20. Announcement of the new date will be made as soon as the war department's answer is received.

"America's Answer" for November 11.

"America's Answer," the official war picture issued by the Division of Films, Committee on Public Information, and distributed by the World Film Corporation, will have its first motion picture theatre showing in New York during the week of November 11, when it will be seen for three days at the Lincoln Square, Greeley, Victoria, Boulevard, National, American and Orpheum theatres.

Detroit Men Touring.

M. A. Ruben, business manager for the Detroit Motion Picture Operators' Union, and C. A. Weddige, manager of the Michigan Motion Picture Supply Company, of Detroit, came overland by automobile to New York a week or more ago and spent several days looking around among the trade. Mr. Weddege's company handles the Simplex machine in his territory.

SPOOR PERFECTS PROCESSING MACHINE

Essanay Head Has Installed Two at Chicago Plant—Each Has Million Feet a Week Capacity

At a time when the film industry is feeling an external pressure due to the war, and when internal conditions are particularly unsettled, necessitating the greatest economy in all its various branches, George K. Spoor, president of the Essanay Film Manufacturing Company, has perfected a processing machine which, it is stated, will save manufacturers millions of dollars annually.

Two of these machines, which are revolutionary in their method of processing film, are now installed and working at the Essanay studios, Chicago. They have been given a practical test under the most severe and exacting conditions, and have processed millions of feet for Essanay and other concerns with highly satisfactory results.

10,000,000 Feet a Week.

Ten machines, each 40 feet in length and weighing 15 tons, have been constructed, and are now being installed. They will be in operation shortly, and the ten machines, with a generous allowance for delays of any nature whatever, are capable of processing a minimum of 10,000,000 feet a week.

Some years ago Mr. Spoor was convinced that the system of processing film in vogue was antiquated, and had failed to keep pace with the advancement of the motion picture industry in other lines. He realized that there was a tremendous waste involved both in time and material in processing by the drum and by the tank, rack or frame systems, while the film thus processed was never of a consistent or equable standard of work.

With a view to eliminating this waste and at the same time standardizing the work so as to obtain a uniform and high grade of development throughout, he engaged F. B. Thompson, an engineer of high qualifications, and an expert in chemistry, to construct a processing machine.

Will Eliminate Waste.

After a year of experimenting, Mr. Thompson completed this machine. Two years ago it was installed in the Essanay studios, where its operation was studied and thoroughly tested and corrections made until it was brought to the present high standard of efficiency and perfection.

The machine has been operated under every conceivable condition, and has proved even more highly satisfactory than anticipated. In the past two years these machines have processed all the product of the Essanay Company and considerable for other concerns, and accomplished their work with unfailing surety, rapidity and success.

Mr. Spoor claims for the new machine that it will quadruple the life of film by making it soft and flexible; that it reduces operative cost seventy per cent.; saves loss by scratching or damaging in handling; effects great economy in chemicals, and simplifies the work of handling and shipping.

The Chicago plant has equipment almost completely installed that will allow the actual processing of ten million feet of positive film weekly, and a messenger service department will soon be in operation between Chicago and New York, which will make possible the delivery of postive prints throughout the United States in record time.

Will Use Liberty Specials for Fifth Loan Campaign

THE motion picture films made for the Fourt Liberty Loan will be used for the fifth loan, according to plans now being made by the Treasury Department. Probably no new pictures will be made.

It is declared that the influenza epidemic set in so soon after the opening of the campaign that only one or two of the films were in circulation more than a few days, and that, by changing any references to the fourth loan to apply to the next, they can be used without any danger of their being exhibited twice in the same houses.

It was at first planned, when officials figured on using the same films next time, to bring East those that had been circulating in the West, and replacing them with pictures that it had been planned to show in this section of the country, but it is now believed that such action will be unnecessary.

Because of the epidemic, which resulted in the closing of theatres in many sections of the country during the greater part of the loan period, the great expenditures made by the motion picture industry and the valuable pictures turned out failed to achieve their full purpose. In Boston the houses were closed during practically the entire period, while in Washington and a number of other large cities in the East and Middle West no shows were permitted during more than half of the campaign.

At that, however, even with the large number of closed houses, the big sick and death lists, and the insidious German propaganda which chose that time to launch a new peace offensive, the motion picture industry is credited with a big part in making the campaign the success it turned out to be.

Officials in Washington are duly appreciative of what the motion picture industry accomplished along this line.

No time will be lost in completing the plans for the next loan, for, even should peace be declared, it will be necessary to have a fifth and probably a sixth loan to raise the money to be expended in bringing our men back to this country and replacing them in industry.

Jewel Carmen Enters Suit Against Fox Companies

JEWEL CARMEN, who recently entered into a five years' contract with the Frank A. Keeney Picture Corporation, has filed an action in the United States District Court against the Fox Film Corporation and the William Fox Vaudeville Company to recover $25,000 damages and secure an injunction restraining the defendants from circulating statements in the motion picture industry to the effect that the Fox companies have sole legal claim to the services of the motion picture star.

When Miss Carmen signed a contract with the Fox companies she was still a minor, and upon being advised that this contract was not binding she accepted a more favorable contract with the Frank A. Keeney Pictures Corporation, but when she entered the employ of the latter company the actress alleges the Fox companies lodged a protest with the Keeney Company, claiming exclusive right to her services, with the result that she has no engagement at present.

Moreover, Miss Carmen alleges that the Fox companies have threatened to have her blacklisted by the National Association of the Motion Picture Industry unless she carries out the terms of her contract with those companies, and threatened to start injunction suits against any motion picture companies which attempted to exhibit photoplays in which Miss Carmen appeared.

Miss Carmen demands that the court adjudge her contract with the Fox companies null and void on the theory that a contract executed by a minor is not binding, and asks that the Fox companies be permanently enjoined from circulating statements to the effect that the Fox companies have sole claim to her services.

Scene from "The Unpardonable Sin," Featuring Blanche Sweet (Garson-Neilan).

HODKINSON TO RELEASE THROUGH PATHE

Former Organization Will Continue to Serve Customers Through Personal Representatives

THE W. W. Hodkinson Corporation announces that commencing Monday, November 25, and from that date on, it has arranged to make use of the exchange facilities of Pathe Exchange in distributing to the exhibitors the various productions now on its list. The brands which are to be transferred are the Jesse D. Hampton Productions, featuring J. Warren Kerrigan; Lillian Walker Pictures, Bessie Barriscale Productions, Louise Glaum Pictures, Douglass Natural Color Films, etc.

In speaking of the change, Mr. Hodkinson said the move was made as a result of much careful thought and deliberation, and was calculated to give to the users of Hodkinson Service of selected photoplays the best and most efficient exchange service possible.

Mr. Hodkinson further stated it was his belief that, owing to the unusual conditions existing in the country today, this change, which is due to take place in about thirty days, can be accomplished without the usual confusion and difficulties attending such procedure.

Hodkinson representatives in each territory will have their offices with the individual Pathe exchanges, and will give their personal attention to each Hodkinson customer as heretofore. It is the desire of the Hodkinson organization—and all departments are working hard to gain this purpose—to have all arrangements completely settled so that the change will be effected before the great majority of the theatres are opened, and that not only present Hodkinson customers, but the many new customers who have signed up in the past few weeks who have been unable to secure films owing to the influenza ban may be served with expedition and dispatch.

C. E. Shurtleff, general sales manager of the Hodkinson Corporation, will leave this week for an extended trip through the Northern and Middle West territories, visiting each Hodkinson representative and giving complete instructions for the change. W. A. Bach, assistant general sales manager, will make a flying trip through the Southern territory, returning by way of Kansas City, St. Louis and Pittsburgh, fulfilling the same mission in this section. P. N. Brinch, Western division manager, will handle the territory from Omaha west as heretofore. There are now twenty-four Hodkinson representatives in the field.

In connection with the future releasing plans of the Hodkinson Corporation, Mr. Hodkinson said his plans contemplate a continuance of the one-a-week releasing basis provided consistent quality of releases could be secured.

Brunet Expresses Pleasure.

"The Pathe sales organization is today the best in the country," said Vice-President Brunet, of Pathe, in talking of the new arrangements. "I have developed it, selected it, and had it trained until I can truthfully make that statement with a justifiable pride. When I saw our branch managers all gathered together at our 'save and serve' convention recently I was proud of them. I felt that it was very doubtful if ever in the history of the industry there had been gathered together a body of exchange managers who would average so high in ability, appearance, character and knowledge of the business. Knowing the value of our organization, I knew that we could be of great aid to Mr. Hodkinson, for whom I have great admiration and a high esteem. Our agreement cannot fail to be good business for us both and for the industry as a whole."

Curwood and Nell Shipman Form Producing Company

A COMBINATION of considerable moment and one which will undoubtedly become an important factor in the production field, because of the standing and ability in their particular field of each of the parties, has just been formed between Nell Shipman and James Oliver Curwood.

James Oliver Curwood, who is recognized as one of the most prolific and versatile writers of fiction, and as the author of a great many screen successes, has agreed to give Miss Shipman the exclusive rights to his original manuscripts and published works for screen interpretation.

Mr. Curwood will also create new vehicles, written and composed with especial attention to Miss Shipman's peculiar and striking abilities—stories that will have for their locale the great Northwest, with its romance, color and swift moving action, and as a motif the lives, loves, hates, ambitions and sacrifices of the primitive but always red-blooded, human and appealing men and women of this romantic and entrancing land.

Referring to the combination, Mr. Curwood writes: "I have watched Nell Shipman's work closely in my stories. She is the only actress in America I would sever my present profitable association to enter into affiliation with, for she is the only star who can do outdoor work and do it big."

Two of Mr. Curwood's stories, "God's Country and the Woman" and "Baree, Son of Kazan," each a signal success, have been made with Miss Shipman as the star.

Under the new arrangement, Curwood's screened stories, which have averaged ten releases a year, will be reduced to four or five. The smaller number of stories will make it possible for both star and author to give greater time and effort to the artistic end of the productions, and thus arrive at a greater subsequent appeal.

The first of the Curwood stories for screening under the new partnership has not been selected, and a further conference between the writer and the player will be held to determine whether the initial effort will be one of Mr. Curwood's widely read stories or a story written especially for the films.

The new affiliation will be known as the Shipman-Curwood Producing Company.

New Organization in Southern Territory.

The Criterion Film Service, Inc., is a new distributing organization in the independent field, with headquarters in Atlanta. Its principal officials are experienced film men, well acquainted in the territory because of their previous activities in the South. "Grain of Dust," "Huns Within Our Gates," "The Deemster" and some sensational serials are now in process of exploitation by these officials: M. A. Lightman, president; R. M. Simril, vice-president and general manager; A. S. Dickinson, secretary and treasurer.

Fox Announces Changes in Exchange Management

TO fill vacancies caused by the calling of its men to the colors and in consequence of transfers in the home office and elsewhere, the Fox Film Corporation has made several changes recently in the personnel of its district and branch managers.

Clayton P. Sheehan, who has been a general representative of Fox for the last few months at the Buffalo exchange, has been made district manager of the territory served by the Cleveland, Detroit, Pittsburgh and Buffalo exchanges.

Another district manager announced this week is Paul C. Mooney, who has been made manager of the Pacific Coast branches, with control over the territories served from the Seattle, San Francisco and Los Angeles offices.

C. B. Price, formerly of the Fox Washington office, has been made manager of the Pittsburgh exchange, succeeding F. C. Burhans. B. P. Rogers has been appointed to succeed Mr. Price in Washington.

George W. Mann has been made manager of the Fox branch office in San Francisco, and G. E. McKean has been appointed Fox St. Louis manager. F. G. Marchman has been named manager in Atlanta, Ga., and F. H. Vine is the new manager of the Boston exchange. Charles H. Powell has been appointed manager in Cleveland, succeeding Sidney Abel, who has been made head of the contract department in the Fox home office. Charles Muehlman has been named manager of the Fox branch office in Denver, and D. Leo Dennison is the new manager of the Minneapolis office. M. S. Bailey is now manager of the Fox office in Detroit, succeeding Field Carmichael, named American representative of Fox in Europe.

SELECT PUTS UP BIG SIGN.

Select Pictures Corporation is the possessor of one of the largest and most striking signs in New York. The sign is located on the south side of the Godfrey Building at 729 Seventh avenue, and announces that Select Pictures Corporation has its executive offices in the Godfrey Building, and names Select's five stars, Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies.

The sign is 68 by 100 feet, and extends down the south wall of the building for a distance of nine stories from the top. The largest letters on the sign are eight feet high and the smallest three feet. Ten of the most striking and beautiful colors have been used in the painting.

Walter Morton Reaches France.

Walter Morton, the popular motion picture actor and director, who went abroad to serve as a field secretary for the Knights of Columbus, has safely arrived in France. "The ship on which I sailed has arrived safely overseas" was the official postcard notification that just came to hand.

Kleine to Release Through General Film Exchanges

CLOSE upon his recommendations to the motion picture industry to practice a course of specific economics in the interest of conservation, as outlined in a letter written by him to the War Industries Board, George Kleine announces that he will issue his pictures to exhibitors henceforth through General Film Company exchanges.

In proclaiming the change Mr. Kleine emphasizes that he has given up no individual responsibility, and that the arrangement relates to such service as the machinery of General Film Company can provide for his pictures, this including as far as may be practical and economical the movement of film, booking, routine accounting and ordinary transactions involved in circulating the product. All the feature pictures and short length subjects marketed by Mr. Kleine through his own exchange system will now be diverted, without any break in service, through the General branches.

To represent the Kleine organization and to keep it in contact as formerly with his clientele, special representatives will be found at the General exchanges. The effect will be, as far as the trade is concerned, simply a change in street address where the Kleine program may be secured. Existing contracts will be filled and there will be no change in the Kleine business relations with exhibitors.

GRAHAM GOES TO ENGLAND.

John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, has sailed for England. Mr. Graham will remain abroad some three months, during which time he will consult with representatives of the Famous Players-Lasky organization in England and France. Since he last left England various new conditions have evidenced themselves which will demand his immediate supervision.

Mr. Graham recently returned to this country from South America, where he completed arrangements for the distribution of the Famous-Players-Lasky product in Chile, Peru and Bolivia. Here he installed a system of exploitation and distribution in keeping with the progressive lines employed in the United States, every facility being extended the exhibitor in making his presentation of these pictures a success.

Rinehart Succeeds Ray Hall.

Director Charles S. Hart, of the Division of Films, Committee on Public Information, announces the appointment of Robert E. Rinehart, as manager of the department of film production, to succeed Ray L. Hall, who has resumed his duties as news editor of the Screen Telegram. Mr. Rinehart is now installed at the laboratory of the Division of Films, in the Masonic Temple building, Sixth avenue and Twenty-third street, and is putting the finishing touches to "Under Four Flags," the third official war feature, which will have its first showing in November.

Carl Laemmle Puts Out Fire.

With the arrival of Carl Laemmle, president of the Universal in New York last week, first news of a spectacular fire at Universal City came to light. Mr. Laemmle witnessed the blaze, and for a few minutes was an impromptu fire chief.

The fire occurred on the grassy plains near the Universal ranch, and crept within 200 feet of the studio lots.

Everyone in the studio force, including the regular fire fighting company and all the players, jumped into the battle with the flames. Executives of the fire department declare their belief that the studio city might have been wiped out but for the efficient and daring work of the Universal forces.

Camera and Laboratory Men Wanted.

The Photographic Section of the Signal Corps has sent out a "rush order" for camera and laboratory men for special service in the motion picture photography section of the Signal Corps. Application is to be made at once by addressing the Photographic Section Office of the Chief Signal Officer, Washington, D. C., upon doing which an application blank will be sent. Special concessions have been made to the Signal Corps in order to enable the selection of men for this service. Those who pass the test to be applied will be sent to the photographic school at Columbia University, and records there will insure commissions or sergeantcies of the first class, and a prospect of immediate service overseas.

Cinema Association to Dance.

The Cinema Association's annual ball will be held November 4, Election Eve, at Hunt's Point Palace, 163d street and Southern Boulevard, Bronx. The entertainment will be headed by H. Houdini, handcuff king; Mabel Juliene Scott, dramatic interpretations; McCarthy and Fisher, songs; Billy Gleason, comedian, and other good acts.

George Walsh and Marion Davies will lead the photoplayers' grand march. Other stars have signified their intention of being present. Among those promised are Virginia Pearson, Alice Joyce, Rose Tapley, Ruth Stonehouse, Margaret Marsh, Leah Baird, Sheldon Lewis, Mr. and Mrs. Sidney Drew, Hobart Henley, Jack Dunn and others.

Harold J. Binney Ill.

Harold J. Binney, the producer, who is presenting Vangie Valentine, his star, in "Velvet and Rags," from the story by George Edwardes-Hall, has been ill with pneumonia. This forced him to suspend operations, but his friends will be glad to learn the crisis has been passed and he is on the mend.

Calvo Managing Havana for Fox.

A. C. Calvo has been made manager of the Fox Havana branch office, which is at 24 Aguila street. Abraham Carlos, general representative of the Fox Film Corporation, has been in Cuba for the last few weeks, returning this week with an enthusiastic report of the success of films on the island.

Virginia Pearson to Be Independent.

Sheldon Lewis, announces that arrangements are pending for the organization of the Virginia Pearson Film Company to become effective at the expiration of her present contract with William Fox. If the preliminary arrangements lead to consummation in time, Miss Pearson will start her first picture under her own management early in January next.

Sam Warner in War Work

SAMUEL WARNER, associated with Warner Brothers in a number of motion picture enterprises, and more lately producer of "The Kaiser's Finish," has temporarily abandoned the picture business to enter philanthropic war work. A description of the move-

Samuel L. Warner.

ment was given in the Moving Picture World of November 2, when it was announced that Sidney B. Lust had been designated by the Surgeon General of the Army to open schools of instructions at army hospitals to teach crippled soldiers how to run projection machines and the care of films.

Mr. Warner, himself an expert projectionist, is one of the first to volunteer as an instructor. He expects to receive a commission as sergeant, and will form classes at the Walter Reed General Hospital at Washington, D. C., and at Fort McHenry, Baltimore.

S. J. Wood Dead in New Orleans.

General Film Company headquarters in New York announces that S. J. Wood, branch manager at New Orleans, died at his home in that city on October 24, after a short illness of pneumonia. At that time his wife, a bride of a few months, was severely ill with influenza.

Mr. Wood was about 35 years of age, and had been with General Film several years, operating first as a salesman out of the Atlanta office. Fourteen months ago he was placed in charge of the New Orleans office, where he was very successful, and where he accumulated the good will of Crescent City exhibitors. Last April he married Miss Nell Kennington at Lafayette, La.

Wilson Locates in Lyndonville.

H. C. Wilson has established himself as an exhibitor in Lyndonville, Vt., by the purchase of the Star Theatre in what is described as "a clean country village of 2,000 inhabitants."

Broadway Showing of Garson Film.

Negotiations are under way for the opening in a Broadway house of "The Unpardonable Sin," the Harry I. Garson production, directed by Marshall Neilan and featuring Blanche Sweet.

Rambles Round Filmtown

With WALTER K. HILL.

More Sinned Against Than Sinning.

THE return to circulation of "The Seven Deadly Sins" arrives simultaneously with the announcement that a favorite screen-stage actress is to present "The Eighth Sin." Here's seven lively sins:

Toil
Work
Labor
Exertion
Industry
Employment
Occupation.

—w s s—

The Cum-Bac Theatre, Toronto, will do so when the ban is lifted.

—w s s—

Filmdom's Rara Avis.

Sign in a Movie Theatre: "Mae Terlincks in 'The Blue Bird.'"—Boston Transcript.

—w s s—

"What Becomes of the Children?" (Film title).

And most of the Empy mimeographing?

—w s s—

Here's the rub:

"The comedy role is in the able hands of Christian Rub."—Publicity.

—w s s—

The Business Men's Real Estate and Investment Co., of Winston-Salem, N. C., has been granted a charter, by the Secretary of State, at Raleigh, empowering the concern to "manufacture coffins and conduct moving picture theatres."

—w s s—

"Luke," Famous Dog Star,
Barks Up the Future of
The W. K. Infant Industry

JUST prior to his trip East, where he will consult his attorneys about the renewal of his contract with the "Fatty" Arbuckle Studio, Luke, the famous dog star addressed a gathering of admirers who waited at the depot to see him off. Just before the train pulled out Luke stepped out upon the observation platform in answer to the barks of his friends and made the following announcement.

"Are there any newspaperdogs present?" (to which there were several loud barks in the affirmative). "Then I will speak. In the first place let me say that my present contract of fifty bones a week is entirely unsatisfactory (yelps of surprise from multitude).

"I have a large family to support, but this is not my reason for asking for more bones. The truth of the matter is this—my action is prompted purely by a patriotic motive. The larger my salary, the more will I be able to pay in income tax. At present I am paying five bones a week income tax. Just think what I could do for the Government if I receive two hundred bones a week!

The Joys of a Dog's Life.

"Speaking of THE industry in general, I wish to say that it is still in its puppyhood (barks of astonishment). Yes, radical as this statement may appear to be, it is true. We are still merely scratching the surface (Les Mason now applauding). As a surface scratcher I myself must admit that my art still lies in the future.

"The time will come when motion pictures will be shown in schools. Think of it. Motion pictures in schools! Instead of going to college the teacher of the future will learn how to be a motion picture operator.

"No longer will they have to drag children to school. They will form in line an hour before school opens in order to get front seats.

"Think of all the motion picture reviewers that will result from this idea. Every child will become a critic. And with what result?

"There will be more critics than there are trade papers. Think of that! Think of all the trade papers we will then have in order to give these reviewers employment!

Supplying a Long-Felt Want.

"Let us look further. With more trade papers, we will need more press agents. We will need more experts on how to exploit motion picture expositions. We will need more rewrite men. All of which means more employment for everybody. It will be wonderful for everyone—except the advertising managers of the film companies.

"As to the general trend of the motion picture, I might say these are the dog days. Where several months ago the dog was only an 'extra' or a 'props' he is today a star. Take myself, for instance.

'Twas a Doggoned Good Speech.

I am the highest paid dog in motion pictures. Yet I am patriotic enough to realize that I must have more salary in order to give more to the Government. Of course I could enlist and become a Red Cross Dog on the battlefield, but I feel that my services as a motion picture actor are more valuable to the Government. I have made millions of dogs yowl, howl, yelp, bark, yipp and grunt.

"Mr. Arbuckle, better known as 'Fatty,' assures me that I am invincible, supreme, wonderful! In Paramount pictures I clean up in clean pictures nationally advertised. At the studio I clean up all the bones and sometimes get a good bite out of the hams, who try to get a job and who carried spears for Shakespeare.

"I—," and then the train pulled out and Scoop Conlon took all the newspaperdogs out for lunch.

—w s s—

Good News from the Western Front.

By mimeograph from Los Angeles:

H. H. Van Loan, the author of "Vive la France!" was a visitor at the Lasky studio this week. He is displaying a pocketful of checks for scenarios and is buying Liberty Bonds rapidly.

Also he treated the publicity department to lunch—more power to his elbow!

Trying to Jimmy the Kaiser
Into the Well Known Industry

FROM Los Angeles, through the thoughtfulness of Jimmie Tynan, who press-agents for Over the Rhine Film Company, comes this copy of a cable lately addressed to Wilhelm II, Emperor of Germany. Berlin:

"We hereby offer you ten thousand marks to play part of the Kaiser in our propaganda picture, 'Over the Rhine'; answer at once; we will cable scenario so that scenes can be made in Berlin.

"We would offer you royalties on the film, but after this war is over there will be no such thing as royalty, so it wouldn't be much use.

"Think it over, the money may come in useful. For reference as to our standing cable Ambassador Gerard."

—w s s—

Smart Speed in Dull Times.

"Such a Little Genius," by E. Forst, author of "Sylvia on a Spree" and "Prescription," has been purchased by Isadore Bernstein, manager of productions for the National Film Corporation for the new star, Billie Rhodes.

Although a new writer in film circles, Mr. Forst has had remarkable success, having placed four stories within the past two weeks for such stars as Emmy Wehlen, June Elvidge and Billie Rhodes. Production on Miss Rhodes' story will be started as soon as the enforced shutdown has shut up.

—w s s—

Camera Shots at the Kaiser.

ACTIVITIES on the various fronts and within the Kaiser's domaine indicate that THE industry picked a poor time to go on vacation.

Just about the time the wheels begin to turn new battalions in the film-war against Hunzollernism will sally forth to arrive in town the day after the fair.

—w s s—

Social Chatter in Our Set.

E. BART MULLEN, press agent of the American Writing Paper Company, is expected in our city, formerly his, late this week. Holyoke now has him.

Raymond Cavanaugh, formerly of Universal, is now of Universal's Industrial department—in spite of the fact that there is no industry.

George Worts, who used to blue-pencil Empy press-agenting for the Empy News, has sold another story to Colliers. He is now one yarn ahead of Jerry Beatty.

Charles Wisner Barrell letterheads himself for "High Class Publicity." Bert Adler opines he might add "Good dresser on and off." Ah, there, Wisner!

Earl Hudson has for some time since been press-agenting for the First National Exhibitors' Circuit. He's helping Charlie Chaplin "Shoulder Arms."

Freddie Schader has separated from Wid's Daily and returned to his former berth or berths on Sime's Weekly. Now we'll get the real chatter.

Tom North has added to his general salesmanship duties the work of editing Pathe's Sun which he previously abandoned to go to the West Coast.

We have no news to report as yet concerning Joe Lee, for this week, whose star adorns the front cover of this issue of the Empy World.—Advert.

The Drawing Club may meet Friday night at the Cambria Apartments if Eddie Mullen brings enough material to town to work with successfully.

Arthur E. MacHugh reports that B. S. Moss has arranged to produce in pictures all the Charles K. Harris sheet music that has not yet reached the screen: "Just Break the News to Mother" and "Nobody Knows, Nobody Cares."

Burton Rice, who has helped business for lots of screen productions by his skillful art work, has been declared to be too long for the war.

—w s s—

The contributor who addresses his envelope "F. R. G. S." does an injustice to the real fellows of the Royal Geographical Society. We claim no membership in such fast company.

THE RAMBLER.

Producers' and Distributors' News

Vitagraph's Serial Pictures Gaining in Popularity

THE Vitagraph Company reports a continually increasing demand for the serial photoplay.

Beginning with "The Fighting Trail," in which William Duncan and Carol Holloway were featured, Vitagraph has set up many records in serial distribution. This fifteen-episode drama was released in September, 1917, and still is one of the most active units in Vitagraph service. It was followed by "Vengeance—and the Woman," in which the same stars were featured, and the newer production set a new record for the number of theatres booking a serial. This mark was, in turn, shattered by "The Woman in the Web," featuring Hedda Nova and J. Frank Glendone, and then William Duncan in "A Fight for Millions," supported by an all-star cast, including Edith Johnson and Joe Ryan, shattered all previous records.

On October 21, Vitagraph's latest serial, "The Iron Test," was released, with Antonio Moreno and Carol Holloway costarred, and the books of Vitagraph show that the advance bookings on this production were greater than those for any of its predecessors.

This record shows that the serial business is progressing, and Vitagraph is authority for the statement that many houses of the better class heretofore known in the trade as "non-serial" houses are now running its serials.

Vitagraph's serial business has come to be one of the important branches of the company's program. The stories for all of the serials are written by Albert E. Smith, president of the company, and Cyrus Townsend Brady, in collaboration, and they are notable for swift action and ingenious plots. They do not depend for thrills on trick walls, trap doors, etc., but are sharp melodramas, with plenty of fine riding and much outdoor photography, with mountains and desert as the stage whereon the action takes place.

The company not long ago adopted a fixed policy of producing four serials a year, and thus providing exhibitors with a serial episode for each week of the year. Under this plan, William Duncan, who is both star and director of the serials in which he appears, will be seen in two serials a year supported by an all-star cast, including Edith Johnson and Joe Ryan, while Antonio Moreno and Carol Holloway, appearing in two serials a year, will alternate on the program with Duncan.

The next Vitagraph serial, which is scheduled for release on January 27, 1919, will present William Duncan in "The Man of Might," supported by an all-star cast, including Edith Johnson and Joe Ryan. This will be followed on May 5 by a serial featuring Antonio Moreno and Carol Holloway; then William Duncan will be seen in one to be released August 11, and the final 1919 serial, to be released November 17, will present Antonio Moreno and Carol Holloway again.

"Wolves of Kultur" (Pathe).

"The Ride to Death" is the title of the fourth episode of "Wolves of Kultur," the patriotic serial featuring Leah Baird with Sheldon Lewis, and released the week of November 3. It shows a thrilling automobile wreck—a fall of a car over a ledge of the Hudson River Palisades. Hartman, the chief spy, from which the stolen torpedo plans were recovered, takes flight. He fears that the Secret Service agents will soon be on his track, and is hurrying in his automobile to a new base of operations, when the machine goes over a cliff and he is killed.

Film Market to Distribute Gathem's Novelty Subjects

The Film Market, Inc., has acquired for distribution throughout the world the Gathem Film Corporation's output of miniature novelty productions. These consist of two subjects, a patriotic and a classic, released as a one-reel feature every four weeks.

The subjects now ready are, in the order of release, "The Star Spangled Banner"; "Columbia," and "The Battle Cry of Freedom," each approximately five hundred feet, produced before the policy of two subjects on the same reel was adopted, and "Home Sweet Home" and "The Girl I Left Behind Me," made since the two-subject reel plan went into effect.

Robert W. Priest, president of the Film Market, Inc., has placed the series for the first year with Sidney B. Lust, of Super Film Attractions, Washington, for Delaware, Maryland and District of Columbia, and with Greenfield & Condell, of the Liberty Feature Film Co., of Shreveport, La., for Texas and Oklahoma.

Widespread interest in these novelty productions is said to have been manifested by exhibitors and independent distributors throughout the United States, and now a special drive is to be made to cover foreign territory.

"Ashes of Love" Points a Moral.

"Ashes of Love," the latest picture written and produced by Ivan Abramson for the Graphic Film Corporation, interpreted by an excellent cast, including James K. Hackett, Effie Shannon, Mabel Juliene Scott, Ruby de Remer, Paula Shay, William B. Davidson, Hugh Thompson, Dora Mills Adams, Thea Talbot and William Bechtel, is said to tell not only an interesting story, but to be filled with action, scenes, tense situations and splendid climaxes, but also to convey a moral in that it will open the eyes of many to the harmful effects of deceit and loveless marriages.

Love is the theme—love of a strong man for a wife who allows her infatuation for another man to lead her astray. She dies, leaving her husband in ignorance of her unfaithfulness, and he dwells so constantly on the magnitude of his loss that his mind becomes affected, and he continually sees visions of her. Weighed down by an unbearable loneliness he contemplates suicide, and to save his life and reason the wife's mother tells him of a confession her daughter had made—that she had been untrue to their love. As he comes back from the shadows the bigness of his love allows him to find forgiveness in his heart for the woman he thought had shared it, and contentment comes to him in devoting his time to a philanthropy in which she had been greatly interested.

Two Kinds of Men in Warner Film.

The marked superiority in clean, wholesome manliness and bearing of American Army officers serving under General Pershing over the commissioned apostles of Kultur in the German ranks, is shown with startling clarity in a number of comparative scenes that are a part of the actual military phases of the story of "The Kaiser's Finish," the new eight-part photoplay prophecy specially for the state rights market by H. L. Warner.

The sneering, cynical, overbearing attitude of the Hun leaders is pictured in the scenes photographed on the German front two years ago, showing their disdain and intolerance of anything or anyone of lesser military degree than themselves. Their personalities are said to reflect this in the film to a point that shows them possessed of every mental and physical perversion requisite to the commission of the atrocities that have taken hundreds of thousands of innocent lives and destroyed millions of dollars in property in Belgium and Northern France.

Scene from "Wolves of Kultur" (Pathe).

Meg, Joe, Beth and Amy as They Appear in William A. Brady's "Little Women."

Brady Completes Making of Alcott's "Little Women"

WILLIAM A. BRADY announces the completion of his picturization of "Little Women" and the bringing to life on the screen of four of the most famous characters in American literature—the four little women—Meg, Jo, Beth and Amy. For forty years Louisa M. Alcott's famous story has been read and loved the world over. "Little Women" has been translated into more languages than the works of Dickens, and its appeal continues as strong to-day as it was when first published.

"Little Women" was filmed in and about the actual house in Concord, occupied by the Alcott family, and which has been preserved and stands to-day exactly as it was when "Little Women" was written, thanks to the Alcott Memorial Committee. Every one of the famous characters which will appear on the screen in "Little Women" was passed upon by the surviving members of the Alcott family before a foot of film was taken. The players selected for the various roles met with unqualified approval also of several of the residents of Concord who knew Louisa M. Alcott and the little women of whom she wrote.

The four "Little Women," Meg, Jo, Beth and Amy, are portrayed respectively by Isabel Lamon, Dorothy Bernard, Lillian Hall and Florence Flinn. Henry Hull is John Brooke and Conrad Nagel is Laurie.

Harley Knoles directed "Little Women." The picture is in six reels and is announced for release on a territorial basis.

Something About Jane Miller.

When Jane Miller makes her debut as a star with House Peters in "The Forfeit," film fans will have a new personality to add to their list of favorites, for Miss Miller is destined to have a large following. Tall and graceful, with a wealth of lustrous dark hair and dark eyes, she radiates the charm and graciousness of the true Southerner that she is. "The Forfeit" is a picturization of Ridgewell Cullom's book directed and produced by Frank Powell for Sunset Pictures. It will be distributed by the W. W. Hodkinson Corporation November 11.

"Private Peat" Has American Local.

When "Private Peat," the Paramount-Artcraft special production in which Harold R. Peat, the famous Canadian soldier, appeared in the title role, was released October 13, the public had an opportunity to judge how well Peat has mastered the art of motion picture acting along with his other accomplishments as soldier, author and lecturer.

Peat, whose reputation, through his personal appearances on the lecture platform and the phenomenal sale of his book, extends from one side of the continent to the other, was among the first of the Canadians to reach France.

While the early scenes of the photoplay in which Private Peat now portrays the leading role are located in New England instead of Canada, the setting throughout being American rather than Canadian, all the main incidents are taken directly from the book.

Sunderland a War Veteran.

Playing the part of Geoffrey Ware; in support of William Faversham in the Paramount-Artcraft Special, "The Silver King," which is now in course of production, is a young actor who has a unique claim to distinction. The name which he has chosen to be known under in motion pictures is John Sunderland, and he is a veteran of the Great War, having served nearly three years in the aviation service of the Belgian army. After receiving no less than thirteen wounds he was honorably discharged. He could not go back to his former occupation, for he had no business left to go to. Both he and his father had turned over to Germany all they had in worldly goods to help save Belgium from destruction. Their business was freight transportation between East African ports. Their ships had been sunk and their business entirely wiped out. In this country he was attracted by the appeal offered by a career in motion pictures.

L-Ko Takes on More Players.

The L-Ko Comedy Company announces new acquisitions in Charles Dorety, recently of Sunshine Comedies; Jack Cooper, formerly with Sennett and Keystone, and Bobbie Dunn, an old-time Sunshine and Keystone player.

Install Powers in Big Y Hut.

The largest Y. M. C. A. hut in the world is that at Hoboken, N. J., at Fourth and River streets. This hut exceeds the enormous Eagle of London, England. In it are installed two Power's Cameragraph machines.

First National to Handle "Cannibal" Film in New York

THE First National Exhibitors' Exchange has secured for distribution in the State of New York, Martin Johnson's sensational "Cannibals of the South Seas." This deal has just been consummated with the Robertson-Cole Company, which controls the world's rights to this collection of motion pictures.

Robertson-Cole only recently announced that it had acquired for release Martin Johnson's "Cannibals of the South Seas" as the first big subject to be handled in America through its newly organized domestic department. The New York State transaction followed close upon this statement.

The First National Exhibitors' Exchange, of New York, considers the "Cannibal" feature one of the sure-fire, 100 per cent. box office attractions of the coming season. Secured by the daring Martin Johnson and his wife while cruising through the Solomon and New Hebrides Islands, "Cannibals of the South Seas" is one of the unique achievements of the screen world. The Johnsons took all sorts of chances to photograph the natives, risking their lives time and again among the savages, particularly the Big Numbers tribe. Altogether, they exposed 50,000 feet of film, and, while all of it is interesting and picturesquely absorbing, they have selected nine thousand feet of the scenes with the most "punch" and entertainment value. The Robertson-Cole Company will release the feature in two parts of approximately four thousand five hundred feet each.

Chaplin Film Holds Over at the New York Strand

CHARLIE CHAPLIN'S "Shoulder Arms" has swept New York with a typical Parisian storm of popularity. In a special title, immediately preceding the main title of the production, Harold Edel, manager of the Strand, Broadway's big pre-release theatre, announces that: "By press and public demand 'Shoulder Arms' will be continued for another week. This is the first time in the history of the Strand Theatre that any subject has been shown for more than one week."

With the exception of "The Spoilers," which was the first picture to play at the Strand, this action shatters the previously inviolable precedent maintained by the management for more than three years not to have on its program any picture that is shown at the same time in any other of the metropolitan houses. "Shoulder Arms" was released for general booking on October 27, the day it began its second week at the Strand. Playing in immediate opposition to the Strand, it was shown during the week at B. F. Keith's Palace Theatre, less than a block from the big motion picture house, and at Loew's New York Theatre, three blocks south on Broadway. Two other houses, the Stanley and Broadway, both within seven blocks of the Strand, also played it the first half of the week.

New York newspaper critics were united in describing "Shoulder Arms" as Chaplin's greatest comedy. It was undoubtedly due in part to the highly complimentary reviews published in the papers on Monday which started off the pre-release run at the Strand to double capacity business.

The ruling by the New York health authorities prohibiting standees in theatres cost the Strand, on Monday night, receipts estimated at $1,400. At the end of the second evening performance, at 9:30 o'clock, the house was refilled and the ushers were compelled by representatives of the board of health to close the doors to a lobby still jammed to the street curb and for a block in either direction, with people demanding admittance for standing room.

Among Independent Producers

Conducted by C. S. SEWELL

Nichols Buys British Rights to "Kaiser's Finish"

THE English rights to "The Kaiser's Finish," the eight-part special state rights production made by S. L. Warner, have been sold to Venito Nichols, of London, one of the most prominent foreign film operators, for a price said to be almost the equivalent of that which he paid for the same territorial rights to "My Four Years in Germany."

The territory for which Mr. Nichols has obtained distributing rights to "The Kaiser's Finish" includes England, Wales, Ireland and Scotland.

In purchasing foreign rights to "My Four Years in Germany," Mr. Nichols accepted a financial arrangement which exceeded the sales price on any other special production he had ever obtained, according to A. Warner, who conducted the negotiations in behalf of both the Gerard picture and "The Kaiser's Finish."

"That this price is closely approached by the one just paid to us for 'The Kaiser's Finish' is a remarkable tribute to the value of this state rights feature," declared Mr. Warner. "Mr. Nichols said that the public demand in Great Britain for war stories with a pronounced military atmosphere is greater today than it ever has been. The market has grown in size until the British theatre-owners are finding difficulty in getting enough pictures of that type to satisfy their audiences. Conventional dramas are still popular, but they cannot compete on the same block with a war picture."

Tourneur's "Woman" on This Week at the Rivoli

FOR the second time within a few weks Maurice Tourneur has had one of his productions made the feature attraction at the Rivoli Theatre. This week it is "Woman." For a number of reasons "Woman" is attracting more than average interest. It is said to mark a step in the development of the creator of "Sporting Life," "The Blue Bird," "Prunella," and other productions. "Woman" disregards the usual scenario form to a degree in its climaxes, presenting Mr. Tourneur's newest views upon the development of a screen story.

Yet "Woman" should not be considered as typical of Mr. Tourneur's work. The producer is now at work upon a detective melodrama, "My Lady's Garter," and, in rapid succession during the past year, he has produced dramas touching upon fantasy, symbolical whimsy, sex analysis, the code of morals and other phases of reality and imagination. With each production Mr. Tourneur has endeavored to delve into a new field of thought. He believes in the story and not in the star.

Mr. Tourneur, too, does not believe strongly in a player's previous knowledge of screen technique. "Woman" is at least unusual in that it presents a cast of faces new to the screen, the principal players being Flore Revalles, Paul Clerget, Gloria Goodwin, Diana Allen, Ethel Hallor, Lyn Donaldson, Rose Rolanda and others esntially new to films.

"My Lady's Garter," which Mr. Tourneur is now making, is adapted from the late Jacques Futrelle's novel and has in its cast Sylvia Breamer, Wyndham Standing, H. E. Herbert, Paul Clerget, Charles Craig, Warner Richmond and Warren Cook.

Upon the completion of "My Lady's Garter," Mr. Tourneur will close his Fort Lee studios and take his company to California for the winter months.

The distribution of "Woman," as well as "My Lady's Garter" and forthcoming productions, is in the hands of Hiller & Wilk, Inc.

Warner Film Shows Prince as Cartoonists Paint Him

CLOSE-UP, intimate views of the Kaiser and Crown Prince, showing the latter to be effeminate and silly in his efforts to impress German staff officers with his dignity and position, while his father suffers the humility of his son's foolish actions, are shown as one of the incidents in "The Kaiser's Finish," the new eight-part special state rights production made by S. L. Warner.

These scenes, taken before America declared war on the Hun leaders, provide exhibitors with an opportunity for advertising the showing of pictorial proof that the Crown Prince is actually the Clown Quince, living fully up to the title bestowed on him by cartoonists, humorists and individuals who have met him.

The pictures, according to A. Warner, who is in charge of sales for "The Kaiser's Finish," are absolutely authentic, and were taken by a cameraman who was at the headquarters of the German General Staff as its guest during the early days of the war. They show the Crown Prince standing with his father, balancing daintily on first one foot, then the other, hands on his hips, wiggling and wriggling whenever he is spoken to, and then holding one finger lightly on his chin, his eyes mocking the expression of a professional coquette, when his father and the staff walk away from him.

It is believed by Mr. Warner and his associates that they are the only scenes of their kind in existence.

W. H. Announces Many Sales on Fatty Arbuckle Reissues

WITH the exception of two territories the rights to the series of twenty-four single-reel Fatty Arbuckle reissues have been sold by W. H. Productions Co., and the exchanges report that these subjects are meeting with success wherever shown.

The territories disposed of are New England to Boston Photoplay Co.; New York, north of Westchester County, to Gardiner Syndicate, Buffalo; New York, south of Westchester County, to Magnet Film Exchange, New York; Eastern Pennsylvania and Southern New Jersey to Masterpiece Film Attractions, Philadelphia; Western Pennsylvania and West Virginia to Standard Film Exchange, Pittsburgh; Ohio and Kentucky to Standard Film Service, Cleveland; Michigan to Strand Features, Detroit; Illinois, Indiana and Southern Wisconsin to Bee Hive Film Exchange, Chicago; Virginia, Maryland, District of Columbia and Delaware to W. High Productions, Baltimore; Kansas and Missouri to Emerald Film Company, St. Louis; Oklahoma and Texas to R. D. Lewis Film Company, Oklahoma City; California, Nevada and Arizona to Peerless Film Company, San Francisco.

Edith Cavell Picture Now Showing at Strand

THE Strand Theatre, New York, one of the leading Broadway motion picture theatres, is this week presenting "The Woman the German's Shot," the Plunkett & Carroll production dealing with the story of the martyred British Red Cross nurse, and the producers announce that pending the conclusion of this showing no statement will be made regarding distribution arrangements.

As soon as the announcement of the completion of this production by director John G. Adolfi was made communications from exhibitors throughout the country began coming into the offices of the producers, demonstrating the intense interest this picture has evoked.

The fact that Julia Arthur, the distinguished legitimate star, makes her first appearance in this picture is an added sales point, according to the mass of exhibitors. Miss Arthur has been known for years as one of the greatest actresses on the stage, and her fame is just as widespread in outlying districts as in the larger cities, due to the fact that she has made many tours throughout the country.

The theme of the story also, which is based on what is probably the most dramatic incident of the war, the shooting of the British Red Cross nurse, Edith Cavell, has interested the trade, and it is doubtful if there is any story of the present war so familiar to all Americans as this one, and, as the name of Edith Cavell has been a household word for three years since the execution, the demand to see the heroine on the screen is said to be unprecedented.

State Rights Sales Reported This Week

J. W. BURKE has secured for his company, the Mid-West Greater Features Company, 1820 California Street, Denver, the Colorado, Wyoming, Utah and Nevada rights to "Mickey" and announces this production will be exploited on an elaborate scale.

* * *

Arrow Film Corporation announces the following sales of territory: "The Woman's Law" and "Huns Within Our Gates" to the Volk Film Exchange, 729 Seventh Ave., New York, for upper New York state; and twelve Anna Little two-reel western reissues and five J. Warren Kerrigan two-reel reissues to Major Film Company, Boston, for New England.

* * *

Eastern Feature Film Co., Boston, have secured from Arrow Film Corporation the New England rights to the two-reel Novelty picture, "What of Your Boy?"

* * *

The Arthur S. Hyman Attractions of Detroit, have purchased from Arrow Film Corporation, the Michigan rights to the revised six-reel edition of the "Million-Dollar Mystery" and the reissue of "My Husband's Friend."

Trade News Brevities

EXHIBITORS TO RAISE ADMISSION RATES

Increasing Expenses and Taxes Compel Philadelphia Managers to Ask Slight Advance in Prices

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

A CONCERTED action by a large majority of the leading motion picture theatre owners of Philadelphia will be made to secure a little higher rate of admission, owing to the heavy increase of expenses since the beginning of the war. This seems justified, as the prospects of still further obligations on the part of managers and manufacturers, due to the war taxes about to be imposed on films and on admission charges as well as other taxes which are to be saddled on the picture houses, would impose undue hardships from which very few men in the industry would be able to recover. It is expected that the patrons of the silent drama can scarcely complain at this time of a slight advance in prices when they realize the high expense under which the theatres are put, while taking into consideration that the quality of the entertainments now provided is far superior to that offered a few years ago. The motion picture industry has progressed considerably during the last five years, yet the expense to the public has been scarcely any greater than in those days.

Tichner Succumbs to Pneumonia.

"Bert" Tichner, for many years associated and identified as an important factor in the success of the Stanley Company, died last week from pneumonia. Mr. Tichner will be long remembered for his genial personality and his wonderful knowledge of the business, being generally known as the "encyclopedia" of the above company. He was also a close personal friend of the late Stanley Mastbaum and also one of Frank W. Buhler's close advisers.

Redecorates Theatre During Ban Period.

Albert E. Brown, a progressive exhibitor of West Philadelphia, reports that he has taken advantage of the closing ban by redecorating the entire interior of his theatre, the Overbrook, which has taken the entire three weeks to complete.

Katz Enlists in the Engineering Corps.

William Katz, formerly manager of the Stanley Theatre, has enlisted in the United States engineering corps after having been repeatedly rejected on several previous occasions on account of flat feet. He is exceedingly happy over his present success in being accepted, and is looking forward to the time when he will be able to join his brothers in arms in France.

Film Men Exceed Loan Quota.

Accumulated Liberty Loan subscriptions were turned in on Saturday, October 19, in such volume as to virtually swamp the clearing house organization of the Third Federal Reserve Bank of the Philadelphia district. Governor E. Pusey Passmore announced that sufficient subscriptions had been totaled to exceed the quota of $259,198,000 by more than half a million dollars. Despite the fact that all the motion picture theatres were closed, Frank W. Buhler, chairman of the Motion Picture Liberty Loan Committee, reported an excess of over $100,000 over the quota allotted for the motion picture men. Exchanges and theatres in this district are credited with having secured over $300,000 worth of subscriptions. Those on the Motion Picture Committee were Jules E. Mastbaum, John McGuirk, L. D. Beggs, Max Milder, Fred G. Nixon-Nirdlinger, Columbus E. Stamper, Abe. Sablosky, D. Wegerford and "Bert" Tichner.

Wilmington News Letter

By D. M. Bain, Wilmington, N. C.

WASHINGTON CITY backers obtained five charters in Richmond, Va., recently, to engage in motion picture business in five cities in the State of Virginia, the principal office of all the different corporatio..s being given as Alexandriafi, Va., and the towns in which theatres are to be operated being Orange, Cockade City, Covington, Emporia, Staunton, Va. In each of the five corporations R. L. Fryer is named as president and Winfield A. Wilson as secretary, both being from Washington, D. C.

The Cockade City corporation is capitalized at $35,000 and will construct its own new theatre, work to start immediately, the same being the case with Staunton, where the corporation is capitalized at $20,000. In the other cities the paid-in capital is named as $5,000 each, and it is presumed that in these cities the intent is to take over theatres already in operation.

All of the five towns are comparatively small, and it is understood that should the experiment of conducting theatre circuits in small towns prove profitable, the circuit will be enlarged to embrace ten or twelve other smaller Virginia towns. There are very few, if any, circuits in small towns throughout the country, the theatrical magnates usually going after the bigger cities when the extension bee gets in their bonnet, and Messrs. Fryer and Wilson are pioneers in their experiment, at least in the South.

Gets Charter Conferring Unusual Powers.

A charter was granted in Raleigh, N. C., recently by the Secretary of State to the Business Men's Real Estate and Investment Company, of Winston-Salem, a negro concern, the charter naming as the unusual combination of powers that they would be empowered to manufacture coffins and conduct moving picture theatres. The corporation has an authorized capital of $100,000, paid-in capital being subscribed by J. S. Fotz and others.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

Taylor Joins Goldwyn Forces.

HUB" TAYLOR, formerly Pathe representative in Rochester, is now with Goldwyn, covering both Buffalo and Rochester. During the closing he has been in Rochester booking some of the big ones for the better days coming.

Allen in France with the Tank Corps.

"Vitagraph Bill" Allen is in France now with the Tank Corps, but he is just the same Bill as he used to be when he was in these parts. One of the greatest joys of Bill's life was his trusty friend, "Henry," as he called his flivver. Now Bill writes that he is having the time of his life driving a tank. In a graphic letter he tells of a "little skirmish," and, among other things, says in his characteristic style that the machine "behaved splendidly" during the scrap.

PICK LEADER FOR CIRCLE'S ORCHESTRA

Ernesto Natiello Selected as Musical Conductor for Big Indianapolis Theatre—Succeeds Max Weil

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

ERNESTO NATIELLO, widely known orchestra conductor, has been selected as leader of the Circle Theatre orchestra at Indianapolis, Ind., to succeed Max Weil, who left, recently for Los Angeles, Cal., to accept the leadership of the orchestra in the new Grauman Theatre there.

Signor Natiello was born in Italy, but soon came to America, where he studied in the schools and musical conservatories in this country, and when be became of age he returned to his native land to complete his studies at the Milan conservatory. After his graduation he became bandmaster of a Royal Italian military band. With his orchestra he toured the United States, and later he organized a military band which toured the principal cities.

Music has been one of the striking and noteworthy features at the Circle since the theatre was opened, and the orchestra has come to be recognized as one of the best musical organizations in Indiana. A feature of the musical program at the Circle has been the musical interpretation of the picture, and it is in this new art, it is said, that Signor Natiello is a master. For several years he has devoted his time exclusively to the interpretation of pictures, and for several seasons has been on the staff of one of the largest producing companies, setting and arranging musical scores for the big feature productions.

Ormsby to Manage Lincoln Theatre.

William Ormsby, formerly manager of the Jefferson Theatre at Goshen and the Orpheum Theatre in Elkhart, Ind., arrived in Goshen this week from Dallas, Texas, on his way to Owosso, Mich., to take the management of the Lincoln Theatre in that city. He spent several days calling on his old Gosen and Elkhart friends.

BIG THEATRE DEAL EFFECTED IN IOWA

Combs and Adams Buy Picture Houses in Chariton, Knoxville, Leon, Moulton, Clarinda and Creston

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

ONE of the biggest deals in Iowa picture circles in the history of the business has been consummated by Combs and Adams of Chariton. Not only have they taken over the Lincoln at that point in addition to the Iris, formerly controlled by Mr. Combs, but they have added the Olympic and Star at Knoxville, the Idle Hour and the New at Leon, the Colonial at Moulton, the Swan and Bon Ton at Clarinda and the Temple-Grand at Creston to their string. Mr. Adams is a wealthy financier from the Coast who believes in the picture business in the smaller towns. Mr. Combs is one of Iowa's most progressive managers. The new combination are overhauling their houses and getting ready for renewed activity as soon as the lid is lifted.

Wife of Garden's Musical Director Ill.

N. E. Mitchell, musical director at the Garden, Des Moines, for the past four years and largely acquainted with Iowa picture men, has gone to San Antonio, Texas, removal being necessary because of Mrs. Mitchell's health. Arthur Hayes, pipe organist at the Garden, succeeds Mitchell as musical director.

J. H. Cooper Calls on A. H. Blank.

J. H. Cooper, of Wichita, was the guest of A. H. Blank for a day last week en route to Chicago. Mr. Cooper is building a fine new house in Wichita and called to look over Mr. Blank's theatres here and also to take up with him the matter of service from the First National Exhibitors' Circuit, whose productions Mr. Blank distributes through Iowa, Nebraska and Kansas.

Ross, Pathe Manager, Ill.

C. J. Ross, assistant manager for Pathe here, has been seriously ill for several weeks past. Mr. Ross has been in need of a rest, but refused to be off the job, and the result has been a general breakdown. His many friends hope to see him up and about soon.

Lafe Clark Visits Des Moines.

Lafe Clark, formerly assistant manager of the Yale office and now a Jackie at Great Lakes Naval station, was a Des Moines visitor during the last ten days. Clark has been in the navy for about two months and says it is the only life.

Des Moines Brevities.

R. C. LiBeau, of the Paramount office, was called to Kansas City by the death of A. D. Flintom, district manager for Paramount-Artcraft, who was LiBeau's brother-in-law.

It is reported in film circles that there will be no changes in the personnel of the Des Moines and Omaha offices of Paramount for the time being at least, following the death of District Manager Flintom.

Louis Rosenfield, pioneer Iowa exhibitor and former manager of the Temple-Grand at Creston, has accepted a Government position and leaves for Washington within a few days.

It is estimated that 2,000 roadmen, musicians, operators and theatre attaches are idle in Iowa as the result of the influenza quarantine.

Utica News Letter

By Clifford A. Carroll, Utica Observer, Utica, N. Y.

Ilion Now Has Sunday Shows.

AFTER having been closed for more than a year, Sunday shows have again been started in Ilion. The Temple Theatre was the first to open, and on the following Sunday Ben Young opened his Ilion Opera House and Big Ben Theatre. There are thousands of war workers in Ilion whose only chance for recreation comes on Sunday, and these persons demand some sort of amusement on that day. Sunday shows were suspended in Ilion following a vigorous protest by religious persons of that city.

Utica Wants Sunday Shows.

Utica, too, is making a move for Sunday shows. A representative of the United States housing commission conferred with leaders of the various unions here with a view to having the theatres allowed to open on Sunday. Utica is the home of the Savage Arms Corporation, the home of the famous Lewis machine gun, and the thousands of war workers here, and continually coming here, are demanding some sort of entertainment on the only day which they may enjoy some sort of amusement. It is believed by those interested that the move for Sunday shows will be a successful one and that the pictures here, as a war measure, will be permitted to be shown on Sunday.

Carroll Theatre Opens in New Dress.

The Carroll Theatre, Rome, has recently opened after much redecorating and overhauling and all of the bigger pictures are being played at that house. "The Kaiser, the Beast of Berlin," was the first, and this was soon followed by "My Four Years in Germany."

Linton Improving His Theatres.

In Utica, W. H. Linton, owner and manager of the Hippodrome, has taken advantage of the closing of his house by having considerable redecorating work done in the lobby, interior and exterior of his theatre. Mr. Linton has the Utica Theatre, one in Little Falls and Herkimer, and he has had many improvements made in his two other houses.

Influenza Closes Only Theatre in Town.

Oneida's only theatre, the Madison, has been closed because of the Spanish influenza.

Spokane Trade Letter

By S. Clark Patchin, Spokesman-Review, Spokane, Wash.

Divorce Suit of Dietz Resumed.

THE divorce suit of William H. (Lone Star) Dietz, formerly with the Washington Picture Corporation, filed in the Superior Court here some months ago, was continued when it was called October 14 as announcement was made that Dietz was training naval recruits in San Francisco, Cal. He alleged in his suit that his wife, Angel Decore Dietz, failed to come West to join him.

Isabel Whyte Marries Milton R. McFaul.

Miss Isabel Whyte, organist at the Class A moving picture theatre, and Milton R. McFaul, organist at the Casino, both of whom formerly appeared in pictures for the Universal at Los Angeles, took advantage of the influenza epidemic closing all theatres and were married at the Stanford Hotel October 14. They expect to remain here until spring then return to Los Angeles. They came here about three months ago and Miss Whyte visited a sister at St. Marys, Idaho, for a time before staring to play here.

USE LOBBIES AS VEGETABLE MARKETS

Dallas Exhibitors Transform Their Theatre Entrances Into Store Places Until Ban is Lifted

By Phil Fox, Times-Herald, Dallas, Texas.

DALLAS exhibitors in some instances are renting the lobbies of their theatres as store space during the course of the influenza epidemic.

P. G. Cameron, of the Crystal, was the pioneer along this line. His theatre was one of the prettiest lobbies in Dallas but, when closed, he decided to utilize it as a vegetable market.

Mr. Cameron owns a big truck farm east of Dallas, and, after installing benches in his foyer, he stocked them with fall vegetables and fruits of all kinds. He did a thriving business from the start, cleaning up $96 the first day.

Following this example the management of the Strand Theatre, another downtown house, turned their lobby into a vegetable market and did a brisk trade. Other theatres will probably follow suit unless the quarantine is raised soon.

Films Kin of Dallas Soldiers "Over There."

Through the enterprise of the Fitzhugh Film Company, of Dallas, the soldiers from Dallas now at the front with the Thirty-sixth Division are going to see their mothers, fathers, sweethearts and relatives on the screen in some Y. M. C. A. hut or Liberty Theatre back of the firing line.

The Fitzhugh Company early in October made arrangements to provide the Dallas soldiers with the unique treat of seeing their home folks in moving pictures as a Christmas feature. Arrangements have been made with authorities in Washington to have the films sent to the Thirty-sixth Division in time to have the big show on or near Christmas Day.

Relatives of the soldiers are being invited to meet on the lawns of the Dallas Country Club. The first pictures taken were those of the mothers of boys in the 133d Field Artillery.

Groups of mothers and sisters on the lawns of the club, wives and mothers of officers, wives and mothers of enlisted men, and close-ups of many of them, are being taken. A few views of familiar Dallas street scenes will be thrown in for good measure.

Mercedes Theatre Burns.

The Queen Theatre, at Mercedes, Texas, was destroyed by fire during the second week in October. G. E. Cage, the proprietor, says he will rebuild as soon as the influenza situation permits the reopening of playhouses.

Theatres at Logging Camps Still Open.

Most of the theatres in Texas and Arkansas logging camps are still open, the influenza epidemic having apparently been mild in these out-of-the-way settlements.

Plan for Booking Rush.

Dallas film exchanges are planning for the big rush which will come when the quarantine is lifted on the three states served from this city. An entirely new booking schedule must be made out, which will mean intensified labor for the booking clerks. Many exchanges will retain extra bookers if they can be secured.

Herman Adams Succumbs to Influenza.

Herman B. Adams, former treasurer of the Majestic and Byers theatres, at Fort Worth, died at Camp Mabry, at Austin, Texas, October 11, as the result of Spanish influenza. He enlisted last August and was in line for entrance into an officers' training school.

Dallas Shorts.

P. C. Levy, of the Strand and Hippodrome theatres, Fort Worth, has returned to Dallas after a trip to New York.

The First National has taken over the Romaine release, "Me Und Gott," for this territory.

Exhibitors Visiting Dallas.

The following exhibitors visited Dallas film row during the second week in October: V. E. Florence, Brown Theatre, Stamps, Ark.; H. Mulkey, Pastime, Clarendon; Bill Batsell, King, Sherman.

EXHIBITORS GET FUEL QUESTIONNAIRE

Secretary of Association of Ontario Theatre Men Asks for Details as to Next Winter's Coal Supply

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

EPIDEMIC or no epidemic, the Motion Picture Exhibitors' Protective Association, of Ontario, went right after the coal question in order to be safe with the Dominion Government about next February or so. A circular letter was sent out by Secretary Thomas Scott, of Toronto, to the four hundred exhibitors of Ontario pointing out that the use of anthracite coal during the coming winter must be eliminated if possible; that no theatre should be heated more than 64 degrees; that all heating equipment should be examined and tested for maximum efficiency, and asking for the filling out of a questionnaire called the "Fuel Conservation Form." On this sheet the exhibitor is asked to give details as to his fuel supply, actual and apparent, what he can burn this winter, how much he can save, etc.

Secretary Scott also took time to announce that the association boasted of an active membership of one hundred and seventy-one exhibitors on October 19, eighty-seven of whom have theatres in centres outside of Toronto. During a recent trip through Western Ontario, Mr. Scott secured nine new members, six of whom are located in Hamilton, one in Paris, one in Galt and another in Brantford, as follows:

Hamilton, Ontario., D. E. Stewart, Red Mill; A. E. MacFarlane, Regent; G. Swanwick, Princess; F. S. Morrison, Royal and Imperial; R. J. Stewart, Unique, and R. B. W. Robinson, Playhouse. Paris, F. W. C. Cove, Gem Theatre (only one there). Galt, Gordon White, Scott's Theatre. Brantford, E. Moule for the Rex Theatre. Mr. Moule was already a member for his other house, the Brant Theatre.

Eleven out of the fifteen theatres in Hamilton are now members of the association, the four delinquents being the Grand, Loew's, Savoy and Lyric theatres, which are controlled by big interests.

Some little time ago objection was raised by N. L. Nathanson, of the Regal Films, Limited, to serving of Mr. Scott as secretary of the Ontario Billiard Association, Inc., as well as being secretary of the exhibitors' organization. Since that time J. V. Proctor, of Toronto, has been appointed secretary of the Billiard body.

Clarence Robson Sick with Influenza.

Clarence Robson, manager of the Strand Theatre, one of Toronto's large downtown film houses, was apparently on the road to recovery on October 21 from his second spell of serious sickness within a year. Mr. Robson went down with influenza on October 14, the opening date for the first popular run in Canada of "The Birth of a Nation," which was at the Strand Theatre during that week.

Issues Appeal to Boost Next Victory Loan.

R. Kershaw, of Winnipeg, president of the Provincial Motion Picture Exhibitors' Association, of Manitoba, has issued a general appeal to the moving picture interests of Canada to boost the Fifth Victory Loan drive as much as possible under the circumstances.

W. F. Sexton's Son Seriously Wounded.

Troubles do not come singly for Manager W. F. Sexton, of the Family Theatre, Toronto. On top of the closing of Toronto theatres, Mr. Sexton received a cable that his son had been seriously wounded while serving with the Canadians in France.

Exhibitor Thaler Succumbs to Influenza.

The epidemic took one of Toronto's best known exhibitors on Sunday, October 20, when M. J. Thaler, proprietor of the College Playhouse, 344 College street, Toronto, died at his residence, 347 Brunswick avenue, after a brief illness. Besides being in the moving picture business he held the Canadian agency of the Barrett Adding Machine, and had an attractive office and store in the Allen Theatre Building for the handling of this machine. He is survived by his parents, widow and two children. The funeral was held from the family residence on the following day, October 21.

Savage Sells Interest in Park Theatre.

J. Savage, owner of the Park Theatre, Winnipeg, Manitoba, has sold out his interest in that house, and is said to be negotiating for a downtown theatre in Winnipeg.

To Continue Vaudeville and Picture Policy

Announcement is made that the Strand Theatre, Winnipeg, will continue the policy of running five-reel features along with vaudeville after the theatres reopen, as the idea was a winner. The attendance took a jump soon after the theatre added the feature to its vaudeville bill.

Gives Show for K. of C. Benefit.

Manager H. W. Conover, of the Imperial Theatre, Montreal, held special performances on Monday, October 7, for the benefit of the Knights of Columbus' army huts. "The Cruise of the Make Believe" was the regular attraction, but to this was added a number of vaudeville acts, and special prices were charged. There was a good attendance in spite of the epidemic scare.

First Made-in-Canada Film Shown.

The first real made-in-Canada five-reel photoplay had its initial presentation at the Strand Theatre, Montreal, for the three days of October 3 to 5. The picture, which is called "Power," was made by the Canadian National Features, of Trenton, Ontario, which company went into the hands of a receiver some time ago—after the taking of two features. The run at the Strand was arranged by George E. Brownridge, who was the general manager of the late company. The star of the picture is Holbrook Blinn.

Safeguarding the Health of Patrons.

Manager Greene, of the Allen Theatre, Toronto, was the first local exhibitor to advertise in the papers that a theatre is disinfected every day as a safeguard to the health of patrons. Manager Harris, of the Garden Theatre, makes use of a placard at the entrance of his theatre to confide the same message to patrons. Other Toronto exhibitors have been using screens and printed programs to declare that their theatres are well ventilated.

Pantages Theatre Increases Prices.

Manager Walter Fogg, of the Pantages Theatre, Winnipeg, has decided upon a slight increase in admission prices, the new scale going into effect on October 7. Evening prices have been standardized, admissions for the second show now being the same as the first, and the range is from 15 cents to 50 cents. Top price for matinees has been raised from 20 cents to 23 cents, which, with the war tax of two cents, makes the cost to the patron an even quarter.

Pomeroy Devises Attractive Lobby Displays.

Manager Harry Pomeroy, of the Holman Theatre, Montreal, arranged a big front for the showing of "Crashing Through to Berlin," which was presented for a week before the Montreal houses were closed. The display consisted of the front half of two army tanks, cutouts of soldiers and an array of army equipment. Each of the tanks accommodated special ticket-selling booths, so that patrons literally bought their tickets from the tanks. This in itself was quite a novelty. The display cost $125, according to Pomeroy's figures, but the outlay was reduced for the Holman through the selling of the set to another local house. Another display at the Holman which attracted considerable notice was that for "The Geezer of Berlin," which consisted of a throne on which sat an effigy of the Kaiser. A third big set recently was for "That Devil, Bateese," which represented a Hudson Bay trading post.

Cole Gets Rights on "Stolen Orders."

F. D. Cole, of Edmonton, Alberta, who has had the Western Canadian rights for "Damaged Goods," has secured the releasing rights for his territory for "Stolen Orders," the Brady feature.

Elliott Improves the Regent.

Manager W. M. Elliott, of the Regent Theatre, Toronto, the new man in charge of the downtown palace in Ontario's capitol, has made a number of interesting changes. The velvet curtain which protected the rear orchestra seats from the main entrance has been replaced by a handsome glass wind-shield, which better serves the purpose of warding off door draughts.

Music has always been featured at the Regent, and, with the idea of emphasizing the strength and ability of the orchestra, the stage was employed for the accomodation of it. Manager Elliott placed the orchestra in its accustomed place in front of the proscenium. The members of the orchestra were also given uniforms to replace evening dress.

Officers of Operators' Union Re-elected.

Moving Picture Operators' Local No. 262, of Montreal, has re-elected officers as follows: President, W. Hoffman; vice-president, E. Monette; recording secretary, C. Arliss; financial secretary, C. Delormier; business agent, C. Davidson, and treasurer, J. Farsio.

The executive board is composed of Blake Hayes, M. McFall and P. Saucier.

Bijou Changes Program Policy.

If the Calgary theatres are reopened on Monday, November 4, Manager H. F. Hill, of the Bijou Theatre of that city, proposes to put into effect a new policy for his house. Contracts have been signed for releases to start on that date. The new arrangement provides for the changing of programs three times each week, and the theatre will be operated from 11 a. m. to 11 p. m. every week day. Orchestral performances will number three each day, one being a matinee show. During the lay-off the projection room of the Bijou is being remodeled, and the latest projection equipment has been obtained.

Incidentally, Manager Hill makes it a point to see every picture before it is shown in his theatre, and he reserves the right to reject any picture which he believes will not be acceptable to his patrons.

Buys Rights to "Enlighten Thy Daughter"

S. Freed, manager of the Tivoli Theatre, Montreal, has bought the Quebec rights to "Enlighten Thy Daughter," which had a big run of two weeks at the Orpheum Theatre, Montreal, last summer.

Gaiety Installing New Organ.

The Gaiety Theatre, Winnipeg, is having a new pipe organ installed during the lull in operations. The orchestra at this house has also been increased to five pieces.

Daily Carried 53 Exhibitor Ads.

No less than fifty-three Toronto exhibitors used advertising space in the Toronto Daily News on Saturday, October 5. The various advertisements appeared in connection with the photoplay calendar of the Daily News and occupied exactly one page of space. Incidentally this calendar has been indorsed by the Motion Picture Exhibitors' Protective Association of Ontario.

FRANKEL PURCHASES THE ALHAMBRA

Dieckman, Gruber and Weigel Sell Popular Cincinati Theatre—Deal Said to Involve $150,000

By Kennth C. Crain, 307 First National Bank, Cincinnati, Ohio.

ONE of the most interesting deals which has taken place in Cincinnati moving picture circles in some time occurred a few days ago. It was the transfer of ownership of the Alhambra, for some years a highly successful West Fifth street house, under the management of Charles Weigel. The lease on the property has twelve years to run, and this leasehold, with the furnishings and equipment, was involved in the deal, which, it is understood, involved a total consideration of about $150,000. The house was purchased by I. Frankel and allied interests of Cincinnati from Otto Dieckmann, R. W. Gruber and Charles Weigel, making another important addition to the already substantial moving picture interests of Mr. Frankel. Just who will have personal management of the theatre has not been announced, nor is it known as yet what the plans of Mr. Weigel and others formerly interested in the house are. It is fairly certain, however, that Mr. Weigel, in view of his success as a manager, will be found actively engaged in that line, whether with the Alhambra or with some other house.

Mutual Contributes to French Orphan Aid.

Sympathy for the sufferings of little French children, orphaned and destitute through the ravages of the Hun, is keeping a fund gathered through a local newspaper full, and many of the orphans are being cared for through these contributions, which are all figured in pennies. A substantial lot of coppers came in the other day from the employes of the Cincinnati office of the Mutual Film Company.

Louisville Brevities

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

ABE H. KAUFMAN, of the Kaufman Specials, Memphis, Tenn., was in Louisville during the week, calling on Lee Goldberg, manager of the Big Features Rights Corporation, relative to renewing a contract to represent the company in the Memphis territory, where he has a sub-distributing section.

L. J. Ditmar, head of the Majestic Amusement Company, is in for a few days from New York. He reports that he has made wonderful progress with his colored moving picture proposition, in which the natural colors are shown. He reports that the new films will be on the market about the first of the year, as the work has been about completed.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Patterson Theatre Sold.

CHARLES C. WILLIAMS has purchased the two lots occupied by the three-story buildings, the lower part of which is occupied by the Patterson Theatre, 1202 Laurens street. The property was put up at auction by E. T. Newell & Company, auctioneers, who sold the property for Dave B. Kirsner. The theatre contains about 350 chairs, a piano, two projection machines and other fittings for a moving picture theatre. Each lot measures 17 by 110 feet, each being subject to a ground rent of $65. The price is said to have been $2,000, subject to a mortgage of $5,000. So far as known, H. Baumgarten was the last man who managed the Patterson. Whether Mr. Williams intends to conduct the theatre is not known.

Meeting Called Off.

Mellenger Brothers, proprietors of the Maryland Theatre, Cumberland, Md., had allowed arrangements to be made for the use of this playhouse for a big safety-first meeting which had been scheduled to take place on Thursday, October 24, but due to the death of H. W. Belnap, Washington, who was to have made the principal address, the meeting was abandoned.

Lieutenant Ford Gassed.

First Lieut. John T. Ford, Jr., son of John T. Ford, co-proprietor with Charles E. Ford of Ford's Opera House, and a member of Company L, Three Hundred and Fifteenth Regiment, was gassed after being wounded by shrapnel in France while he and several men, whom he was leading, were driving into the German lines. The letter was received by his wife.

New Orleans News Letter

By N. E. Thatcher, Times-Picayune, New Orleans, La.

Influenza Hits Saenger Company Hard.

THE Saenger Amusement Company has suffered greatly by reason of the ravages of Spanish influenza, and some of the individual cases in the organization have been especially pitiable, not because of any lack of spirit on the part of everybody in the organization to afford victims of the disease every comfort and attention, but because of the utter lack of facilities for the proper administration to their needs. D. L. Cornelius, former managing director of the Strand Theatre, died of the disease just at the time solicitous friends were being assured that he was practically out of danger. He had recently joined the navy, but was still regarded as a unit in the Saenger organization. His home was at Pecan Gap, Texas, and his grief-stricken mother came for his body and took it to the old home for burial.

Managing Director E. V. Richards, Jr., of the Saenger Amusement Company, has experienced an especially grievous season with the disease. After a very close escape from death on his own account every member of his family, including his father and mother, were stricken at one time. Nine persons in the one house were helpless, and it proved to be impossible to secure a nurse or even an attendant for several hours. A relapse for Mr. Richards was the inevitable result, and for days his life hung in the balance. He is a good father, however, and he pulled through. Happily no death has so far occurred in his family. Foster Alroid, present managing director of the Strand, has been seriously ill with the disease, and Miss Kate Collins, former secretary to Managing Director Richards, is in the Naval Hospital at Algiers with a pronounced case of the malady. Leon Grandjean, publicity director of the Strand, has also been sick.

Manager of World Exchange Seriously Ill.

Miss Anna H. Sessions, manager of the New Orleans World Film Corporation Exchange, is near death from a case of pneumonia following a severe attack of the influenza. She has been removed to the Presbyterian Hospital, and every attention is being paid to her.

Boehringer Resigns from Liberty Theatre.

Ernst Boehringer, the moving spirit in the projection and building of the magnificent new Liberty Theatre, has resigned as manager of the institution, and an endeavor is being made to fill his place acceptably by the directors of the Boehringer Amusement Company, which operates the theatre.

INFLUENZA DEFERS COLISEUM'S OPENING

San Francisco's Newest Picture House Represents Outlay of $250,000—Seats 2,200

By T. A. Church, 1507 North Street, Berkeley, Cal.

THE Coliseum Theatre, the latest of San Francisco's moving picture palaces, is ready for opening, but this occasion has been postponed on account of the epidemic of Spanish influenza. This new house is located at Ninth avenue and Clement street, in an attractive part of the Park-Presidio district, and is a splendid addition to the residence district theatres for which this city is famous. It represents, with the land it occupies, an investment of about a quarter of a million dollars, and embodies the latest ideas in theatre construction. It was planned before the entry of this country into the war and work was not undertaken until Government assurance had been given of the essential character of the moving picture industry. The furnishings and decorations of the entire house are of the highest order, and the theatre, with its seating capacity of 2,200, surpasses many of the downtown houses. S. H. Levin, the owner, is one of the pioneers in the moving picture business in this city, and the Coliseum Theatre represents the work of years on his part. He will be assisted in the management of the house by his brother, Al Levin. Paramount and Artcraft pictures will be featured.

Change to Be Made in Rialto Management.

George Mann, district manager for the Fox Film Corporation, has tendered his resignation, and it is announced that he has taken an interest in the Rialto Theatre with Howard J. Sheehan. Louis Lurie has leased the theatre to Mr. Sheehan and Mr. Mann and will open an office in the Mills Building, planning to continue in the moving picture business, possibly as a buyer of state rights. In connection with the change the Rialto Theatre Company has been incorporated with a capital stock of $100,000 by Louis R. Lurie, E. Salomon and J. Samuels.

Peach Pits for Admission.

W. Williams, of the Auditorium Theatre, Grass Valley, Cal., recently tendered a Red Cross benefit, the admission fee being a dozen peach pits. The feature production was "Sadie Goes to Heaven," with Mary McAllister, furnished free of charge through the courtesy of the George Kleine System. Quite a collection of peach pits was made and this was turned over to the Red Cross, to be used by the Government in the manufacture of gas masks.

Lighting Regulations Relaxed.

Northern California municipalities will now have five bright nights a week, instead of but two, as has been the case for the past two months. Exhibitors will not be aided at present by the removal of the restrictions, since their houses are now closed, but all will welcome the opportunity to brighten their theatres when they are permitted to reopen.

Buys $16,000 Worth of Liberty Bonds.

The employes of the California Theatre have subscribed $16,000 to the Fourth Liberty Loan. Just before the close of the drive one of the Four-Minute Men made an appeal for the doubling of subscriptions, and all of the musicians in the orchestra fell in with this idea.

Oakland Hippodrome a Success.

The Hippodrome Theatre, recently opened at Oakland by Ackerman and Harris, as a part of their circuit of houses, has proved to be a success, and when war conditions permit the house will be remodeled and an entrance made from Broadway. Feature moving pictures have been added to the vaudeville and changes are made twice a week.

PREPARING FOR REOPENING OF HOUSES

Universal's Minneapolis Exchange Rearranges Advertising Department and Takes Inventory of Business

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

DURING the idle period occasioned by the closing of most of the theatres of the Northwest on account of the influenza epidemic, Manager L. H. Coen, of the Minneapolis Universal Exchange, has had his poster and advertising department rearranged and complete inventories taken of the business. New supplies and old subjects in sufficient amounts for all future needs have been ordered by the exchange, and when business is resumed again the exchange will be in a better position to serve exhibitors with everything they may need than previously. During the dull spell several special showings have been given of forthcoming releases for the benefit of visiting exhibitors.

Other exchange managers are taking similar steps to get their offices in the best of working order in anticipation of a rush of business when the influenza ban is lifted. They are urging country exhibitors to come to the city while theatres are closed or business dull to do their winter booking, see new forthcoming releases and thereby save themselves time and inconvenience when business is booming again. It is anticipated that when theatres are reopened business will be better than it has been for months. The regular theatre patrons, denied their usual entertainment, will eagerly flock to the show houses of the city.

Forest Fire Filmed.

Universal has obtained the first moving picture scenes of the great forest fires in northern Minnesota. Charles Bell, Universal's Northwest cameraman, was on the scene at Cloquet on the day the flames that have laid bare vast stretches of northern Minnesota reached and destroyed that city. Mr. Bell secured several hundred feet of exceptional negatives, and the best scenes are to be inserted in Universal Current Events.

"America's Answer" Postponed.

In response to many inquiries regarding "America's Answer," the official Government war film which was to have been shown at the Auditorium, the Civic and Commerce Association made an announcement through the newspapers that this picture had been abandoned along with all others in Minneapolis in compliance with the orders of the city health department. Many inquiries reached the association from persons who thought the picture would be shown because it was a Government film.

Donnellan Gets Chicago Post.

Dan Donnellan, manager of the Minneapolis Mutual exchange for the past year, has been elevated to the management of the Chicago office of Mutual as a reward for his conscientious and energetic service in this territory. He succeeds E. H. Duffy, who died recently of typhoid fever.

Ira F. Mantzke, assistant manager of the Minneapolis Mutual exchange a year ago, has been appointed to take the vacancy left by Mr. Donnellan's promotion. He comes to Minneapolis from Kansas City, where for the past year he has been manager of the Mutual office. He is rated as an old timer in Minneapolis moving picture circles, having started with General in this city in 1912 as supply man. He became associated with Mutual three years ago.

Billboards in Forty Cities.

Charles Stembaugh, manager of the Minneapolis Pathe exchange, has announced the following list of forty cities in Minnesota, North and South Dakota and Wisconsin which will have billboards in the latest Pathe serial, "The Wolves of Kultur": Minneapolis, Duluth, St. Paul, Albert Lea, Alexandria, Austin, Bemidji, Brainerd, Chisholm, Red Wing, Rochester, Staples, Sioux Falls, Superior, Eveleth, Faribault, Fergus Falls, Hibbing, Hopkins, Little Falls, Mankato, Moorhead, Owatonna, St. Peter, South St. Paul, Stillwater, La Crosse, Thief River Falls, Virginia, Wells, Winona, Bismarck, Fargo, Grand Forks, Mandan, Minot, Valley City, Aberdeen, Mitchell and Eau Claire.

Joe Brandt in Minneapolis.

Joe Brandt, business manager and assistant treasurer of the Universal Film Manufacturing Company of New York City, was in Minneapolis last week on the last lap of his country-wide tour of exchanges. Mr. Brandt stated while here that the influenza situation was far worse in the south and east than in the northwest. He was optimistic over the business outlook after the epidemic has died down.

News Brevities.

V. B. Valleau, exhibitor of Albert Lea and Marshall, was in Minneapolis last week booking up for the "after the influenza" period. He contracted with Manager Leo Dennison, of the Fox exchange, for the Tom Mix productions.

C. W. Eckhardt, district manager for William Fox, was a business visitor in Minneapolis last week.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Rogers Is Fox's Washington Manager.

B. F. ROGERS, who came to the Washington exchange of the Fox Film Company from its offices in Toronto, Canada, where he has been on duty for several years, is now in full charge of this territory, C. B. Price, who has been putting the work into proper shape, having been recalled to the New York office.

Mr. Rogers reports that H. Heidelberger has been appointed booker for the exchange, and F. D. Lyon has been made Baltimore representative. Both of these men were former employes of the Triangle, as was Mr. Price before joining Fox Film Company.

Carl F. Senning, general sales manager, quickly recovered from an attack of influenza recently when he became informed of the arrival of a little girl in his family. Now Carl is walking on air and wearing the smile that is usually to be found on paterfamilias upon the arrival of a good-looking youngster.

Famous Exchange Has Woman Booker.

Miss Mary Jeffries, who for several years was connected with the Fox Film Corporation here, has been placed in charge of the booking department of the Famous Players-Lasky Exchange here, succeeding Gerald Payne, who recently resigned. She will be assisted by A. C. Eckhardt.

Miss Jeffries is one of the few really successful bookers in the country. She started in about five years ago as assistant to Captain "Jim" P. Anderson, when he was manager of the Warner Brothers Exchange. When he went with the Fox Film Corporation as manager, Miss Jeffries accompanied him as assistant, and was also in charge of the booking.

Morgan Cited by French Government.

Oscar Morgan, manager of the Famous Players-Lasky Exchange, has received an interesting telegram from his brother, Paul L. Morgan, to the effect that he has been cited by the French Government.

Mr. Morgan enlisted in the Seventh New York National Guard, and was in the South for six months previous to going to France. He was transferred to the Intelligence branch, serving both in this country and in France, where he has had some very interesting experiences. Desiring to get into the active end of the game with the big guns he secured another transfer. Later, he was sent to the Army Students' Training Camp, from which he emerged a second lieutenant, graduating second on a list of 369 men. After a number of weeks on the firing line he has received his citation, and an assignment to the school as an instructor.

Flaherty a First Lieutenant.

Washington exchange men were this last week pleased to greet Harry E. Flaherty, formerly a salesman for the World Film Corporation. They were equally pleased to note that he is wearing the silver bar of a first lieutenant, which, by the way, is an honor he won for himself by his work in Texas.

Lieutenant Flaherty came to the Washington office of World Film Corporation from New York in September, 1916. In March, 1917, when the company took over the Southern offices of Tandy & Lynch and established their own branches, he went to Texas to work under Tom Parker, manager of the Dallas branch.

On August 8, 1917, he went over to San Antonio on business for the company. He finished his business, and then, instead of returning to Dallas, he enlisted in the 141st Infantry.

Army life apparently agrees with him, for he soon became a sergeant, and later was recommended by his commanding officer for a commission, which he secured last June.

He was recently ordered to report to the office of the Acting Quartermaster General in Washington, and came East, receiving at the end of his journey a promotion from second to first lieutenant.

Liberty Theatre for Camp Mills.

The construction division of the army has been authorized to erect a Liberty Theatre at Camp Mills, Long Island. The house is to be of standard construction, and will be completed as quickly as possible. The estimated cost is $38,700.

Must Renew Theatre Licenses Promptly.

Exhibitors have just received notice from the Superintendent of Licenses for the District of Columbia that their theatre licenses to do business will expire October 31, and must be promptly renewed by all persons desiring to continue in business.

Portland Brevities

By I. Lesser Cohen, Evening Telegram, Portland, Oregon.

Business Good in Oregon City.

CHARLES SCHRAM, of Oregon City, a pioneer exhibitor, who was in town recently, says that since the strike in the paper mills located in his city has been settled, business has improved. There is no fear of influenza there and all business is running as usual. The air being filled with sulphur fumes from the mills may help to keep the place clean.

Theatre Shutdown Affecting Other Lines.

J. H. MacDonald, of the Rex Theatre, Eugene, visited Portland while his house is closed. He states that the merchants of the town are now seeing how much the theatre means to them. Heretofore, Saturday saw a great influx of folk from the surrounding country and the merchants profited by it. With the theatres closed they do not come in.

The same thing is also noticeable in the larger cities. The grills, the candy stores and restaurants are suffering from the shutdown, and it is just as well that they learn how much they are indebted to the amusement enterprises. In suburban district, the soda fountains and ice cream parlors are empty. It may bring about a better co-operation. In the meantime, the theatre employes and managers are having a needed vacation.

Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

PAUL C. MOONEY, central division manager for Fox, was in Detroit on October 22 and 23 paying his last visit here, as he was planning to leave Friday, October 25, for Los Angeles. Paul has been transferred by Fox to the Pacific Coast, where he will be special representative of Los Angeles, San Francisco and Seattle territories. He is succeeded at Detroit by Mr. Sheehan, brother of Winfield R. Sheehan, general manager of the Fox Film Corporation. Paul has leased his home furnished in Cleveland, and has taken his whole family to the Coast with him.

Famous to Abolish C. O. D. Shipments.

The Detroit branch of the Famous Players-Lasky Company is preparing to issue a circular to exhibitors in this territory to the effect that all C. O. D. shipments will be discontinued, and that no film will be shipped unless the exhibitor's check is in the office prior to the date the film is booked. This is not because the exhibitor's credit is questioned, but merely because C. O. D. shipments are tying up thousands and thousands of dollars belonging to the Famous Players Company with the express company, and it is taking weeks and weeks to get this money.

Attends Parents' Golden Wedding Celebration.

Robert Cotton, World manager in Detroit, left October 21 for Minneapolis to attend the golden wedding anniversary of his mother and father. His father, by the way, is a minister. When Bob was a young man his parents wanted him to join the ministry, but, instead of "selling religion," Bob decided to sell typewriters for Ricord Gradwell, of the Oliver Typewriter Company, and when Mr. Gradwell went into the film business Bob followed suit.

New Theatre Openings in Michigan.

Two of the finest theatres in Michigan which have been in course of construction for a year are scheduled to open on November 21. We refer to the new Regent Theatre in Battle Creek to be operated by Lipp & Cross; the other is the DeLuxe Theatre, Kercheval and Parkview, Detroit, of which A. J. Moeller will be manager.

Trendle Ill with Influenza.

George W. Trendle, general manager of the John H. Kunsky Enterprises, Detroit, has been confined to his home with a severe attack of influenza since October 20. At the time of writing he is on the road to recovery.

Somerville Becomes a Benedict.

Harry Somerville, manager of the Drury Lane Theatre, Detroit, recently joined the benedicts—getting married on Wednesday, October 16, to Miss Stella Primeau. He has been the recipient of many congratulations.

Renews Contract for Paramount Pictures.

The Fitzpatrick & McElroy Company, operating a chain of twelve theatres in Michigan, have renewed their Artcraft-Paramount contract for the coming year.

Detroit Brevities.

Nat Lefkowitz, recently with Select as salesman, and formerly with Pathe and Standard, has joined the sales organization of the Fox Exchange.

Lieutenant G. F. Jefferson, recently transferred to the Rock Island Arsenal, was a Detroit visitor October 12. He was former publicity man at the Detroit office of Paramount.

Sousa's Naval Band of 300 pieces stopped off in Detroit on October 15, and in the afternoon were guests at the Majestic Theatre to see "America's Answer." At the theatre they played a number of selections.

IMPROVE SELECT'S KANSAS CITY OFFICE

Overhauled Exchange is Now in Shape to Handle Influx of Business Following Opening of Houses

By Kansas City News Service, 115 Rail way Exchange, Kansas City, Mo.

THE Kansas City office of the Select Pictures Corporation has taken advantage of the period of quiet enforced by the influenza epidemic to get everything in shape for the stimulated activity of business as soon as the ban is lifted. The company's quarters at 920 Main street have been completely redecorated and refinished. The rooms, which are large and particularly well fitted for a film exchange, have been finished in rose. The soft color of the walls combines with the golden oak woodwork to make the interior attractive. The exchange has received some special paintings and complete lobby displays on the advance showing of the special production, "The One Woman," which are now on display at the company's offices. October 21 the Select held a semi-formal opening, which was attended by a number of prominent film men in this territory, among whom were: Mr. Hay, of the Ellsworth Theatre; Carl Wise, Linwood Theatre; Miss Margaret Alpino, Colonial Theatre; Hal Horton, Penn Valley Theatre, and Tim Spillane, of the Spillane Theatre.

Rogers Ill with Influenza.

Harry H. Rogers, Oklahoma and southern Kansas representative for the General Film Company out of Kansas City, is ill in the hospital with influenza. For several days Mr. Rogers was not expected to live, but he is now past the crisis and getting along nicely.

E. J. ODonnell Gives Luncheon.

E. J. O'Donnell, special representative with the United Picture Theatres Company of America, was in Kansas City during the past week. While here Mr. O'Donnell was in consultation with a number of exhibitors in this territory regarding the matter of the high-class service obtainable from his company. At a luncheon given by Mr. O'Donnell, at the Baltimore Hotel, Thursday, October 17, various exhibitors were present, including Mr. Flynn, of the Wonderland; Mr. Rose, of the Apollo; Mr. Dean and Mr. Rhodes, of the Gillham, and a number of out-of-town theatre men.

Jefferson at Coffeyville Being Remodeled.

Joe Fox, traveling out of the Kansas City Select office, reports that F. E. Garverick, of the Jefferson Theatre, Coffeyville, Kan., has taken advantage of the temporary closing order to remodel and redecorate his house throughout. The Jefferson, which is a $150,000 house with a seating capacity of 1,200, will reopen the latter part of October with pictures and "legitimate" attractions. Mr. Garverick has signed up exclusively for Select.

Fairchild Enlists in the Tank Corps.

R. H. Fairchild, Oklahoma sales representative for the Select Pictures Corporation, has answered the call to the colors and enlisted in the Tank Corps, and will leave in about two weeks for training at Raleigh, N. C. Mr. Fairchild has been associated with the film industry for the past six years, having been connected with the Universal, Mutual and General exchanges in this city as booker and salesman, and for a time acting as manager of the Western Film exchange. Prior to taking his present position with the Select, Mr. Fairchild was special representative for the General Film Company and the W. W. Hodkinson Corporation.

Pathe Salesmen Still on the Road.

The Pathe exchange in Kansas City is keeping its travelers on the road in spite of conditions of closing. Manager J. E. Storey reports the plan as working out very well and the travelers still writing business. "The theatres won't stay closed forever," said Mr. Storey, "and they have to have service." The Pathe, Paramount-Artcraft, Select and Fox are the only exchanges to retain their complete office force in this city.

Exhibitor Wagner Sick with Influenza.

"Vic" Wagner, proprietor of several theatres at Independence, Kan., including the Best and Beldorf, is ill with the influenza.

Flanders Buys Many Theatres.

C. W. Flanders, of Ellsworth, Kan., has bought houses at Hays, Wilson, Russell, Hollyrood and Claflin, and is now engaged in redecorating them and making ready for the winter season. Mr. Flanders has also arranged to have his service booked in circuits. Carl Bornstein, well-known as having been connected with various theatres in Kansas City, will act as manager or traveling director of the various theatres in the circuit.

Kansas City Brief Items.

C. R. Brubaugh, formerly an exhibitor at Fort Scott, Kan., has taken a position with the General Film Company, and will cover the territory in Missouri and northern Kansas.

The Idle Hour Theatre, Kansas City, has completed its new entrance on Grand avenue and has practically finished interior changes which have been under way for some time. The front on Grand avenue is of white stucco and marble and very attractive. Stained glass windows add to the artistic effect.

Sergt. Guy Empey and his photoplay, "Over the Top," appeared at Convention Hall during the recruiting campaign for the Tank service, and according to local reports have stimulated recruiting to a marked extent.

Kansas Exhibitor Items.

Aline, Kan.—The picture theatre at this place was considerably damaged by fire.

Blue Mound, Kan.—W. E. Stepp is opening a picture show house here. Mr. Stepp also owns houses at Pleasanton and Mound City.

Cawker City, Kan.—Fred Mollenkopf has bought an electric lighting outfit which will furnish lights for the opera house and the Midland garage. Mr. Mollenkopf will have regular picture shows in the future.

Columbus, Kan.—The Liberty Theatre has been temporarily closed.

Denison, Kan.—Professor Van Nice has purchased a moving picture machine which will be installed in the High School auditorium.

Delia, Kan.—Mr. Itter announces that the opening of his new picture house will be somewhat delayed, owing to some necessary changes which are being made at the suggestion of the state inspector.

Oswego, Kan.—The new Liberty Theatre is now ready for business.

Phillipsburg, Kan.—C. A. Hamilton has purchased the theatre here.

Winfield, Kan.—Manager Zimmerman is having a new stucco front built in the entrance to the Jewel Theatre.

O. A. Reed, of Blue Rapids, Kan., widely known throughout the northern portion of the state, has bought the opera house there and is running a program of the best class of photoplays.

G. L. Cooper, of Wichita, Kan., is working three shifts on the new Wichita Theatre in an effort to be ready for opening November 15.

Dodge City, Kan.—E. S. Drake has remodeled the Rath Theatre and has opened under the new policy of feature productions.

Great Bend, Kan.—W. S. Nelson, of the Elite Theatre, is redecorating his theatre during the influenza epidemic and will reopen about November 1.

Critical Reviews and Comments

Concerning Current Productions

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The Woman the Germans Shot (Plunkett & Carroll).
The Rose of Wolfville (Broadway Star Feature).

"THE DARE DEVIL"

Mutual Star Production Presents Gail Kane in Story of German Intrigue.

Reviewed by Margaret I. MacDonald.

A RATHER improbable story serves as a basis for the five-part Gail Kane production, "The Dare Devil," which the Mutual Film Corporation released October 13. But improbable as it is it might have made better entertainment if the director and the writer of subtitles had handled the subject with more care. Gail Kane has done better work when better opportunities have offerd themselves. The cast, including Corinne Uzell, Mildred Marsh, Henry Sedley, Roy Applegate, Duncan McRae, Walter Dowling, Walter Havers and Norman Trevor acquitted itself well.

The picture opens with scenes on the battlefield of France, where Captain Carruthers meets with injuries which cause his death. His daughter Roberta comes to America to the home of her uncle, who is expecting a nephew and not a niece. Realizing that the country is in need of the services of good men, she dons male attire and applies for the position of translator and interpreter with the Governor of the state. Complications occur in which she is obliged to play a double role, that of the niece who really has arrived and of the nephew who was expected. The Governor falls in love with Miss Carruthers, and when, as Bob, the nephew of Robert Carruthers, she rounds up a couple of German spies and has fulfilled what she believes to have been her mission in the service of the country, she consents to become the wife of the Governor.

What was intended to be the strong point of the story has not been brought out forcibly enough, that is, the desire of the girl to play a man's part in the cause of democracy.

"WOMAN'S WEAPONS"

Ethel Clayton Uses Them Effectively in Paramount Picture of Domestic Problems.

Reviewed by Edward Weitzel.

TWO cute youngsters and many quickly recognized scenes from married life are among the best features of "Woman's Weapons," a Paramount picture starring Ethel Clayton. It was written by Beulah Marie Dix, and contains an important truth regarding husbands which most wives learn early in their married life: A soul mate stands a slim chance against a man's wife, if the vampire lady is a poor cook and friend wife knows how to appeal to her husband's appetite.

The story is not at all tragic in spite of the fact that Nicholas Elliot, an author and a married man, neglects his wife for another woman and lies like a cad when he thinks he is going to be found out. Not being of the weepy sort, Mrs. Nicholas wastes no time in tears or in making scenes. She just puts her wits to work and fights the soul mate for her husband's love, and defeats her.

The Elliots are wealthy, until Nicholas starts gambling in stocks and goes broke. The family then move to a modest cottage on the seashore, and learn to wait on themselves. Mrs. Nic had a nice little fortune of her own, but a foolish uncle invests it badly for her, and she is unable to help her husband. Knowing that Nicholas has arranged to have his charmer help him with a new story, the wife invites her rival to spend the summer with them at the cottage. The unsuspecting home-wrecker accepts, and Mrs. Nic gets rid of the one servant, pretends to be laid up with a scalded foot, and leaves the domestic affairs to the unskilled hands of the soulful one.

Nicholas soon finds out that his stomach does not yearn for the lady's cooking even if his heart hungers for her love, and his organ of affection comes out second best. The wicked woman is sent about her business, Nicholas acknowledges he's been a fool, and wifey plays another trump card when she lets it be known that the bad investment of her own money had turned out the other way, and they can all go back to the old home.

There are no big scenes in the picture, and there is a deal of quite commonplace incident. But there are also amusing bits by the two small Elliots, and the atmosphere of the story will appeal to the gentler sex. Robert G. Vignola has directed it with excellent artistic results, and the acting of the cast is strongly in the picture's favor. Ethel Clayton as Anne Elliot presents a type of graceful, true-hearted womanhood, and Elliott Dexter is an ideal selection for the husband. The two children are cleverly played by Dorothy Rosher and Pat Moore, and Vera Doria is Esmee Hale, the soul mate.

"THE SHE-DEVIL"

William Fox Presents Theda Bara in the Story of an Improper Spanish Person.

Reviewed by Walter K. Hill.

MR. FOX, Miss Bara, Director J. Gordon Edwards, the exhibitor who caters to a Theda Bara following, and the "fans" who simply dote upon the "vampings" of this celluloid star will all have cause for great satisfaction in presentations of "The She-Devil"—for Miss Bara gets representation in nine out of ten feet of a six-reel "Theda Bara Super-Feature." It naturally follows that those who admire Miss Bara's film efforts will delight in seeing as much of her as possible in the characters she creates.

The She-Devil" takes on the character of a serial presentation in the shifting scenes, phenomenal escapes, sensational "chases," and ultimate conclusion at the point originally decided upon. There is no special reason for the feature to stop at six reels; the story might be continued with more escapes, more shifting locations and more evidences of Miss Bara's abilities, by grace of direction, to create excitement, overcome obstacles and keep on "vamping" ad lib.

Miss Bara is pictured as an improper lady, originating in a small Spanish village, who is discovered with no visible means of support. The Parisian artist who declines to tarry after she has served him a portion of her most delicious pastry seems to have been the only man who had not "fallen" for her cooking. There is a mountain brigand who has read in the papers or had heard it gossiped about that Lolette (the character played by Miss Bara) was notoriously seductive and desirable.

The artist, the bandit, Paris and its salubrious environments, are the principal factors in the film construction entitled "The She-Devil." Miss Bara provides the means to a six-reel end, and, incidentally, is seen to dance, "emote," "vamp," smoke cigarettes and wear any number of different styled gowns. The proceeds of a stage-robbery figure largely in the situations, and although Lolette is never shown in the act of pawning any jewels, she never lacks the cash to negotiate everything the heart of a vampire might crave.

For those who admire Theda Bara and her productions, "The She-Devil" will deliver the goods. Make no mistake about that.

"THREE X GORDON"

Jesse D. Hampton's Production Featuring J. Warren Kerrigan Contains Temperance Plea.

Reviewed by Edward Weitzel.

THE reformation of a dozen young heirs to great wealth and their escape from the booze habit takes the place of any real drama in "Three X Gordon," a five-part Jesse D. Hampton picture featuring J. Warren Kerrigan. Kenneth B. Clarke furnished both the story and the scenario, and Ernest C. Warde directed the production. The picture is distributed by the W. W. Hodkinson Corporation.

"Three X Gordon" starts off along the familiar track, and introduces the spectator to the rich young man who drinks and raises the deuce generally with a crowd of young chaps of his own set until his father becomes angry and sets him adrift. In this case the hero's name is Harold Chester Winthrop Gordon, and his best girl is Dorrie Webster. Harold accepts the situation, bids Dorrie farewell, joins forces with his chum, and starts to walk in the direction of the setting sun.

Hunger forces the pair to apply to a farmer in New Jersey for something to eat. The farmer gives it to them, after they have earned it by the unaccustomed sweat of their brows. To their astonishment they commence to like hard work, and at the end of a few weeks find that they have improved their health and conquered the rum demon.

A great scheme suggests itself: They determine to reform all the drink hounds in their set. Knowing that they will not leave the gay life willingly, the two reformers kidnap their subjects and force them to take the cure. About the time they have rescued a dozen of the money-

burners the United States gets into the big war, and Gordon and his chum head a squad of perfectly fit huskies who are eager to serve Uncle Sam. Once in his uniform, Gordon wins over his father, his best girl and his best girl's father.

None of the above doings is very exciting, but the moral tone of the story is above reproach. It has been well produced, and J. Warren Kerrigan and his associates give a good account of the acting. Lois Wilson plays the hero's sweetheart. Photographer, Charles Stumar.

"THE CHEAT"

Jesse L. Lasky's Great Success Featuring Sessue Hayakawa and Fannie Ward Again Released.

Reviewed by Edward Weitzel.

WHEN "The Cheat" was first shown it instantly won its place among the most dramatic stories of the screen. Hector Turnbull, the author, was credited with having written a photoplay that had great power and gave the leading actors unusual opportunities to display strong passion and technical skill. The verdict still holds good. Under the direction of Cecil DeMille the story is told on the screen clearly and convincingly, and the acting of Fannie Ward, Jack Dean and the Japanese player, Sessue Hayakawa, does justice to every demand. Its reissue should make the picture many new friends and delight its old champions.

"WOMAN."

Notable Production by Tourneur from Whittaker's Tribute to Modern Womanhood.

Reviewed by Louis Reeves Harrison.

REMARKABLE contribution to the aesthetic movement in motion picture production, "Woman," is so entrancing to the eye and so beguiling to the thoughts and sentiments of the spectator that it lures him into a state of dreamy forgetfulness of himself and the little world in which he has been living. It can thus do without dramatic suspense, but that value is present, along with logical development, power of construction and, above all things, an atmosphere so convincing that events seem to take place instead of being presented in illustration of the final purpose.

It thus becomes one of the finest products of the year.

There seems to be a cynical tendency at the beginning, wrongly called a "prologue," for it is the first act of the main line of action. A husband finds his young wife amusing because she is a woman, as though he had never met one before marriage, and he is so uncertain about her mental and moral make-up that he consults an encyclopedia, a correspondence school not being handy. He finds Eve guilty, and poor, dear Adam, innocent of any wrong intention, just as he is today, according to Kipling. This story of Eve is beautifully pictured by Tourneur and the lady herself, beautifully impersonated by Miss Ethel Hallor—no wonder Adam fell!

The cynical modern husband puts the story of Eve behind him and delves in history for more temptresses, skipping such ladies as Mary, Rachel, Joan and others of noble character, confining his investigations to those who caused the downfall of more innocent and unsuspecting male creatures. Messalina is one of these, the infamous third wife of poor old Emperor Claudius, and the magnificence with which the life of this Roman decadent is pictured is startlingly beautiful and sensuous. Although its appeal is independent of the emotions, a pageantry of primitive love and luxury, of hate and revenge, of lust and murder, a moving pattern only, it is so rich, so exotic, so powerfully imaginative in mood and setting, that the effect is as deep as that of pure drama.

Three other episodes follow, the historical one of Heloise and Abelard, Diana Allen the temptress, an imaginative one of Cyrene and the young Brittany fisherman, to prove that woman is fickle; Miss Gloria Goodwin very effective as Cyrene, and an illustration of woman's vanity taken from our Civil War, the least effective, because women were even more heroic in those days than now—the war was here, in our midst, and our women put aside all vanity. This last episode seriously weakens the entire production, for the ultimate purpose is to pay a splendid tribute to woman of to-day. It is averred that she has emerged from slavery to be man's equal in many respects, his moral superior. This is not to be denied, but the contrast loses force by depicting our women of the Rebellion, as typified, to be weak and vain.

The moral is all right, but there is more to say of the continuous enchantment of Tourneur's pictures. He has had, almost invariably, to deal with stories of dead issues, but he had made them rich with poetic charm, to almost breathe a new life into them. When he gets a virile drama of to-day and to-morrow, he will probably blaze a path across the dramatic horizon which will dim all his previous performances. He is a veritable artist, especially in marshalling a mass of human figures, robed or disrobed, into a tremendous decorative composition, worthy of the great masters of other days.

"THE WOMAN THE GERMANS SHOT."

Julia Arthur as Edith Cavell, the Murdered English Nurse, a Heroic Figure in Powerful Indictment of the Huns.

Reviewed by Edward Weitzel.

THE bare facts of the Cavell case furnish one of the most dramatic and unforgettable incidents of the great war. Anthony Paul Kelly in adapting the historical event to the screen has added but little of a romantic nature in order to give the story a stronger human interest. The picture, which is entitled "The Woman the Germans Shot," is a straightforward and uncompromising screen-telling of the facts leading up to the murder, and its principal character is acted with dignity, feeling and an excellent quality of screen art by Julia Arthur. John G. Adolphi directed the production and handled his forces with skill and judgment. The supporting cast, which includes Creighton Hale, Thomas Brooks, Joyce Fair, Paul Panzer, William H. Tooker and Sara Alexander, does its share toward the success of the picture. Joseph L. Plunkett and Frank Carroll, the producers of "The Woman the Germans Shot," have an offering that will make a hit with every hater of the Hun.

The opening scenes take place in England when Edith Cavell is a young girl. George Brooks, an English lad, is in love with Edith, but she has decided to devote her life to the relief of suffering, and the young fellow joins the army. Twenty-five years later Brooks returns from Africa accompanied by his son. The father is blind and Edith helps to take care of him after he is operated on. His sight is restored. The war breaks out, and Edith Cavell goes to Belgium as a nurse. Frank Brooks, now a British soldier, is captured by the Germans. Edith Cavell aids him to escape. Frank gets back safely to his father and his sweetheart, and Edith is tried and condemned for assisting him. The scenes of the trial and the execution are carried out according to the published accounts.

"THE ROSE OF WOLFVILLE."

Patricia Palmer Appears in Title Role of an Excellent Wolfville Story.

Reviewed by C. S. Sewell.

WHAT is probably the best of the two-reel Wolfville stories issued so far by General Film Company as a Broadway Star Feature is "The Rose of Wolfville," which was shown during the past week at the Rivoli Theatre. It has an interesting and well told story and there is plenty of action; in fact, as much as is found in a large number of five-reel features. In addition, the story has both humor and pathos, and should be well received by any audience.

Nan and Jed are sweethearts, and their fathers are highwaymen. Jed decides to go straight, but the older men induce him to join in one more haul. This proves to be their undoing. Jed is wounded, but makes his getaway in a sensational manner, while the other two are killed. The sheriff takes Nan to live with the family of the judge, but their narrow method of living becomes irksome, and she slips away to her father's cabin. The sheriff, who is in love with her, follows. In the meantime Jed, who has secured an honest job, return for Nan. The sheriff arrests him, but with Nan's assistance they finally elude them and go away to start life anew.

Patricia Palmer is well cast as Nan, with C. E. Hatton as Jed. Tom Lugham gives a good performance as the sheriff and Carl Forms as Judge Roach. The photography and locations are excellent, and the production is capably directed by R. N. Bradbury.

COMMENTS

General Film Company

THE ROSE OF WOLFVILLE (Broadway Star Feature).—This is probably the best one of the two-reel Wolfville stories issued so far. There is plenty of action and a lot of good riding. Patricia Palmer is splendidly cast in the title role.

Famous Players-Lasky Corporation

WOMEN'S WEAPONS (Paramount).—Ethel Clayton is the leading player in this five-part picture, which shows how a wife wins back her husband from a soul mate. Beulah Dix wrote the story and Robert G. Vignola directed it. Elliott Dexter is a member of the cast. A longer review is printed on another page of this issue.

WHEN DO WE EAT? (Paramount).—A comedy verging on farce at times, the story of a half-starved little actress who saves the village bank from being robbed, with Enid Bennett in the leading role, Ince supervision. Reviewed in last week's issue.

HER FIRST MISTAKE (Paramount).—A Sennett farce out of the ordinary in its remarkable revelations of character among babies, dogs and chickens, who become expert comedians, though unconscious ones, in one of the brightest of Sennett products yet shown on the screen. One big laugh. Reviewed in last week's issue.

Fox Film Corporation

THE SHE-DEVIL (Fox).—Announced as a "Theda Bara Super-Feature," this newest of the vampire's exploits is all that. Miss Bara is in evidence practically all of the time, enacting a role written expressly to exploit her screen personality to the fullest extent. Exhibitors who have a large following for Miss Bara may safely promise an entirely satisfying display of her peculiar gifts. There will be no Theda Baraite disappointed in "The She-Devil."

Greater Vitagraph, Inc.

THE BLADE OF HATE (Vitagraph).—Chapter three of the serial "The Iron Test," in which Antonio Moreno and Carol Holloway are featured, shows the escape from death of the two circus performers when the van goes over the side of the road into the chasm. They catch on the overhanging limb of a tree. Back at work in the ring once more, their mysterious enemy, the Red Mask, again tries to kill them by placing an open knife in such a manner that their trapeze rope will be cut through during their performance. Only the skill and strength of Bert saves them both.

BEARS AND BAD MEN (Vitagraph).—Lawrence Semon is the author, producer and leading actor in this one part knock-

about farce. A comic feud in old Kentuck, a revengeful bear and an utter disregard of life, limbs and physical beauty on the part of the entire cast supply the picture with plenty of [illegible] and-tumble humor.

W. W. Hodkinson Corporation

THREE X GORDON (Jesse D. Hampton).—J. Warren Kerrigan is the star of this five-part picture, written by Kenneth B. Clarke and released on the W. W. Hodkinson program. The story tells how a number of young bloods were cured of the liquor habit. It is well produced and acted. A longer review is printed on another page of this issue.

Mutual Film Corporation

SCREEN TELEGRAM NO. 67 (Mutual).—In this issue Charles Schwab is seen launching two merchant ships; Richmond, Va., organizes to fight the epidemic, and the high school, turned into a hospital, is seen receiving victims from busy ambulances. Scenes from the battle front show the placing of a captured German pontoon as a section of a pontoon bridge, and other scenes of interest in evacuated section of Belgium.

SCREEN TELEGRAM NO. 68 (Mutual).—This issue includes scenes showing women at work in the fight to kill the epidemic, serving poor sections of the city with articles necessary to resistance, a patriotic meeting of the Women's Munition Reserve, and scenes showing how the Y. M. C. A. helps to keep our soldiers in good cheer in France. The launching of an oyster fleet and scenes showing the interior of a laboratory on board one of the boats where the oysters are tested for unhealthy conditions.

THE DARE-DEVIL (Mutual-Kane), Oct. 13.—A five part spy story in which Gail Kane is featured. The production is not an altogether satisfactory one from the standpoint of consistency. A full review will be found elsewhere.

Pathe Exchange, Inc.

THE RIDE TO DEATH (Pathe).—Episode No. 4 of "Wolves of Kultur." Hartman's death occurs in this number, as the result of a dash over a cliff in an automobile. The feat is far from new, but well handled. Barclay's disguise and meeting with Zaremba and the other plotters is a strong feature; also Bob's unavailing effort to settle scores with Zaremba. The serial grows in interest as it proceeds.

A STRANGER FROM THE SEA (Pathe).—Episode No. 11 of "Hands Up." This opens with the rescue of Echo by Two-Gun Carter from the falling weight. In the course of various exciting events her father is shot by Sam Killman and dies before he has revealed the identity of the Phantom Rider. A stranger is cast up by the sea near Crow's Nest, a robbers' resort, who says he brings a message from the Inca Indians of Peru for Echo. The message is genuine, but before obtaining it she is led into a trap. The number is well made and full of interest.

NAVAL AIR POWER (Pathe).—No. 9 of the Official British War Films. This goes into the matter of instructing young aviators and is quite the best thing of the kind so far shown. It pictures Britain's young admirals of the air assembling machines, starting engines, studying angles of flight and making flights over cities and in the clouds. From the educational standpoint this could not be improved upon.

THE UNCONQUERABLE SPIRIT (Pathe).—Episode No. 18 of the Official War Review. This number deals with the spirit animating the Allied troops in the present war, and does much to explain why Germany was unable to win from them. Scenes from various fronts are pictured and the number closes with views of General Pershing decorating American heroes.

Picture Theatres Projected

CLEVELAND, OHIO.—Edward Paulsen Company, 528 Erie Building, has contract for $100,000 structure for Mall Theatre Company.

FARRELL, PA.—E. M. Yecanovich has plans by William A. Willom, Horton-Hamilton Building, for remodeling theatre. Improvements will cost about $15,000.

PHILADELPHIA, PA.—Harry Green has disposed of his moving picture theatre to George Naudacher for $33,500.

PHILADELPHIA, PA.—Brick theatre building on east side 52d street, north of Stiles, has been taken over by Nathan Ciplet. Structure is on lot 78 by 152 by 60 feet. It is assessed at $65,000.

TARENTUM, PA.—S. H. Griffith has plans by Ira F. Cutshall for a $5,000 moving picture theatre.

SPARTANBURG, S. C.—War Department Commission on Training Camp Activities will erect theatre at Camp Wadsworth, with seating capacity for 1,600 people, to cost $37,300. Will also enlarge present structure to accommodate 300 to 350 more seats.

EL PASO, TEXAS.—Ellanay Theatre on El Paso street is nearing completion.

FORT WORTH, TEXAS.—War Department Commission on Training Camp Activities will enlarge Liberty Theatre at Camp Bowie to accommodate 300 to 350 more people.

GALVESTON, TEXAS.—W. C. Williamson, owner of Star Theatre at 2515 Market street, will expend $5,000 to remodel theatre and adjoining building for moving picture and vaudeville theatre.

RANGER, TEXAS.—W. T. Flippen will erect theatre, with seating capacity for 1,500 persons.

PETERSBURG, VA.—War Department Commission on Training Camp Activities will erect Liberty Theatre in replacement section at Camp Lee, with seating capacity for 1,600 persons.

HILLYARD, WASH. — J. Newton, of Spirit Lake, Idaho, has purchased Class A Theatre here.

PORT ANGELES, WASH.—Harold Ginnold, Seaboard Building, is preparing plans for two-story frame amusement building, 85 by 75 feet, to include moving picture theatre, for Government amusement commission of district, to cost $12,000. C. Allen Dale, Seattle, Wash., is chairman of commission.

ALEXANDRIA, VA. — War Department Commission on Training Camp Activities will enlarge Liberty Theatre at Camp Beauregard to accommodate 300 to 350 more persons.

NEWPORT NEWS, VA. — Atlantic Amusement Company, of Nashville, has $15,000 moving picture theatre under construction.

CHARLESTON, W. VA.—Liberty Amusement Company has been incorporated with $50,000 capital by Eugene N. Mayer, J. E. Chilton, 2d, G. O. Chilton and others.

MULLENS, W. VA.—Wyoming Theatre Company has been incorporated with $25,000 capital by D. D. Moran, Hiram Sizemore, J. C. Sullivan, J. B. Frank and E. V. Wolfe.

KENOSHA, WIS. — Charles Augustine, 653 Lake avenue, is preparing plans for store front for the Majestic and Butterfly theatres.

BUSHNELL, ILL.—Cosy Theatre has been purchased by L. A. Pollock.

CISCO, ILL.—J. T. Redman has disposed of his moving picture theatre to Edward Salisbury.

GILLESPIE, ILL.—M. J. Fisher has disposed of Colonial Theatre to Mr. Peart, of South Wilmington.

BARBOURVILLE, KY.—Sun Theatre Company has been incorporated by J. M. Jackson, G. M. Jackson and Shirley Treadway.

LOUISVILLE, KY.—War Department Commission on Training Camp Activities will erect Liberty Theatre at Camp Zachary Taylor, with seating capacity for 1,300 people.

STITHTON, KY. — War Department Commission on Training Camp Activities will erect Liberty Theatre at Camp Knox, with seating capacity for 2,000 people.

CAMP MEADE, MD.—War Department Commission on Training Camp Activities will erect additional Liberty Theatre, with seating capacity for 1,350 people.

CROOKSTON, MINN.—Theodore L. Hays has sold Grand Theatre to Northern State Amusement Company. Charles L. Hiller is manager.

MOUND CITY, MO.—John L. Yous has purchased Depheus Theatre.

HILDRETH, NEB.—N. P. Johnson has sold his moving picture theatre to R. M. Trumbull and A. L. Beck.

NEW YORK, N. Y.—Stevenson & Cameron, 37 W. 25th street, have contract for one-story moving picture theatre, 50 by 100 feet, for American National Red Cross, 44 E. 23d street, to cost $30,000. Building will be constructed with terra-cotta blocks.

PULASKI, N. Y.—Site for moving picture theatre has been purchased by C. Eugene Plummer.

SAYVILLE, L. I., N. Y.—K. Kost will expend $6,000 to repair moving picture theatre recently damaged by fire.

CHARLOTTE, N. C.—Thies-Smith Realty Company have contract to erect an addition and remodel rear of old Observer Building on South Tryon street for theatre for W. H. Wood, George Stephens and S. A. Lynch, to cost about $75,000.

COSHOCTON, OHIO.—Sixth Street Theatre has been taken over by James Hagans.

TORONTO, ONT.—Moving picture theatre to cost $60,000 will be erected by J. and J. Allen at 31 Danforth avenue.

WILKES-BARRE, PA. — Comerford Amusement Company has plans by George F. Schrodder, Weitzenkorn Building, for moving picture theatre, to cost $3,000.

NASHVILLE, TENN.—Crescent Amusement Company has deferred erection of proposed theatre, 85 by 180 feet, to cost $100,000.

RICHMOND, VA.—W. G. Neal and associates have indefinitely postponed erection of moving picture theatre.

JEFFERSON, WIS.—S. E. Waterbury has taken over management Lyric Theatre, and will conduct it as moving picture house.

PEEKSKILL, N. Y.—Marcus Loew, 1493 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for moving picture theatre, to cost $7,000.

FAYETTEVILLE, N. C.—War Department Commission on Training Camp Activities will erect additional Liberty Theatre at Camp Bragg, with seating capacity for 1,600 persons.

BELLEVUE, OHIO. — Charles Mittenbuhler, of Cleveland, has leased Royal Theatre.

BUCHTEL, OHIO.—Gash Newell has contract to erect $8,000 moving picture theatre for M. Tollives.

CHAGRIN FALLS, OHIO.—J. G. Wolcott and D. G. Labowitz, of Cleveland, have leased Falls Theatre.

(Continued on page 695)

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Advertising Angles: The title will suggest many advertising stunts, such as a hanged effigy, or one submitted to more ingenious torments. With red lamps, salmon colored chiffon and an electric fan he can be consigned to the flames. A good stunt would be to invite suggestions as to the preferred finish for the Kaiser. Take the stunt stuff into the lobby, for this picture must be tallyhooed.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet and one twenty-four-sheet. Twenty-six publicity cuts in one, two and three column sizes. Lobby display photos, 8x10, 11x14, 22x28. Slides. Heralds. Press sheets and newspaper stories.

PICTURE THEATRES PROJECTED.

(*Continued from page* 692)

ANNISTON, ALA. — War Department Commission on Training Camp Activities will enlarge Liberty Theatre at Camp McClellan to accommodate 300 to 350 more people.

BRIDGEPORT, CONN.—Frand Jacoby, 1038 Broad street, has plans by F. A. Cooper, 1024 Main street, for $20,000 moving picture theatre.

HARTFORD, CONN.—George LeWitt, of New Britain, has leased Star Theatre on North Main street from Roccio Martoccio and Donoto Eulo. Mr. LeWitt will rename it Liberty Theatre, make improvements to the exterior and take possession November 1.

AUGUSTA, GA.—War Department Commission on Training Camp Activities will erect additional Liberty Theatre at Camp Hancock, with seating capacity for 1,600 people. Also enlarge present structure to accommodate 300 to 350 more seats.

BRUNSWICK, GA.—Commodions amusement hall or theatre will be erected at picric acid plant for the benefit of the workmen employed there. The building will be modern in every particular, with stage 32 by 32 feet, and seating capacity large enough to accommodate the entire working force at the plant.

MACON, GA.—War Department Commission on Training Camp Activities, Washington, D. C., will erect additional Liberty Theatre at Camp Wheeler, with seating capacity for 1,600 persons. Will also enlarge present structure to accommodate 300 to 350 more seats.

CHICAGO, ILL.—New Pantheon Theatre at 4642 Sheridan road, costing $750,000, has been completed. House has seating capacity for 3,000 persons.

CHICAGO, ILL.—Specialty Amusement Company has been incorporated, with $25,000 capital. Mark Ross, 80 E. Jackson Boulevard, is interested.

CHICAGO, ILL.—Peerless Theatre Company has been incorporated, with $2,500 capital. Max Ascher, 1622 Grand avenue, is interested.

CHICAGO, ILL.—A. Charvat, 2621 S. Millard avenue, is preparing plans for improvements to be made to theatre at 18th street and Blue Island avenue, to cost about $8,000.

MELROSE PARK, ILL.—M. S. Ludick has disposed of his interest in Melrose Park Theatre to Karl Bushel.

DES MOINES, IA.—Palace Theatre Company has been incorporated, with $100,000 capital. A. H. Blank is interested. Property at 817 Locust street has been leased as site for moving picture theatre.

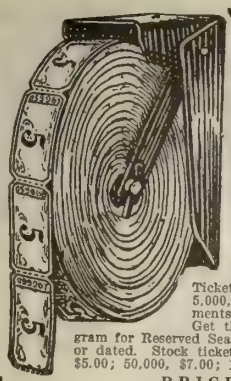
DIKE, IA.—Opera house has been leased for moving pictures by Will Lynn.

GARNER, IA.—Garner Theatre has been leased by C. A. Morton and H. Young.

LE MARS, IA.—Lee Maynard is new owner of Royal Theatre.

REMBRANDT, IA.—Gaskey Theatre has been leased by E. N. Hesla.

LAKE CHARLES, LA.—F. A. Toco is having plans prepared for recreation pier, to include theatre, to be constructed over



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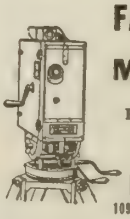

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lake at foot of Broad street, to cost $18,000.

NEW ORLEANS, LA.—Ernest Boehringer has purchased Ivy Theatre, one of the largest suburban moving picture houses in downtown district.

WALTON, MASS.—James O'Connell has purchased Park Theatre at Elm and Main streets. Extensive improvements and alterations will be made.

DASSEL, MINN.—David T. Hobson, of Litchfield, has taken over Premier Theatre, and will conduct it as moving picture house.

EVELETH, MINN.—Frank Rabinowitz will shortly let contract for $12,000 moving picture theatre.

FOREST LAKE, MINN.—Ray Thomas is new manager of Forest Theatre.

MORRIS, MINN.—J. L. Hasbrouck has taken over management Strand and Orpheum theatres.

WINONA, MINN. — Theatre will be erected at Broadway and Forest street by Harry Rolbeicki.

WINTHROP, MINN.—C. H. Pagenkopf has disposed of Rex Theatre to Alfred J. Johnson.

BAYARD, NEB.—New Ideal Theatre has opened with moving pictures.

CENTRAL CITY, NEB.—C. E. Marguis, manager Martha-Ellen Auditorium, has purchased equipment for Empress Theatre from C. E. McDonald and taken over management of latter.

CODY, NEB.—Moving picture theatre will be opened here shortly by H. L. Childers.

BROOKLYN, N. Y.—John J. McMahon, 20 W. 34th street, has the contract to remodel Comedy Theatre for Comedy Amusement Company, 126 W. 46th street. Improvements will cost about $10,000.

BROOKLYN, N. Y.—William Wharton, 459 Fifty-eighth street, has plans by J. C. Wandell, 8525 Fourth avenue, for alterations to moving picture theatre, store and office building, to cost $6,500. A. T. Beyer, Inc., 223 Fulton street, are lessees.

OSWEGO, N. Y.—H. D. Pierce, 48 W. Brodge street, has plans by J. H. Seeber, Arcade Building, for one-story moving picture theatre, 66 by 100 feet, to cost $30,000.

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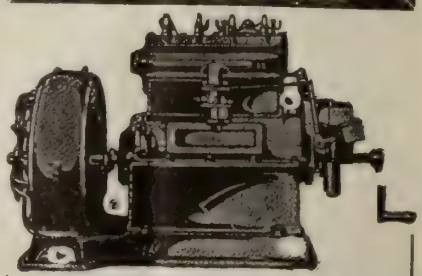

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List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

EBONY COMEDIES.

Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(*Featuring Charlie Fang.*)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(*Committee on Public Information.*)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice

TRIANGLE PRODUCTIONS.

Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 3.

Milady o' the Beanstalk (Baby Marie Osborne—Six Reels—Comedy-Drama—Diano).
Hands Up! (Episode No. 12—"The Silver Book"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 4—"The Ride to Death"—Two Parts—Drama—Western).
Just Rambling Along (Stan Laurel—One Reel—Comedy—Rolin).
Java (One Reel—Travel—Post Film).
The Far Flung Battle Line—"Polish Troops in France" (One Reel—Topical—French Official War Film).
Official War Review No. 19 (Topical).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 10.

Hands Up! (Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 5—"Through the Flames"—Two Parts—Drama—Western).
Hear 'Em Rave (One Reel—Comedy—Rolin).
Celebes (One Reel—Travel—Post Film).
The Far Flung Battle Line—"British Troops in Italy" (One Reel—Topical—British Picture).
Official War Review No. 20 (Topical).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Sept. 8—Why America Will Win.
Oct. 15—18 to 45.

FOX STANDARD PICTURES.

Sept. 29—When a Woman Sins (Theda Bara).
Nov. 10—The Woman Who Gave (Evelyn Nesbit).
Nov. 24—The She Devil (Theda Bara).

EXCEL PICTURES.

Oct. 13—Marriages Are Made (Peggy Hyland).
Nov. 10—Tell It to the Marines (Jane and Katherine Lee).
Nov. 24—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 22—Kultur (Gladys Brockwell).
Oct. 6—On the Jump (George Walsh).
Nov. 17—Fame and Fortune (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Sept. 22—Roaring Lions on the Midnight Express.
Nov. 10—Mongrels.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

MUTT AND JEFF ANIMATED CARTOONS

Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.
Nov. 10—The Dough Boy.
Nov. 17—Around the World in Nine Minutes.

Mutual Film Corp.

STRAND.

Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct. 8—Screen Telegram (Topical)—64-T-1.
Oct. 12—Screen Telegram (Topical)—65-T-1.
Oct. 19—Screen Telegram (Topical)—67-T-1.
Oct. 22—Screen Telegram (Topical)—68-T-1.
Oct. 26—Screen Telegram (Topical)—69-T-1.
Oct. 29—Screen Telegram (Topical)—70-T-1.

OUTING-CHESTER PICTURES.

Sept. 22—The Jungle Joy Ride—13-0-1.
Sept. 29—The Unblazioned Trail—14-0-1.
Oct. 6—A Tropic Melting Pot—15-0-1.
Oct. 13—Black Feet and Flat Heads—16-O-R-1.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

The Million Dollar Doilies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)

Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03230.
Oct. 23—No. 47 (Topical)—03236.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03229.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03235.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03232.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.

UNIVERSAL CURRENT EVENTS.

Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03231.
Oct. 26—Issue No. 76 (Topical)—03237.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03251.

WESTERN AND RAILROAD DRAMAS.

Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Oct. 6—Beware of Boarders.
Nov. 10—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 17—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Nov. 10—The Make-Believe Wife (Billie Burke).
Nov. 10—The Gypsy Trail (Bryant Washburn).
Nov. 17—Women's Weapons (Ethel Clayton).
Nov. 17—A Daughter of the Old South (Pauline Frederick).
Nov. 17—Mirandy Smiles (Vivian Martin).
Nov. 24—Fuss and Feathers (Enid Bennett).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Nov. 10—My Cousin (Enrico Caruso).
Nov. 24—Under the Greenwood Tree (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Nov. 24—Sporting Life (Maurice Tourneur Production).

SUCCESS SERIES (REISSUES).

Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 10—Snobs (Victor Moore).
Nov. 17—The Cheat (Fannie Ward and Sessue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.

PARAMOUNT-BURTON HOLMES.

Nov. 10—Fifi Does Its Bit.
Nov. 17—Fire Walkers of Bequa.
Nov. 24—The Belgian Sisters of Luzon.

PARAMOUNT-BRAY PICTOGRAPH.

Nov. 10—A Modern Miracle Worker; Our Newest Possesions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon, "The Greased Pole."
Nov. 24—Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True."

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

O. Susie Behave (Fay Tincher).

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Together (Violet Merserau—Five Parts—Drama)—03233.

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.

The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).

HOPP HADLEY.

130 West 46th Street, New York.

The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

LEONACE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory.

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DRAFT EXEMPT LABORATORY SUPERINTENDENT—High class superintendent, competent and aggressive, seeks position suitable to his capabilities. A producer, full of new ideas, snap and vim, a man of wide experience in every department of the film industry. Interviews are sought with film concerns of high standing. Can furnish first class references. If you have an opening for a man of these exceptional qualifications, address Superintendent, care M. P. World, N. Y. City.

SPANISH-ENGLISH JOURNALIST and writer. Experienced translating titles and scenarios. J. G., 2 Columbus Circle, Room 66. 'Phone Circle 5540.

FIRST-CLASS ORGANIST desires immediate engagement. Experienced, reliable man, thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

ORGANIST—Gentleman seeks change; pictures played intelligently. Large library of music. Draft exempt. Address Picture Organist, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

WANTED responsible tenant for moving picture house. Prominent location, large suburb; fully equipped, ready to open. Attractive rental proposition for experienced man who is financially responsible. No others considered. McClellan & Co., Owners, Mount Vernon, N. Y.

FOR SALE or to lease, building for moving picture theatre, can seat 1,100. Best location in Passaic. Cheap rent to right party. Telephone 424, W. J. Lobsenz, Passaic, N. J.

WANTED—One or two men thoroughly familiar with the making and placing of motion picture films, and willing to invest $5,000 each, to promote motion picture films of the salving of ships by the Beckstrom invention at the cessation of hostilities. Will soon be ready to demonstrate the invention and prove the value of the idea to those really interested. For particulars address Theodore Beckstrom, Harmarville, Pa.

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FOR SALE—A Moy camera fitted with spiral focusing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

UNIVERSAL CAMERA complete with 3 magazines, Tessar F:3.5 lens. Also Universal tripod, run less than 800 feet through camera, practically same as new, list price $535.00. Also Ernemann camera, nearly new, model A, absolutely perfect, with tripod complete. No reasonable offers refused. Chas. R. Svinning, 1540 E. 66th Place, Chicago, Ill.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

NEW Kinograph camera, F:3.5 lense, $60; tripod, $15. Printer, $15. Developing racks and trays, $12. Ray, 326 Fifth Avenue, N. Y.

AMERICA'S MOTION PICTURE HEADQUARTERS, OFFERS THE TWO FOLLOWING EXCEPTIONAL CAMERAS: 1st—400 ft. capacity Pathe Studio model professional, outside magazine, Krauss Zeiss Tessar F:3.5 lens, Automatic dissolve, hand dissolve, five magazines, two carrying cases, Pathe ball-bearing tripod, panoram and tilting head for tripod, outfit is like new and worth $1,000.00, our price, $750.00. 2nd—Genuine Webrie outside magazine Studio model, without a doubt the finest Motion Picture Camera made, mechanically perfect, wonderfully steady, forward and reverse movement, trick crank, hand dissolve, 2" Krauss Zeiss Tessar R:3.5, 4½" Telephoto F:4.5, Professional panoram and tilting top tripod, easily worth $1,200.00; our price, $750.00. Complete, with three aluminum magazines. The above Cameras are fully guaranteed. We advise prompt action. Latest list FREE. Bass Camera Company, Charles Bass., Pres., 109 No. Dearborn St., Chicago, Ill.

DAVID STERN COMPANY—Tested and Guaranteed Motion Picture Apparatus. 400 ft. Williamson M. P. camera in equal to new condition, fitted with 50 MM. F:3.5 Bausch & Lomb ZEISS Tessar lens, complete, with carrying case, 2 extra magazines and a specially adapted 7" Goerz Dagor lens in long focusing tube for Telephoto work. Over $400.00 worth of goods; our price, complete, $265.00. Light weight tripods with both panoramic and tilting head, our special price $17.50. Advertising by Motion Pictures, postpaid, $1.60. How to Make and Operate Moving Pictures, postpaid, $1.10. Talbot's Practical Cinematography, postpaid, $1.25. Order all three books for special price of $3.50. Act promptly. Get in touch with us today. Telegraphic orders shipped same day as received. DAVID STERN COMPANY, 1027-1029R MADISON ST., CHICAGO, U. S. A.

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FOR SALE—Three Power's machines, guaranteed in first class condition, one 6-A and two 6's, complete, must sell; bargain. B. H. Small, Colebrook, N. H.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

MISCELLANEOUS.

LABORATORY RESULTS are always perfect if supervised by Schoenbaum, whether in your own or other people's plant. If you wish your mind relieved of laboratory worries write Schoenbaum, Interhaven Avenue, North Plainfield, N. J.

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List of Current Film Release Dates

GEORGE KLEINE.
Rialto DeLuxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production)
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.)
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama)
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama)

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.
403 Times Building, New York.
Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic, released monthly).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Great White Trail.
One Hour.
The Cast Off.
Men
A Woman's Experience (Bacon-Backer Production—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures)
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Products).
The Silent Mystery (Francis Ford serial in fifteen episodes).

(The Following Are Norma Talmadge Productions.)
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).
The Craving.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Woman Clay
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N Y City
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty)
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal
Me und Gott.

UNITED PICTURE THEATRES.
The Light of Western Stars (Sherman Production—Six Parts).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
W. H. Clifford Photoplay Company, Inc. Featuring Shorty Hamilton. One Five-Reeler Per Month.
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

HARRY RAPF.
Palace Theatre Building, New York.
Sins of the Children.

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

TOPICS OF THE DAY FILM COMPANY.
707 Times Building, New York.
Topics of the Day (A weekly topical release).

UNIVERSAL FILM COMPANY.
1600 Broadway, New York.
Song Hits in Photoplays.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Hell Hound of Alaska (Five Parts—Dr.)
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

WARNER BROTHERS.
220 West 42d Street, New York.
The Kaiser's Finish.

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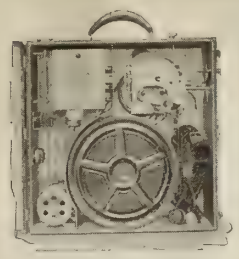

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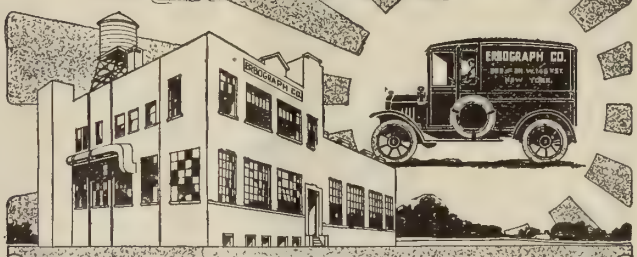

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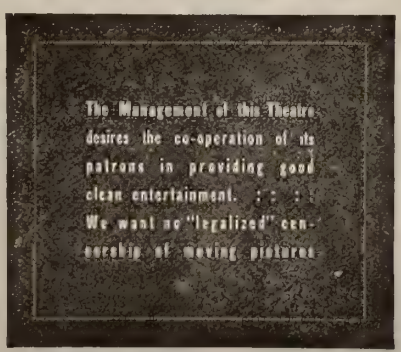
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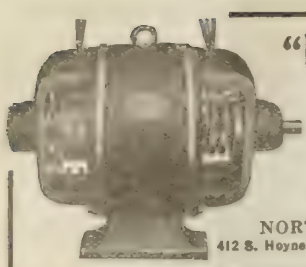

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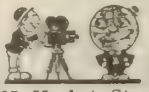

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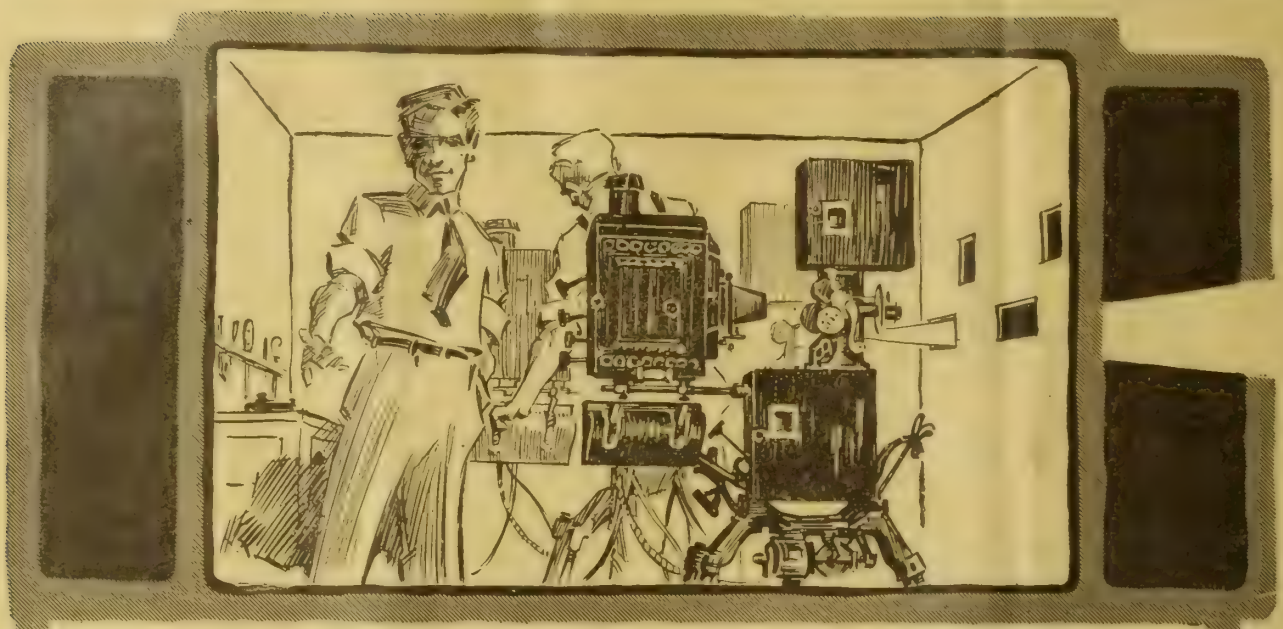
DURING this period of epidemic, and while your houses are closed up for the most part, are you using your time to advantage?

NOW is a good time to apply soap and water, the paint brush and varnish.

Within a week or two, partly through your co-operation and that of your neighbor, the epidemic will have been checked, and the ban lifted. New pictures will be made and released. Theatres across the country will open their doors again, and those of you who have cleaned house will be amply repaid for your work by the crowds eagerly seeking entertainment.

Pursuant to this unfortunate epidemic, gentlemen, cleanliness will more than ever continue as an asset. Give your house plenty of fresh air, sunlight, and soap and water.



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dainty BILLIE RHODES

"She is certainly as clever as the best of them"

CANADIAN MOVING PICTURE DIGEST

I attended a pre-view of "The Girl of My Dreams," Billie Rhodes in the lead. I have never laughed more heartily at a screened comedy than I did when I witnessed this picture. * * * There are many great bits of comedy, not of the stereotyped order, but so natural and so amusing that they were a treat. There are also some big "punches." * * * Billie Rhodes is a "duck," not once did her work jar. She is certainly as clever as the best of them in this line of work. Her comedy was a "scream" and her pathetic scenes were delicately handled, showing a truly artistic temperament. Also she is very young and pretty; two indispensable assets.

Produced by
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OF AMERICA

Los Angeles liked her - so will every other city

BY SPECIAL ARRANGEMENT T. L. TALLY OF LOS ANGELES SHOWED BILLIE RHODES IN HER INITIAL BIG MOTION PICTURE EFFORT AT HIS THEATRE FOR THE FIRST TIME ON ANY PUBLIC SCREEN

"Delightful Vivid Original"

LOS ANGELES "TIMES"

A new and delicious film personality, delightful, vivid, original and combining the charm of the ingenue with a deeper note of histronism—that's Billie Rhodes, in "The Girl of My Dreams," at Tally's Broadway this week. Where has this Billie person been keeping herself, anyway? Of course, we really know. She's been playing in some charming one and two-reel comedies, and we've liked her for a long while. But we had no idea, when she romped through those things, of what she really could do.

"A Full-Fledged Film Star"

LOS ANGELES "HERALD"

Little Billie Rhodes stepped out of the two-reel comedy into a feature yesterday with the same naivette that made creditable her matutinal plunge in the mountain pool. She bears the stamp of innocence in every pretty feature, and looks out upon the world with a trusting faith and responsive affection that endears her to every spectator. The little actress registers joy and pathos with ingenuous fidelity to nature. Her tears are genuine well springs of sorrowing youth and no mere glycerine drops appended where they will be the most becoming. She is apparently free from any endeavor to "look pretty," and climbs about on mountain sides, up and down eave spouts and through rugged walls with boydenish abandon.

"Endears Her to Every Spectator"

LOS ANGELES "EXAMINER

Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There have been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance) but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary—it is her initial five-reel starring vehicle. It won't be her last—if I am any prophet. Even if she couldn't act—which she can and does—her pretty face, clustered with cute little dimples, and fascinating personality would insure her of success. In this production she is the real girl of *your* dreams, a fascinating little creature, who is bound to soar to lofty heights in the film sky.

"Little Doubt of Her Success"

LOS ANGELES "EXPRESS"

The management of Tally's Broadway Theatre kept its promise yesterday, and put before the motion picture world a new star of personality and charm. Strictly speaking, however, Billie Rhodes is not a new star. She has a large following among those who like short-length comedy, and needs no praise for her ability to do sprightly and pleasing things in that metier. But now she appears in the realm of serious drama. The reception of the play yesterday left little doubt of her success. * * * As for Miss Rhodes, she is so arch, chic and spontaneous that she wins admiration at every step. There can be no doubt that if she is fortunate enough to find the plays to fit her dainty personality she will take a leading place at once among the popular stars of the day.

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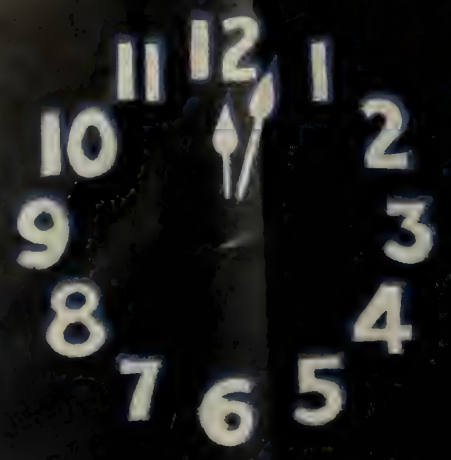

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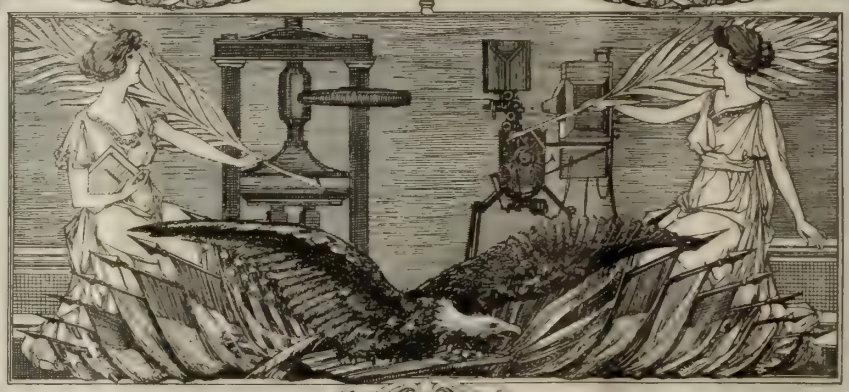

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—N. Y. Journal of Commerce.

One of the few truly dignified war dramas we have seen. The picture itself is of the strongest voice we have heard shouting "Unconditional surrender!" People hissed, applauded and wept, unshamed.
—N. Y. Tribune.

Every color-proof American should see "The Woman the Germans Shot." It is a picture of which the producers may well be proud.
—N. Y. Evening Mail.

It is one of the most stirring war pictures that have been seen in the film world.
—N. Y. Evening Telegram.

. . . arouse the audience to a pitch of patriotism.
—N. Y. American.

It will undoubtedly have a strong appeal.
—N. Y. Times.

"Woman the Germans Shot" affords Julia Arthur a fine screen chance.
—N. Y. World.

Causes the blood to boil. . . Plunkett and Carroll may be congratulated on their production.
—Morning Telegraph.

This should be a great big clean up.
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A more convincing, appealing and dignified production is seldom seen.
—Variety.

Should not fail to be a good drawing card.
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AS

The British Red Cross Nurse

EDITH CAVELL

IN

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JOS. LaROSE, *Manager.*

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MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

CONDITIONS CAUSE FOR HOPEFULNESS

Epidemic of Influenza Is Breaking Away in Many Sections, Permitting Picture Theatres to Resume Active Operations—Philadelphia and Chicago Important Centers of Renewed Activities

THE epidemic of influenza is abating. The reports that reach us are encouraging. In the east theatres are reopening. Chicago reports that moving picture theatres are resuming in that section under certain restrictions. Philadelphia, where the scourge has been particularly distressing, theatres are open and business is again becoming normal.

The epidemic holds many localities in its relentless grasp, but there is a general air of hopefulness in our reports from widely scattered territory as disclosed in the dispatches that follow. Exhibitors have suffered great loss in money, but there has been no weakening in the determination to face the emergency and make the best of a deplorable situation.

Death has taken toll of many prominent men and women in the motion picture fraternity, exhibitors, players and producers having suffered grave losses during the weeks that the scourge has ravaged all walks of life. In the death of Harold E. Edel, managing director of the New York Strand, the exhibitors lose a leader who has devoted his youthful years to the upbuilding of the business. His example has been a fine incentive to other managers in bringing the business of motion picture exhibition into the forefront of theatrical activities.

While the skies are clearing the affairs of the motion picture industry are still struggling forward under heavy handicap in many sections of the country. The ban upon production and full activities at first declared by the N. A. M. P. I., for four weeks has been extended for still another week, November 17 being now set as the date when operations in production and distribution will be fully resumed.

The following reports will give a general idea of conditions throughout the country as we go to press, Monday, November 4. They are by no means complete, but reflect a condition vastly improved since our last issue.

Quarantine in Illinois Outlined by Dr. Drake

THE arrangements outlined in our issue of November 9 regarding the reopening of theatres in Chicago were carried out to the letter, with the additional provision that all theatres should close at 10 o'clock p. m. On Friday, November 1, the closing time was extended to 10.30 p. m., as the latest reports showed a rapid decline in the daily death rate and in the number of new cases of influenza and pneumonia.

It is lamentable to state that quite a number of picture theatres were ordered closed, after being reopened, the requirements of the State Health Director had not been observed by the owners. These requirements insist on the following:

1.—All premises must be thoroughly cleaned, kept clean and well ventilated at all times.

2.—Conditions of crowding must be strictly avoided.

3.—Extraordinary diligence must be exercised to exclude from the audience possible infection bearers, such as persons showing evidence of colds or those residing on premises on which a case of influenza or pneumonia exists.

On Friday, November 1, 370 picture theatres were in operation in the city. The attendance showed that the people were hungry for screen entertainment from the first day of reopening (Wednesday), when theatres on the north side as far south as Diversey Boulevard were opened, until Friday, when the entire city was included, with the exception of South Chicago.

When seen Friday afternoon, November 1, State Health Director Dr. St. Clair Drake expressed great satisfaction with the improved conditions of the epidemic in Illinois. He stated that Waukegan, Lake Forest, Highland Park, Woodstock and Belvidere in the northern part of the State, as well as Chicago, had been authorized to enforce a modified quarantine during the latter part of the week ending Saturday, November 2.

Beginning Monday, November 4, he advised that it was altogether probable that restrictions will be raised in all northern Illinois communities, excepting a few in which the situation was not yet satisfactory.

From the middle of the week beginning Monday, November 4, restrictions will be modified in Central Illinois, Dr. Drake announced.

He also expressed the opinion on Friday, November 1, that, judging from indications then existing, southern Illinois will remain closed for at least two weeks longer.

Beginning Monday, November 4, as advised by Dr. Drake, the following North Shore communities, in addition to those in northern Illinois already mentioned, will operate under modified quarantine: Evanston, Wilmette, Kenilworth, Winetka, Glencoe, Highland Park, North Chicago, Libertyville and Arion.

Dr. Drake was much pleased with the conditions in Chicago, which he described as "rapidly improving." He informed me that the decrease in the death rate and in the number of new cases was "over 60 per cent. within the last four days."

He urged the greatest caution in keeping all theatres, halls and other meeting places well ventilated, properly heated and thoroughly clean.

"A recurrence of the epidemic later on, in the winter (pneumonia) season, would be a terrible calamity. Compared with such a calamity, the results of the present outbreak would be mere child's play. Such a recurrence would lead to the closing of all theatres and meeting places for the entire winter," said Dr. Drake.

Epidemic in San Francisco Believed to Be Checked

FOR the first time in its history San Francisco has been without theatrical amusements or concerts for an entire week, and it is likely that at least another week will elapse before public gatherings of any kind will be permitted. It is believed that the epidemic of influenza has been checked, through the drastic measures adopted by the local Board of Health, and that the number of new cases will show a rapid decline from now on. The wearing of gauze masks has been made compulsory, and business men and women are going about their duties with faces screened from view.

The Board of Supervisors recently sent a letter to the Board of Health commending it for its energetic action in seeking to check the spread of the epidemic, this letter, including the suggestion of Supervisor James A. Power, that Class A moving picture houses be reopened as early as possible in order to relieve the depression of spirits in the community. Chief Health Officer William C. Hassler has since advised that it is the plan to permit the best ventilated theatres to reopen at an early date, but he has suggested that it will be a week, at least, before such a step will be considered safe. The Allied Theatrical Managers of the city met this week and adopted resolutions supporting the stand of the Board of Health

It was decided not to reopen houses until the board announced that it was safe to do so and tentative plans were adopted to designate reopening day as "Theatre Day," the occasion to be marked by gala bills.

The resolution adopted a week ago by the California State Board of Health was not a specific order for the closing of theatres, as was the case in San Francisco, although it was generally understood to be such. A few houses in the interior operated for several days after the resolution was passed, but at the present time no California theatres are being served by local film exchanges, the recommendations of the State Board being observed to the letter. There are four houses in Nevada still open, but the closing of these is expected at any time. Almost all film exchanges are open and a few traveling men are on the road, but little business is being done. There is a chance that the reopening of houses may be gradual, owing to different local conditions, and if this is the case, the problem of handling business on the part of the exchanges will be greatly simplified. Some offices have retained their full working staffs, while others have released workers who have already found positions in other lines.

Government Losing $40,000 a Week.

Theatre owners are not alone in feeling the effects of the ban on amusements, Uncle Sam also suffering a financial loss. Internal Revenue Collector Justus S. Wardell estimates that the Government is losing $40,000 a week in the San Francisco district through the closing of theatres and cabarets.

"Within a few weeks we have the holidays, which with the exception of a week or so mean poor business. Then comes midwinter with its storms, traffic tieup, and other troubles; and then Lent. You can see that the best weeks of the year have passed and gone without anything in the treasuries of the theatres upon which to build future business."

Another well-known exhibitor said: "I look for the biggest season in years. The public has been shut in by sickness and the grip scare and has reached the point where they must turn to amusement to relieve their minds of the strain. It will be a quiet holiday season in the way of giving gifts, and I look for a liberal expenditure for amusements. The new increased wage schedules have put more money in the pockets of the class of people who attended moving picture houses then they have ever known before. They are going to spend this money, and the motion picture manager who books good strong attractions is going to reap a harvest."

New England Almost Cl[illegible]

The epidemic has almost [illegible] subsided in eastern New England. Houses in Portland and other leading Maine cities have been reopened. In Vermont the ban will not be lifted until November 4. In New Hampshire and Rhode Island the ban has been lifted in most of the houses.

In western Massachusetts the theatres reopened to big business on Monday, October 27. In Springfield the schools remained closed, but the theatres were opened to poor business, as the grip is still raging in dangerous proportions. In other western Massachusetts cities the grip epidemic played havoc with business, but with the lifting of the ban on motion picture houses there was a good attendance.

Prospect for Early Opening Encouraging in Northwest

WITH a slow but encouraging decline in the number of cases reported daily, several of the smaller towns of the Northwest have reopened their theatres and other public places, although Minneapolis and Duluth and the larger cities of this territory are still closed by the epidemic.

The arrival of colder weather, accompanied by snow and rain, is believed to have had a good effect upon the situation, settling the dust which has been responsible in a large measure for the spread of the disease.

Preparing for Big Business.

Northwest distributors and exhibitors are feeling more optimistic at the present writing and are preparing for a record-breaking era of business as an aftermath of the epidemic. In the meantime, St. Paul, which is still an open town, continues to draw many theatre patrons from Minneapolis.

Although the past week has seen a slight but steady decline in the number of cases reported each day, Dr. H. M. Guilford, health commissioner of Minneapolis, declared that he was not so sure whether the epidemic had reached its crest in Minneapolis and would continue its decline.

"I do not want to make any predictions just now," he said, "because judging from the way the epidemic has run its course in other cities it is hard to tell just when it will let down materially. I am hoping, however, that the situation will soon permit of the opening of theatres."

Influenza Takes Its Toll.

Influenza has taken its toll among several moving picture men of the Northwest. Al Buck, brother of W. L. Buck, proprietor of the Gem Theatre, of Waterville, Minn., who came to Minneapolis to join the army, contracted influenza and died two days later.

Charles D. Wells, manager of the Isis Theatre of Cedar Rapids, Iowa, one of the prominent moving picture men of the Northwest, succumbed to the dread disease after an illness of but a few days.

Mathew Gruber, proprietor of the Grand Opera House of Stanley, Wis., is mourning the loss of two sons, Floyd, one year old, who died October 14, and Michael M., aged 19, who passed away four days later. Both were victims of influenza.

Overhauled and Renovated, Atlanta Houses Reopen

ALL the theatres of Atlanta re-[illegible] October 26, at the end of the third full week, during which they had been closed by action of city council as a precautionary measure against the spread of Spanish influenza. Similar bans are expected to be raised at Chattanooga, Tenn.; Birmingham, Ala.; Jacksonville, Fla.; Savannah, Ga., and other cities in the South Atlantic territory within the next few days.

Power Shortage Threatened Hardship.

A shortage of electric power in North Georgia earlier in the week threatened to add further hardships to those visited upon local exhibitors by the "flu" epidemic, as a few days previous to the lifting of the health order a representative of the Federal War Industries Board, who is at present supervising the distribution of current among essential industries here, announced that no power could be spared the theatres even if they were permitted to open.

On Friday, after the city board of health had refused to recommend the reopening of the theatres at a meeting featured by much wrangling, city council was called into special session by Mayor Candler and voted to repeal the emergency closing ordinance passed three weeks ago. Local exhibitors, therefore, were thus placed in the position whereby, although they possessed municipal authority to reopen, the obstacle presented by the mandatory power ruling prevented the resumption of operations.

May Use Power for Six Hours Daily.

Immediately after favorable action by council, a delegation of officials from the Atlanta Theatre Managers' Association, headed by Hugh L. Cardoza, president, called upon Captain Miltenberger, representative of the War Industries Board, and, upon a vigorous presentation of their claims for consideration, succeeded in securing a concession from him by which theatres were permitted the use of electric current for power and interior lights for a period of six hours daily.

The managerial association officials pointed out that the motion picture industry had been declared essential, that President Wilson had indorsed the screen as an important factor in holding up the national morale, that the Southeastern fair here had recently been allowed power during an acute shortage, and that any saving in current effected by keeping the theatres idle would be more than offset by the lights burned in thousands of homes which would otherwise have been dark while the tenants were attending the theatres.

On Saturday the theatres accordingly opened up on the six-hour schedule and on Sunday all power restrictions were withdrawn in view of a material alleviation of the shortage occasioned by plentiful rainfall through the territory. On Monday all Atlanta theatres resumed their customary basis of operations.

Attractions Shown as Billed.

All the first-run houses here opened with attractions billed at the time the "flu" scare caused the shutdown. The Rialto is offering Douglas Fairbanks in "He Comes Up Smiling," the Forsyth, Charles Ray in "The Law of the North"; the Tudor, Dorothy Phillips in "The Risky Road"; the Strand, Mae Marsh in "Hidden Fires," and the Criterion, Clara Kimball Young in "The Marionettes."

The Vaudette, a five-cent house since the first of the year, inaugurated a change in policy with its reopening and is now presenting second-run Paramount and Artcraft features at a five and ten cent scale.

The Almo No. 2 announces the booking of the new Pathe-American features, the first of which to be presented is "The Eyes of Julia Deep," starring Mary Miles Minter. "Hobbs in a Hurry," the William Russell feature originally booked by Manager Schmidt to start the series, was due for presentation when the influenza epidemic arrived.

Practically every exhibitor in Atlanta completed extensive overhauling, renovating and redecorating work during the three weeks' suspension of business.

Influenza on the Wane in the Southwest Territory

WITH the wane of the Spanish influenza epidemic in the Southwest the business situation for motion picture exhibitors and film men in Texas, Oklahoma and Arkansas appears to be reassuring. It is apparent that the first two weeks in November will see practically all the theatres in the three states opened and catering to a play hungry public.

Openings are announced in all parts of the Southwestern district during the last week of October. From scores of cities comes the news that the disease has apparently run its course and that theatres, churches and schools are to be allowed to open again.

In Dallas motion picture exhibitors and ministers went to the mayor and asked that the quarantine be taken off churches and theatres, commencing Sunday, October 26. Owing to miserably wet weather conditions city health authorities did not grant their request.

They told both clergymen and moving picture men that it would only be a matter of a few days before the quarantine would be raised.

It is expected that Dallas shows will all be open during the first week of November. City health authorities told the committee petitioning against the quarantine that they did not want to open the theatres only to find that they would have to shut them again.

In all parts of Texas army camps are commencing to lift the influenza quarantine. This is regarded as an encouraging sign.

The following cities report that quarantine is raised and all shows open: Houston, Hearne, Fort Worth, Waco, Athens, Huntsville, Mineral Wells, Hamilton, Ranger, Orange, Brenham, Laredo, Bryan, Cameron, Denison, Electra, Mexia, Terrell, Sherman, Cleburne, Burk, Burnet, Wolfe City and Galveston.

Openings are coming in from the three states at the rate of about a score of towns a day and booking clerks are kept exceedingly busy.

Indianapolis Houses Open to Enthusiastic Crowds

BANLESS, but not quite "fluless," Indianapolis went back to normal conditions on Thursday, October 31. The bar against all public gatherings imposed by the health authorities on October 7, to check influenza, was lifted at midnight of October 30, and the next day motion picture theatres and soft drink places reopened their doors and business houses resumed their normal business hours.

The Circle Theatre reopened with "The Romance of Tarzan," which was scheduled at the Circle the week the order went into effect. The Alhambra resumed business with Charles Ray in "The Law of the North." The Isis opened with William Russell in "Hobbs in a Hurry," the picture it was to have run when the ban arrived. The Colonial presented "Maid o' the Storm," the Regent had Mae Marsh in "Hidden Fires," D. W. Griffith's "Hearts of the World," is scheduled for another run at English's beginning Sunday afternoon, November 30.

The reopening of the local motion picture theatres was marked by unusual demonstrations on the part of the audiences. Programs in practically all of the houses were greeted with more enthusiasm than had been demonstrated for several months. Although the crowds attending the reopening were not of extreme magnitude the local exhibitors are of the opinion that as soon as the people are convinced that the danger is entirely past the crowds will become larger.

Two exceptions were made to the order lifting the ban. Persons who have colds or coughs are not permitted to enter the theatres and all street car windows are to be kept open. Exhibitors are paying strict attention to enforcing the rule regarding sneezes and coughs, because they do not want to have to undergo another enforced vacation of three weeks if they can aid in any way to prevent it.

The reopening of the theatres brought out an abundance of newspaper advertising. The Indianapolis Star on the morning of October 31, carried two whole pages of advertising matter regarding the reopening of the motion picture shows and the Indiana Daily Times and the Indianapolis News, the two afternoon papers, carried equally large advertising spaces regarding the theatres.

In the remainder of Indiana, the ban established by the state board of health remains effective until Saturday night, November 2. Action may be taken, it was said, at the board's headquarters, that in some fifteen or twenty counties where influenza is not yet under control to keep the ban on, with some modifications, for possibly another week.

Washington Theatres Open Their Doors

AFTER having been closed for exactly one month, Washington theatres will reopen November 4, the majority of them attempting to secure especially attractive features to signalize the resumption of business. With less than one day's notice, Washington theatres were ordered to close on the night of October 3 for an indeterminate period, the local health department taking this as one of the many ways in which it was attempting to fight the epidemic of influenza. The short notice gave the exhibitors no opportunity to make arrangements for final programs, nor did it permit the exchanges to then take up with the theatres the question of arranging for the films to be sent out for the reopening.

During the closed period, however, the Washington Exchange Managers' Association, at a special meeting, decided to continue programs from where they left off when the houses were closed, so that most of the local theatres will, on November 4, show the programs which they had expected to exhibit a month earlier. It is believed that this method of handling the situation, especially in view of the fact that the majority of large producing companies also declared a shut-down, will reduce to a minimum any disorganization or friction that might have been caused by the closing order.

From the public's point of view, the closed period was softened somewhat by the knowledge that, when the open season for theatres was again declared, they would be able to attend shows in redecorated and renovated houses, since a number of the exhibitors took advantage of the quiet period to put their theatres in good condition. It is declared that never before was Washington able to boast of so many newly painted theatres at one time, and some of the exhibitors asserted that they have long been waiting for just such an opportunity to clean up.

The reopening of the theatres will see another new house in the field, Loew's Palace Theatre, at Thirteenth and F streets northwest, having announced November 4 as its opening date, soon to be followed by the opening of Crandall's Metropolitan, further up on F street.

Spokane Preparing for Reopening.

For the last 15 days, Spokane, in common with other cities and hamlets of the United States, has been worrying along bravely without the stimulating effects of moving pictures, vaudeville or road shows, due to the Spanish influenza epidemic.

Some managers and exhibitors have taken advantage of the lull to visit the coast exchanges and line up attractions for the near future, hopeful that the closing edict is not to remain in force forever. Still others spend part of the time on golf courses. Nearly all of the managers have taken advantage of the closing edict to renovate their places and painters and calciminers have been kept busy. When the doors again swing open to the public bright, clean auditoriums will welcome the patrons.

Approximately 20,000 persons attend the 11 theatres of the city each day during the 365 days of each year and on Sundays and holidays the aggregate attendance probably runs close to 30,000, while on some days it may drop to 12,000 or 15,000, but a conservative average is placed at 20,000. This means that during the 15 days practically 300,000 admissions have been kept out of the tills of Spokane theatre box offices. The average admission price of these people runs about 15 cents, summing up road shows, vaudeville houses and picture shows, meaning a loss of $3,000 daily, which is, of course, offset by the payrolls and expense of film service.

Monthly admissions aggregate $90,000, or about $1,080,000 a year. This shows that Uncle Sam will feel the effect in no small degree, for he gets about 10 per cent. of this, or at least about $10,000 a month. While admissions are not coming in, the rents, taxes, insurance and some other fixed charges continue and considerably more than 100 employes with a payroll of close to $12,000 a month are out of work.

Manager J. W. Allender, of the Majestic and Lyric theatres, has his program completed to January 1 for as soon as the house gets permission to open.

The Clemmer will reopen with Harry Gerard as musical director.

Epidemic Decreasing in Rochester.

While some of the Rochester theatre managers had tentatively booked films and plays for the week beginning November 4 and had figured that the closing ban would be lifted by that date, it is now apparent that the theatres will not be opened until after election day, and probably not until the following Saturday or Monday.

The epidemic in Rochester is slowly but gradually decreasing, but, according to the health authorities, the danger is by no means removed. The number of

new cases reported still runs up into the hundreds every day and the death list from influenza and pneumonia hovers around thirty.

Officials in charge frankly admit that conditions are improving rapidly, but cannot see their way to rescinding the closing order until the situation shows a decidedly marked improvement for several days in succession. Should the number of deaths and new cases decrease considerably for two or three days in succession they could then hold out some hope of immediate opening, but not before. Various dates, including November 11, have been suggested, but Commissioner of Public Safety Hamilton says that this or any other date is merely guesswork.

Subsides in Baltimore.

The influenza epidemic, which for the past several weeks has been raging in Baltimore, has suddenly subsided and is now about over in this section. But Health Commissioner Blake of Baltimore City has not, at this writing, raised all the restrictions which were placed on the theatres and moving picture houses.

Just why such distinction should have been made between the churches, the schools, the theatres and other places of public assemblage as to the time when people could gather in each, appears to be a mystery that no one can solve.

The restriction was raised partly beginning Monday, October 28, and all the theatres were permitted to open from 7.30 P. M. to 11.30 P. M., but on Tuesday, October 29, the regulation for the moving picture theatres was changed, and they were told to open at 6.30 P. M. and close at 10.30 P. M., while other theatres were permitted to continue with the former regulation.

On Friday, October 25, however, the bans were lifted entirely on places of religious worship and also on retail stores on Saturday, October 26.

On Friday, October 25, a delegation of moving picture theatre owners went to Dr. Blake, asking that the hours be changed from either 5 to 9 P. M. or 6 to 10 P. M., and this was refused, but the aforementioned time was set. Some of the managers looked on it as if they were ready to take what they could get, while others were restless under the restrictions.

Restrictions have been raised in the following cities throughout Maryland: Elkton, Federalsburg, Cambridge, Easton, Cumberland and Annapolis.

Business Slump in Boston.

There has been a sudden slump in the tremendous business which followed the reopening of the theatres in this section on November 20. The weather has been a leading factor in this slump.

Following the reopening of the motion picture houses after a three-weeks' closing because of the grip epidemic there was a record-breaking attendance. Every manager reported large audiences with a prospect of one of the best seasons in years. Then the weather man stepped in with some of the warmest October days known in years, and after the depression of the epidemic, people flooded into the public parks and out-of-door places in preference to attending the theatres.

While for the past ten days the slump in business following the reopening has been heart-breaking to the theatre owners and managers, a cold snap would probably bring the record attendance that followed the first reopening.

There is a wide diversity of opinion as to the future of the business in New England this winter. One prominent exchange man said today:

"The houses will never recover from the losses they have sustained from the grip epidemic. My salesmen report a number of small houses which will not reopen this winter. The five best weeks of the year are those following Labor Day. The grip ban came in the midst of this rushing business, and the loss can never be recovered.

Dayton Situation Develops Into a Muddle.

The main question in Dayton at the present time in reference to the opening of local theatres seems to be "who knows when the opening takes place?"

The local officials were not in favor of closing in the first place, and it is said that the local health officer made the statement that to close the theatres was folly when crowded ten-cent stores, department stores, street cars and such as this were allowed to pack 'em in as usual. This was not the end, however, for there are two government flying fields at Dayton, namely the Wilbur Wright Field and the McCook Field. Both of these were under quarantine and at one time the influenza was very heavy at both. The commanders of these made a statement to the effect that if the local authorities did not close the theatres they (the government officials) would. In order to save trouble Dr. Peters, local health officer, then decreed that theatres would all be closed after October 9.

The local situation was serious, there being about 265 deaths caused by the influenza and 156 deaths caused by pneumonia. After the epidemic had abated somewhat the announcement was made that reopening would be permitted on October 28. This, however, was changed to November 3 by authorities and on October 29 a further postponement until November 11 was made. The local managers held a meeting on October 28 at the rooms of the Miami Valley Exhibitors' League and decided to send a committee to call on Dr. Peters and see if an opening could not be arranged for the 3d with the consent of the state authorities, who also have a hand in the granting of the official permission. It was decided to see Dr. Peters on Wednesday, October 30, and try to change the mandate.

Seattle May Be Closed Two More Weeks.

It was felt by Seattle health authorities a few days ago that the influenza epidemic, which has kept motion picture houses closed for the last three weeks, had reached its crest, but on Thursday, October 24, there was an increase in the number of new cases and in the number of deaths, so that the ban will probably remain in effect for two or three weeks yet.

A special joint meeting of the Washington Theatre Managers' Association and the Northwest Film Board of Trade was held on Wednesday, October 23, to discuss ways and means of getting the theatres open as soon as possible, since it was thought that the epidemic was on the decrease. A committee selected from the two organizations was appointed which was to meet the health authorities and the mayor and try to make arrangements for the immediate reopening of the theatres.

Statewide Quarantine Lifted in Iowa.

The Spanish influenza statewide quarantine in Iowa was officially lifted the week of October 27, it being optional with each city and town as to when motion picture theatres might open and other public assemblages resume. Des Moines took the lid off Monday, October 28. Film exchanges are still in a chaotic condition as regards business and no roadmen will be sent out for at least another week, as exhibitors will not be in a mood to buy new pictures until business has opened and the revenue of which they have been totally deprived for the last two weeks starts coming in.

Philadelphia Opened October 30.

Director Wilmer Krusen, of the State Department of Health and Charities, who, on Friday, October 25, in conjunction with the Philadelphia Board of Health, had lifted the ban in so far as it related to schools and churches, permitted theatres, as well as saloons and wholesale liquor stores, to resume business on Wednesday, October 30. Most of the Philadelphia theatres reopened without a hitch. Nearly all of the managers, operators and ushers were on hand in their usual places to proceed with the regular routine of the show.

Epidemic in Richmond at Its Crest.

The question of allowing Richmond, Va., theatres and schools to reopen was brought up at a meeting of the City Health Board Friday, October 25, and it was announced afterward that the unanimous opinion of all members of the board was that it would be unwise to lift the ban until all danger of a recurrence of the epidemic had passed, with the result that theatre managers have resigned themselves to a week or ten days more of inactivity. The epidemic here has just reached its crest and is expected to subside rapidly within the next week.

Grip Cases Receding in Buffalo.

As the number of cases of the Spanish influenza in Buffalo is steadily decreasing, it is expected that Buffalo's moving picture theatres will reopen early in November. The epidemic control committee, appointed by Health Commissioner Gram, adopted a resolution expressing the opinion that the ban could probably be lifted by the first of the month. According to word received the Buffalo film exchanges and picture houses, which were closed in the following places on account of the "flu," have reopened: Oswego, Syracuse, Albany, Watertown, Binghamton, Schenectady, Saratoga, Schuylerville, Ilion, Rome, Oneida and various other points throughout the state.

Some Western New York Cities Open.

Theatres in several Western New York towns are again open. Seneca Falls, Sodus, Batavia and a few other communities opened during the past week. In most of the towns a general opening will take place on November 4, but it is probable that in a few places the opening will be deferred.

Cleveland Not Yet Ready for Opening.

Cleveland exhibitors had no idea, up to October 24, as to when they would be allowed to reopen their theatres.

The health commissioner said it might be a week and it might be longer. How-

ever he also said that he will give the exhibitors the benefit of any chance to reopen a day or two before the start of a new week, should conditions warrant.

Winston-Salem Opens November 4.

Picture theatres in Winston-Salem, N. C., will be allowed to reopen on Monday, November 4, according to ruling of the local health board. At the same time, Greensboro, Durham and Raleigh are allowed to reopen their doors to the public.

Norfolk Opened October 31.

Norfolk, Va.—Theatres were allowed to open Thursday night, October 31, in advance of the expected time, no managers having made arrangeme s for shows prior to Saturday, November 2. However all theatres opened promptly at 7 p. m., and the theatrical section was thronged with amusement seekers, whose appetites have been whetted to a keen edge by almost four weeks of suspension of activities. All local theatres are inspected daily by health authorities for the present in order to see that proper ventilation is provided and that disinfection of the premises is properly done in accordance with orders issued when the ban was lifted.

Denver Opens November 10.

Denver, Colo., November 2.

Moving picture houses here will not open before November 10. Newspapers forbidden to flash election returns on screen because of the ban on outdoor gatherings. Epidemic abating in the city but spreading throughout the State.

GAHAM.

Michigan Will Lift Ban November 8.

Detroit, Mich., November 3.

The ban on moving picture theatres throughout the entire State will be lifted positively by Friday, November 8, and possibly Thursday, according to a statement made by Governor Albert E. Sleeper when in Detroit November 2. The epidemic is on the wane, and in Detroit conditions are about normal.

SMITH.

Influenza Hits Vitagraph Forces.

Several prominent Vitagraphers were touched by the influenza last week, but in mild form, and all are now recovered. Edith Johnson, leading woman for William Duncan in the serial "The Man of Might," was the first one to be attacked, and she was ill for several days. Paul Hust, who has been directing Antonio Moreno and Carol Holloway in "The Iron Test," felt a sudden illness, so drove to a Los Angeles hospital, where it developed he had a touch of the dreaded malady. He remained in the hospital several days, but the disease did not get a real hold on him, and he is now back at the studio. R. H. McCray, of the technical department at the Vitagraph plant, was another victim of the influenza, but he, too, has recovered.

Meeting of the By-Laws Committee at Hotel Astor

PETER J. SCHAEFER announces that the by-laws and constitution committee of the Exhibitors Branch of the N. A. M. P. I. will meet at the Hotel Astor, New York, Friday, November 15. A full attendance of the membership of the committee will be on hand.

HAROLD EDEL SUCCUMBS TO INFLUENZA

Managing Director of New York Strand Dies Suddenly at His Home in This City Mourned by Hosts of Friends

AT seven o'clock Saturday evening, November 2, Harold E. Edel, managing director of the New York Strand, died at his home in this city a victim of influenza. His wife and child, Harold E., Jr., survive him. The funeral services were held Monday afternoon, November 4, at Campbell's Funeral Church, and the remains were shipped to Cleveland, O., for burial.

The Late Harold Edel.

The death of Harold Edel was a shock to the motion picture and theatrical profession. News had come that he was ill of Spanish influenza, but there was no inkling that his condition was serious. Hence the severity of the shock when thousands of his friends read in the Sunday morning papers that the managing director of the New York Strand had died the previous evening.

Mr. Edel was born in Greenville, S. C., twenty-nine years ago. At the time of his death he was the youngest man on Broadway, and perhaps in the United States, holding a position of similar prominence and importance. Upon graduating from Georgia University Mr. Edel came north, finding his way into the amusement business at the age of seventeen, when he was given charge of the penny arcade, in East Fourteenth street, New York, owned by his uncle, the late Mitchell H. Mark.

Mr. Mark soon transferred young Edel to a more important position in Lawrence, Mass., where he was placed in charge of Mr. Mark's moving picture theatre. Six months later he was again promoted to the very important position of manager of the Globe and Coliseum theatres in Cleveland, where he remained two years. When the Alhambra, Cleveland, was opened young Edel was placed in the position of manager thereof where he remained until he was selected as Canadian general manager for Kinamacolor.

Subsequently he returned to his uncle's employ, being made general manager of the Mark-Brock theatrical enterprises in Buffalo. There he remained until he came to the New York Strand, having meanwhile opened and directed the Strand, Buffalo, in which he had purchased an interest. His transfer to the New York Strand was made when S. L. Rothapfel resigned the position of managing director at that theatre to take a like position at the Rialto.

The progress Mr. Edel had made, thus early in life, was indicative of his capacity as a business man and a showman of keen instincts. Personally he was most affable and agreeable, these traits of character adding daily to the thousands of friends he had made during his twelve years in show business.

National Film Product Under New Control

THE Robertson-Cole Company further intrenched itself this week as a big factor in the motion picture industry by a special arrangement with the National Film Corporation of America, whereby it will handle for the entire world, including the United States, the National's de luxe Billie Rhodes pictures and the series starring Henry B. Walthall, besides looking after all National Film Corporation interests. "Smiling Billy" Parsons has closed his New York offices and will confine himself entirely to producing. Robertson-Cole will supervise the accounts of the Goldwyn Pictures Corporation in relation to the Parsons Capitol Comedies, and it will have authority to approve all contracts made through the First National Exhibitors' Circuit for the release of the National's feature, "The Romance of Tarzan," the concluding chapters of "Tarzan of the Apes."

The National Film Corporation is planning to produce a new super-attraction, completing it for release before next summer. The title and subject have not yet been announced, but Robertson-Cole will control all distributing rights

Robertson-Cole Acquires Rights.

Within the past few weeks Robertson-Cole closed deals whereby all J. Warren Kerrigan pictures and Screencraft features are to be sold by them throughout the world, except the United States. The Robertson-Cole Company has also acquired for the entire world, including this country, the series of eight William Desmond pictures, to be made by Jesse D. Hampton, and Martin Johnson's "Cannibals of the South Seas."

Publicity Manager on Vacation.

Vivian M. Moses, Select's publicity manager, has left New York by motor for a two weeks' vacation in South Carolina. Sumter is Mr. Moses' home town, and after paying his respects to the proprietor of the general store and a few local celebrities, he will go on a week's automobile tour of the State. Mr. Moses spent Sunday and Monday in Washington, where he visited his wife, who is head of the personnel division of the Fuel Administration.

The Motion Picture Exhibitor

New York Exhibitors Open New Headquarters

A MEETING and luncheon of the Exhibitors' League, New York Local No. 1, was held on Thursday, November 1, at its rooms. About fifty exhibitors attended. President John Manheimer presided. The new headquarters of the New York local of the Motion Picture Exhibitors' League are located on the first floor of 727 Seventh avenue. The league leased the entire floor and subleased the back part of it to a publication concern, which greatly lessens the rental. The space occupied by the league faces on Seventh avenue and extends back about 60 feet, giving plenty of room for office space and a large meeting room, seating about two hundred persons. The furnishings are of rosewood with decorations of light gray. The building is equipped with an elevator and competent service. Its central location at Forty-ninth street and Seventh avenue, right in the heart of the film district, makes it extremely accessible and convenient to those who are always doing business with exchanges.

Among those present were: Henry Haring, John Manheimer, William Hilkemeier, Sydney Cohen, Maurice Needles, M. J. Gerdson, Max Oestricher, Clarence Marteneau, Chas. O'Reilly, Rudolph Sanders, Charles Steiner, William Fait, John Wittman, Henry Cole, I. N. Hartsall, A. J. Stockheimer, Aaron Corn, Gus Koenigswald, A. J. Stockheimer and Sam Spedon, of the Moving Picture World.

After reading the minutes of the previous meeting the opening subject of discussion was the question of the local's finances. It was decided that all dues of delinquents should be paid by November 15 and a collector be secured to make collections where members were still in arrears. The league's present obligations in maintaining their new quarters made this action imperative. The question of continuing delivery and collections of films with the Prudential Transportation Company was put to a vote, and it was decided in favor of the Prudential at a cost of $7 for each week, under a bond of $1,000 for losses and non-delivery by the Prudential Company.

Embargo Creates Discussion.

One member announced that he had just been informed that the producers' and distributors' branch of the National Association of the M. P. I. had decided to continue the embargo on new releases until November 18. This brought about a lively discussion of the N. A M. P. I.'s action in the first instance without taking the exhibitors into its confidences. The question was asked: What is to hinder the producers and distributors continuing the embargo indefinitely? "Nothing," was the reply. Someone asked if the exhibitors didn't have a voice in this matter. In response to this question it was stated that as yet the exhibitors were not a branch of the N. A. M. P. I.

It was explained by Mr. Blumenthal that while it was decided in conventions at Chicago last September by the A. E. A. and the M. P. E. L. of America to amalgamate and become a branch of the N. A. M. P. I., the exhibitors had not been officially notified and would not be until President Schaefer had appraised them that they were a branch of the N. A. M. P. I. Mr. Blumenthal said he understood that Mr. Schaefer would be in New York on November 11 to confer with the directors of the N. A. M. P. I. on this matter. It was regularly moved, seconded and unanimously carried that Mr. Schaefer be requested by the president of Manhattan local to meet its members in special session, before his conference with the N. A. M. P. I., that the league might have an opportunity of explaining its views and attitude in the premises. On motion the meeting adjourned subject to the call of the chair.

Boston Picture Men Organize Trade Board

A CHANGE in the rules of membership and dues was approved at a special meeting of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, at a meeting held at the Boston headquarters this week. More than two score of prominent motion picture exhibitors, exchangemen and dealers in accessories attended the meeting.

Bert H. Cornell, secretary of the league, called the meeting to order and Frank J. Howard was made temporary chairman. Upon motion of Ernest H. Horstmann it was voted to authorize the by-laws committee to change the present name of the league to that of the Massachusetts and Rhode Island Exhibitors' Board of Trade.

The following changes to the by-laws were also voted:

Article III A—To read: Regular meetings of the league shall be held on the first Tuesday of each month at 2 P. M. at the league headquarters.

Article XI—To read: Membership. Any person engaged in the motion picture industry as exhibitor, manufacturer, exchange man, or dealer in accessories, shall be eligible to election to membership in this division. Application for membership shall be made in writing by the applicant upon such blanks, giving such information as to the applicant as the board of directors shall provide, and such application shall be signed by a member in good standing recommending the applicant. Such applications shall be referred to the membership committee, who shall investigate its applicant and report its recommendation thereon to the association. Such application shall be accepted or rejected by three-fourths of those present.

Article XII—Dues. Exhibitors:

Class A—Houses 1,500 seats or over, $25.

Class B—Houses 1,000 seats to 1,499, $20.

Class C—Houses 600 to 999, $15.

Class D—Houses less than 600, $10.

The dues for membership for exchange, manufacturer or dealer in accessories shall be $10 per annum. All dues shall be paid semi-annually, in advance, Jan. 1 and July 1 of each year.

Metro Closes Albany Exchange.

Metro Pictures Corporation announces that in the future all of its business that has been handled from Albany will be taken care of by the New York and Buffalo offices of the company, the Albany branch having been discontinued October 22. E. M. Saunders, special representative of Metro and Screen Classics, Inc., who has recently been on an extended tour of different cities in upper New York State, in the interest of his companies, concluded the arrangements. The change, Mr. Saunders declares, will work to the advantage of not only Metro and Screen Classics, Inc., but to the exhibitor as well, as the division of territory between these two big offices will bring the buyer in closer touch with the producing companies.

Al. Nathan Managing Symphony.

Al. Nathan, who until recently was in charge of the Broadway Theatre, and was then sent to Montreal to assume a similar position at the Holman Theatre there, has temporarily transferred his activities to the Symphony Theatre of New York, where he is now in full charge of things. Mr. Nathan originally came from California, where he managed the Superba Theatre in Los Angeles and the Empress and Alhambra in San Francisco. During the last Liberty Loan drive Mr. Nathan was personally responsible for the sale of $101,000 worth of bonds at the Symphony Theatre.

Merrill Secures Another House.

The Merrill Theatre Company, of Milwaukee, operating the Merrill Theatre, has leased another downtown house, the Strand, with a seating capacity of 2,000. Both houses will be under the management of E. C. Bostwick, who for the past two years has managed the Merrill under the open booking plan. Under its new management the Strand will be known as the New Strand and run under the open booking plan.

OFFICIAL WAR PICTURES HELD TOO TAME

Carolyn Wilson, the Famous War Correspondent Humorously Proves That the Contrary Is True

OUR people "over here" expect impossibilities in the way of taking moving pictures "over there" of our brave boys on the front. They want action and blooded action. No backline views are good enough, even though the shells be screaming overhead and the cameraman's life is at stake for every step taken.

Of course I refer to Government war pictures released through the Film Division of the Bureau of Information, the scenes of which are taken at the front in France by members of the U. S. Signal Corps. The ordinary man and woman, boy and girl have been so often accustomed to seeing moving pictures of the lurid, die-quick type and are so innocently unconscious that all such scenes have been faked in safe places, where life and limb are never at stake, are naturally much disappointed with the seeming tameness of pictures which have actually been taken out on the battle front—not in the attacking ranks, of course, for that the commanding officer would not permit.

A very timely and most interesting reference is made to the taking of these war pictures in an article contributed to the Chicago Sunday Tribune, by that able correspondent Carolyn Wilson, now at the front, in France. Our old friend Lucien Wheeler, formerly general manager for Wm. N. Selig, who is known as a fearless man and the former personal protector of several U. S. presidents, receives humorous mention in the excerpt from Miss Wilson's article, which is given here:

"When you see the moving pictures of our men in action back there in America, does it seem to you that there isn't anything thrilling? Are you longing for flashes of them leaping across the parapet, charging down an invisible foe? You've seen those pictures before, but often they have been 'faked,' and that is just the thing which the decided—not to say firm—Scotchman who is in charge of the moving picture men will not allow.

"'As long as a picture has the initials of the signal corps under it and a caption which shows it to be taken at the front, at the front is where it is to be taken, and I'll break any man who fakes,' he says.

"'If the public wants to see sensational picturesque stuff, let them go to some of those heart sobs. They'll get nothing but the truth from our department.'

"Capt. Hardy is in charge of the laboratory out at Vincennes where all the film is turned in from no matter what section of the front it is taken. There is a corps of photographers working under him, some commissioned in the signal corps, like Weigle, but most of them government employes of the bureau of public information, civilians who only wear the uniform by courtesy and are obliged to affix the black P on the white band on their arm, just as the correspondents wear a red C on a green band.

"Several of the enlisted men down there at the laboratory have turned out to have really remarkable artistic viewpoints—they know what makes a good looking as well as an interesting picture. Although they were only working around the laboratory, Capt. Hardy discovered this from the choice of plates which they would lay aside to be developed, and many of them have been sent out since with cameras.

"Some of the men at the bureau of public information felt that the pictures lacked 'pep'. They felt they were too much back line stuff and that what the people in America wanted was action. So the chief of the department said: 'Go ahead; go on out there. You have all the opportunity you want to get anything you please. Go out and make your own conclusions.' So a party of them went out with cameras and high hopes—among them Lucien Wheeler of Chicago, who is attached to the London branch of the propaganda office, and Perry Arnold, old United Press man.

"'And what did they get?' Capt. Hardy asked me. 'Nothing but cooties.' Which is considerably too much."

William Duncan Vitagraph's Popular Serial Director

WILLIAM DUNCAN, Vitagraph's popular and widely known director of serial pictures, made a brief stopover here Thursday, October 31, on his return from New York to Los Angeles. When the influenza epidemic in Los Angeles eased up work in the studios there, Mr. Duncan declared a vacation of two weeks for his company and himself, and decided to visit his wife and family at his home, on Long Island, the first opportunity he has had to do so in two years. But with work which had to be finished in Los Angeles before he left and the time consumed in making the round trip, and in visiting the New York office, just four days were left for the home visit—rather short after an absence of two years, it must be said.

When seen for a few minutes at the Vitagraph office Mr. Duncan was all enthusiasm over his present work. He is now engaged on "A Man of Might," a serial in fifteen episodes, two reels to each. This will be finished early in January, and Mr. Duncan considers it fully equal to its predecessor, "A Fight for Millions," which has proved exceedingly popular. Edith Johnson plays the leading woman, opposite Mr. Duncan, who appears in the leading role.

Mr. Duncan is of the opinion that the thrilling scenes of any episode in a serial picture cannot be pre-arranged to the greatest advantage of the episode itself. He has found by experience that if pre-arranged they are always changed when the moment suggests other thrills which are better. The location in which the scenes are filmed is always a strong determining factor in such cases.

Mr. Duncan will pay the east another visit sometime in January. He intends to spend a week in Chicago, during which he will visit various theatres daily, both at matinees and evenings, and make himself known to patrons by interesting talks on pictures.

This was not my first meeting with Mr. Duncan. That took place in 1912, when he was with Selig's Chicago forces. In the following year he took a Selig company to Colorado and Arizona, where western pictures were produced under his direction, with Myrtle Stedman as leading woman. He joined Vitagraph's forces in the fall of 1913 and directed pictures at the Santa Monica studios, being soon afterwards transferred to the Hollywood studios of that Company, where he has remained since.

Orpheum Heroes Honored by Tablet.

Twenty-eight stars appear on the service flag of Jones, Linick & Schaefer's employes. In honor of these 28 men who have given their services to Uncle Sam this well-known firm has just had cast a handsome bronze honor roll which bears the inscription, "In honor of the Employes of Our Organization, who have Enlisted for Naval or Military Service in the World's War." The twenty-eight names are also engraved on the bronze roll, and the tablet was placed in a prominent position in the Orpheum Theatre, on State street, at the reopening of the house, Thursday, October 24, when quarantine was lifted from the houses in the Loop after the influenza-pneumonia epidemic.

Beneath the names is engraved the following excerpt from one of President Wilson's speeches:

"The right is more precious than peace; we shall fight for the things which we have always carried nearest our hearts. To such a task we dedicate our lives."

Select's New Offices Opened.

Fred C. Aiken, manager of Chicago's Select offices, and Ben Beadell, assistant manager, were kept busy receiving the numerous callers last week at the new quarters, on the nineteenth floor of the Consumers' Building. Souvenir cigars of the most approved brand were generously passed around and congratulations were heartily extended by every visitor.

The new offices are very handsomely

furnished and every facility for transacting business with exhibitors promptly and expeditiously has been provided.

Manager Aiken has appointed Miss O. Brookhouse as head of the booking department. This lady has had a diversified experience in the film business for the past seven years, and is well known to the trade. She is the only woman at present holding such a position in this city. The only other woman booker of films whom I have known in Chicago was Miss Jennie Corbett, who held that position in one of the exchanges of the General Film Co. for three years, and afterwards with the Fox Film Corporation for two years.

Ben Beadell informed me that Fred. McMillan has succeeded John Balaban as Select's traveling representative in Indiana.

"And the Children Pay" Gets Permit.

Sam P. Kramer, president of the Maytrix Photoplays, Inc., of New York City, spent most of last week in Chicago, in connection with the censorship of his company's seven-reel feature, "And the Children Pay."

This production was rejected by Major Funkhouser about six months ago, and the company took the matter to the Circuit Court where the decision was in favor of the Maytrix organization. Funkhouser appealed the case to the Supreme Court of the State and won his case.

During Mr. Kramer's stay in the city the picture was viewed by Censor Frazier and his board, and after certain cuts had been made a permit was granted. Mr. Kramer was pleased with the reasonableness of Mr. Frazier and with the give and take policy which he follows in adjusting contested cases of censorship. If all difficult cases can be adjusted in this manner both the city and the producer will save both time and money.

Page, Co-Author of "Hand Invisible."

Mann Page, co-author of "The Hand Invisible," a World picture in which Montagu Love and June Elvidge are starred, is a cousin of Thomas Nelson Page, the famous novelist and at present the American Ambassador to Italy. Mr. Page, although a recent recruit among scenario writers, has long been a contributor to the fiction department to the more prominent of contemporary magazines.

World Salesmen Die from Influenza.

During the past week two World Pictures salesmen passed away with the influenza. They were Arthur Thompson, Chicago, and Dale P. Hill, Kansas City. Both of these men were highly successful and greatly esteemed by the exhibitors in their territory. Their death is a real loss to the industry. The World, however, is glad to know that the families of these men have this comfort in their bereavement. Under the group insurance plan recently adopted by World Pictures each family will receive a substantial sum of money from the Aetna Life Insurance Company with whom the World insured all of its employes, free of charge to the employes themselves.

Duncan Visits in New York.

William Duncan, the star and director of Vitagraph serials, took advantage of a temporary layoff at the company's plant in Hollywood to come east and visit his parents, who live at Steinway.

FILM IMPORTS STILL SHOW DECREASE

Statistics Compiled by Department of Commerce Disclose Interesting Figures on Imports and Exports

IMPORTS of motion picture film, as reported by the bureau of foreign and domestic commerce of the Department of Commerce, continue to fall off. Total imports for the first eight months of the current calendar year are slightly less than half of those reported for the corresponding period of 1917.

During the eight months ended with last August, our imports of sensitized but unexposed film amounted to but 19,303,323 linear feet, valued at $320,157, as compared with 46,339,432 feet, worth $692,293, reported for the corresponding eight months of last year, and 25,876,296 feet, with a value of $379,735 in 1916.

Negatives also fell off considerably, but more in value than in footage, the total for the eight months being 261,996 feet, worth $73,747, as against 476,009 feet, with a value of $278,292 in 1917, and 642,322 feet valued at $200,597, in 1916.

Imports of positive film have been falling off at the rate of a million feet a year since 1916. During the first eight months that year, the total reported was 3,547,313 feet, valued at $162,556; the following year this fell to 2,292,933, with a value of $158,933, and this year the total again fell to 1,442,627 feet, worth $95,870.

Our exports of film and motion pictures also are falling off, but not at as great a rate as the imports. During the eight-month period, the shipments of unexposed film amounted to 38,937,445 feet, valued at $943,605, against 46,781,026 feet, worth $991,193, in 1917, and 48,214,152 feet, with a value of $1,547,291, in 1916.

Shipments of exposed pictures which, during the first eight months of 1916 had amounted to 123,122,257 linear feet, valued at $5,155,936, last year dropped to 81,361,947 feet, with a value of $4,363,120, and this year fell to 55,144,699 feet, worth $3,112,909.

The only country importing these film which showed an increase over last year is Australia, which, for several years, has been steadily increasing its consumption of American films. That country, during the eight-month period of this year, took 8,155,383 feet, with a value of $434,184, as compared with 6,521,299 feet, worth $412,813, last year, and 4,710,064 feet, valued at $354,191, in 1916.

Argentine and Brazil, new markets, are importing considerable film. During the eight months ended with August, Argentine took 3,013,748 feet, valued at $115,730, and Brazil 1,747,060 feet, worth $102,172.

Exports to Canada, although showing a falling off as compared with last year, were greater than in 1916, when they amounted to 8,297,889 feet, with a value of $619,741. Last year, Canadian imports increased to 9,887,102 feet, valued at $746,741, and this year decreased again, to 8,892,751 feet, worth $651,408.

The greatest decrease reported by the bureau is in shipments to the United Kingdom. During the first eight months of 1916 we exported to the United Kingdom 73,654,887 feet of exposed film, with a value of $3,047,781. Last year the total fell to 21,746,288 feet, worth $1,646,580, and this year again fell, reaching the low total of 11,753,870 feet, valued at $723,067.

After increasing from 7,698,938 feet, worth $193,516, in 1916, to 10,057,102 feet, valued at $254,066 last year, exports to Italy this year fell to 633,797 feet, with a value of $14,889, and at the present time no film at all is being exported to that country, indicating its elimination in the near future as a market for American film.

Imports to France are also at a low stage, the eight-month total being 1,062,776 feet, with a value of $182,552, against 9,527,767 feet, worth $227,931 in 1917, and 14,574,519 feet, valued at $403,446 in 1916. Shipments to France during the month of August were valued at but $272.

Exports to Newfoundland and Labrador feel off somewhat, the reduction being especially noticeable in the values, indicating that those provinces are calling for cheaper grades. The total for the first eight months of 1918 was 848,887 feet, valued at $28,567, against 1,149,600 feet, worth $44,439 in 1917, and 1,246,120 feet, with a value of $66,391, in 1916. Shipments to other, unspecified, countries also fell off somewhat, being 19,036,427 feet, worth $860,340, as compared with 22,472,789 feet, valued at $1,030,550 in 1917, and 12,939,840 feet, with a value of $470,867 in 1916.

C. D. Hill Serving in France.

Word has been received from a well-known exchange man who joined the colors last spring, C. D. Hill, formerly manager of the Indianapolis branch of General Film Company. He is now a private in the 155th Ambulance Company, 114th Sanitary train, American Expeditionary. Writing to W. F. Rodgers, sales manager of General, he reports, among other things, that he was lost for two days and nights in France. It was caused by dropping out of line with swollen feet. He spent one night in his shelter tent which he was carrying and another night in what he describes as "a nice barn." He was able to converse with the natives with the aid of a French dictionary. Before locating his company he picked up twenty other men who were in a similar plight, which made his wanderings endurable. At the time of writing he was billeted with his company in an old chateau five stories high, containing 100 rooms.

Elliott to Help Fox in Drive.

William Fox, chairman of the Allied Theatrical, Motion Picture, Music and Entertainment Committee of the United War Work Campaign, which starts its drive on November 11, has appointed Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, chairman of the Industrial Division of his committee.

Doubly Bereaved.

Henry Lubben, mailing clerk at the headquarters office of General Film Company in New York City, was doubly bereaved during the height of the influenza epidemic by the loss of his father and mother within six days. Both parents died in the last week of October.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Brentwood Corporation Producing.

THE Brentwood Film Corporation is a new organization that is planning to produce a series of feature pictures with all-star casts at the studio of the former Mena Film Corporation at 4811 Fountain avenue.

The first picture is now well under way under the direction of King W. Vidor, and the cast includes Helen Jerome Eddy, formerly leading lady for George Beban; Pauline Curley, Winter Hall, George Nichols, Lloyd Hughes and Little Ben Alexander.

The story is entitled "The Turn in the Road," and is concerned neither with the war, nor with sex problems, but is a vivid romance of everyday life.

Taylor to Produce at Norbig Studio.

Charles A. Taylor, formerly of Metro, has purchased the Norbig Studios on Allessandro street in Hollywood, and will begin production of States Rights features in the near future. Mr. Taylor does not state the title of his first production, nor the names of his players, but he promises a big feature with an interesting and mysterious lady star who is never seen without a horse nearby. Frank Mayo came from New York a few days ago to play the leading male role in the first of Taylor's productions.

No Operation for Bernhardt.

Mme. Yorska received a letter from Sarah Bernhardt's granddaughter before the two sailed for France, in which the writer says that no operation for any sort of trouble is contemplated by Mme. Bernhardt, and that she is as well as usual and is only lonesome for her home and her own country.

Death of Myrtle Gonzales.

Myrtle Gonzales, one of the outdoor girls of the pictures, daughter of an old Spanish family of Los Angeles, died of heart disease at the home of her parents, Mr. and Mrs. Manuel G. Gonzales, on October 22.

In motion pictures Myrtle Gonzales was usually seen in the hardy, out-of-door type of heroine, and a number of her later and best productions dealt with stories of the forests and snows. Probably her best known picture was "The Chalice of Courage," produced by the Vitagraph Company.

The actress as a child had a fine soprano voice and sang in church choirs, concerts and at benefits. She played juvenile parts with Fanny Davenport and Florence Stone before she took up motion picture work some six years ago.

On December 1, 1917, she gave up her screen work and was married to Capt. Allen Watts, who was in Los Angeles on leave from Camp Lewis at the time. Mrs. Watts went with her husband when he returned north, but had to come back to Los Angeles on account of her health, and Capt. Watts was placed on the retired list that he might bring her home. He is again a director at Universal City, where he was employed when he met the actress. Myrtle Gonzales was twenty-seven years old, and leaves a seven-year-old son by a former marriage to James P. Jones.

Mae Marsh Arrives.

Mae Marsh, her sister Mildred and her sister-in-law, Maud Marsh, arrived in Los Angeles on October 23. They were met at the train by a number of friends, including Dorothy Gish and Constance Talmadge, with their respective mothers, and other former studio associates. Mae's trip west was not altogether joyful, on account of the sister-in-law, Maud, developing a case of "flu," which caused much uneasiness and anxiety to the party, and then news reached them on the way that Mrs. Marsh had suffered a stroke of paralysis and would be unable to meet her daughters when they arrived.

Mae Marsh plans to start work on a new Goldwyn production at the Triangle studios early in November provided the closing regulations will permit.

Jennings Picture to Play Big Time.

Ernest Shipman, distributor of the Al and Frank Jennings Outlaw Films, has just completed a contract with Will T. Wyatt, manager of the Klaw & Erlanger Circuits, for a five weeks' showing of the first Jennings picture, "The Lady of the Dug-Out," in the Mason Opera House in Los Angeles. The picture will be presented on an elaborate scale and with appropriate orchestral accompaniment. Other big time contracts in large theaters all over the country are being arranged for the Jennings feature.

Missed His Party.

A dinner party given at Venice by Bert Sprotte in honor of Harold Bell Wright, author and film producer, and although all the members of the cast of "The Shepherd of the Hills" were there, Wright himself was ill and could not attend the dinner.

Actor and Wife Die of Pneumonia.

Arthur Morris Moon and his wife, Donna Drew Moon, former star in Bluebird photoplays, both died within a week of pneumonia at Helena, Montana, where they were filling a vaudeville engagement. Arthur Moon contracted the disease first and died on October 17. Just one week later Mrs. Moon passed away. She had not been told of the death of her husband. Mr. and Mrs. Moon had made their home in Los Angeles for the last three years, and had a large circle of friends among the film folk. They were each well known to both the screen and stage.

To Take Up Interrupted Business.

Mrs. Charlotte Pickford, who returned to Los Angeles because of the serious illness of Lottie Pickford, is making arrangements to take her daughter to the mountains, and as soon as Lottie is well on the way to recovery, Mrs. Pickford will return to New York to take up the arrangements of Little Mary's future activities. Lottie was operated on last Friday to relieve an abscess in one of her ears.

De Haven to Assist Chaplin.

Charles Chaplin has engaged Carter De Haven to assist him in directing a new comedy for the First National Exhibitors that was begun at the Chaplin studios the week of October 21. As is the custom with the Chaplin comedies, no announcement has been made as to the nature of the story or action of the comedy except that it will be far removed from battles and captures of the Kaiser and his retinue.

Sid Chaplin, who is making plans to produce comedies on his own account and in which he is to play the leading parts, states that he will not begin production until the influenza epidemic is over.

Mary Pickford Gone Back to New York.

Mary Pickford, who hurried back to Los Angeles because of the illness of her sister Lottie, left on October 22 for the East, where she will stay and fight a suit that comes on trial on November 15, brought by Mrs. C. C. Wilkenning for $103,750, which she says is due her for three years' service as Miss Pickford's adviser, manager and promoter. Miss Pickford claims that she has never had any other manager than her mother.

Keller Film to Be Surprise.

The Helen Keller film will be completed about the middle of November, it has been announced by Miss Keller's manager, and although many requests have been received as to the nature of the production, not the slightest hint has been given by producers or players as to what the story is all about. The film is intended to be a complete surprise to the public. Miss Keller's brother, Phillips Brooks Keller, in the U. S. Aviation service, is in Los Angeles on a visit to his sister, and will appear in the Keller film.

American Executive Here.

General Manager R. R. Nehls, of the American Film Company, of Chicago, arrived in Los Angeles on business affairs caused by the exigencies of the influenza epidemic, and called a meeting to be held in Los Angeles of all the West Coast officials of the American Film Company. Although Mr. Nehls has been one of the executives of the corporation for a number of years, this is

his first trip to the West Coast plant, which is located in Santa Barbara.

Series of Underworld Pictures.

William A. Sheer, who has not been seen in pictures since his work in "Regeneration," has returned to the screen via Universal City. Mr. Sheer has just finished playing the leading masculine role in the Bluebird feature, "Sealed Orders," opposite Fritzi Brunette, and he will be featured in a series of eight underworld stories as soon as the influenza epidemic allows work to go ahead.

L. A. Theatre Notes.

A new entrance is being planned for the Third street side of the building which houses Grauman's Theatre. The entrance will be of an attractive design and will require the use of marble, tile and terra cotta.

B. C. Steele, manager of the Symphony Theatre, killed time during the "flu" closing by watching the workmen whom he engaged to renovate and decorate his theatre.

W. A. Bishop, one of the officials of the new California Theatre, has returned from the East.

L. S. Thuerkoff, Bluebird salesman to out-of-town exhibitors, spent his enforced vacation in Los Angeles, when he was not motoring out of Universal City.

Studio Shorts.

Mabel Van Buren was entertained at a party given in her honor by a friend in Glendale before her departure for New York to sign a new film contract

Belle Bennett took down with the "flu" while she was in San Francisco with her husband, John Oaker, who was playing an engagement with the Crane Wilbur stock company in that city. Latest report is that Belle is better.

Harry Carey has about a hundred turkeys waiting for Thanskgiving on his ranch at Newhall.

In support of Mme. Yorska, in "The Infernal Net," will be seen W. Lawson Butt, Madame Dione, a French actress; Hayward Mack, Milton Ross and Frank Whitson.

Bessie Love is spending a short vacation at Arrowhead Hot Springs.

Ralph Herz and Mrs. Herz have taken a house in Laurel Canyon and will spend the winter among the Hollywood film crowd.

Fatty Arbuckle has just finished the final interior scenes of "Camping" at the Lasky studios.

J. Barney Sherry, who remained with Triangle when Thos. H. Ince withdrew from that organization, has gone back to the Ince fold and is cast to play a leading part in a forthcoming production.

Rhea Mitchell is with the Fulton Players in Oakland, Cal.

Shirley Mason is expected with her director, Charles Maigne, at the Lasky studio about November 11.

Marcia Manon, famed for her good work in "Old Wives for New," has been loaned by the Lasky Company to Pathe, and will appear in support of Fannie Ward in a coming picture.

Gloria Swanson, formerly of Triangle, is playing a leading part in the new Cecil B. Me Mille production. Lewis Cody is playing a heavy role in the same picture

C. Giacomo, Italian acrobat, has been engaged to do daring athletic stunts from aeroplanes in the ten-reel war picture being made by Henry McRae for the Photo Crafts Film Trust at the Clune studio

According to present plans the new Metro studio in Hollywood will be begun in a few days.

Priscilla Dean has finally admitted that she is engaged to Eddie Rickenbacker, the noted American Ace, now in France. A local newspaper reporter wormed the secret out of her.

Alfred Whitman will play an important part in the new J. Warren Kerrigan production that has just been started.

Claire Du Brey's car was stolen again last week, which makes the fourth time in three months.

Harry Mestayer, recently with Triangle, left for New York in company with Mrs. Mestayer, in response to a wire from David Belasco regarding a stage engagement.

Louise Glaum, once a Triangle star, and late of Paralta, has returned to the Ince organization, and will make at least one picture at the old plant on Georgia street before the entire Ince force moves out to the new studio now going up at Culver City.

J. G. Hawks, author of a large number of photoplays on both the Triangle and Paramount programs, is to be head of the Goldwyn staff of scenario writers at Culver City.

William Russell has finished "Hobbs in a Hurry," and will take a trip to Yosemite during the month's closing of the American studio at Santa Barbara.

Jackie Saunders is expected to come to Los Angeles for the winter and produce pictures with a newly organized company of her own.

Nell Shipman, who will soon begin her own productions of the James Oliver Curwood stories, owns a number of dogs which will appear in the pictures. Of her nine dogs, three are malamutes, three airedales, two collies and one fox terrier.

Josie Sedgwick, one of the best horsewomen in pictures, has been entered in the bucking broncho contest to be held at the State Fair in Phoenix, Arizona.

Astra began producing pictures at the Diando plant in Glendale on October 28. The company had been working at Universal City.

Bobby Vernon was seen in Hollywood last week wearing his uniform as a sailor of the U. S. N.

George D. Baker, western manager of productions for Metro, spent his month's vacation during the "flu" closing by taking a trip the whole length of the famous Camino Real, from San Diego to the northern part of the state, visiting all the old missions by the way.

Jane Lee was keenly disappointed because there were no palms on Los Angeles' Broadway.

Henry Lehrman was given permission to continue production on his Sunshine comedies during the "flu" shutdown, as he was behind schedule. Four companies were working at once.

Charlie Chaplin entertained Prince Axel, of Denmark, on his recent visit to Los Angeles by letting him take part in a typical Chaplin comedy.

Bebe Daniels, of the Rolin-Pathe comedies, never stopped work at all during the closed season, but she hopes her company will have so many films ahead when the theatres reopen that she will be allowed to rest a little.

Carl Laemmlè has returned to New York, after having spent the past two months in Los Angeles.

Julian Eltinge left for New York on October 25 to sign up for a vaudeville tour that is expected to open in Los Angeles in January.

Alma Rubens has been released from her contract with the Triangle organization.

Jay Morley, playing juvenile lead in the Kitty Gordon company, was taken for a hold-up man recently when he ran out of gas and waved wildly at a coming automobile for help. The driver, with a frightened look at the supposed bandit, put on more speed, and Jay waited three hours before he could get some one to tow him to a garage.

The report that has been circulating to the effect that Dorothy Dalton is going to be married is being emphatically denied by Miss Dalton. She is wedded forevermore to her art, etc.

Mary Pickford gave away 1,500 photographs to buyers of bonds in the recent Fourth Liberty Loan drive.

"Sunshine" Mary Anderson will play the opposite lead for Wm. Desmond in his first picture under Jesse Hampton's management.

Maude Fealy, who came to Los Angeles to star in "The Little Teacher" company, decided to join the film players when her company was disbanded because of the "flu" closing order.

Vincent Bryan, comedy and song writer, has been added to the Fatty Arbuckle editorial staff.

Earle Williams has come from the East and is looking for a home in Hollywood for his bride, who could not come with him because her mother was seriously ill.

W. E. Keefe, manager of productions at the Griffith studio, has just completed his fifth year with D. W. G. as his boss.

George Larkin is making a tour of southern California while the "flu" ban is on.

November 3 Attractions at New York Theatres

STRAND.—"Lafayette, We Come," the patriotic picture by Leonce Perrot, was the leading attraction at the Strand Theatre the week of November 3. E. K. Lincoln and Dolores Cassinelli head the cast. The Topical Review, the Allied War Review and a new comedy were also on the program. The Venetian scene from Offenbach's "Tales of Hoffman" was given.

RIVOLI.—J. Stuart Blackton's new production, "Safe for Democracy," written by Anthony Paul Kelly, was the headliner at the Rivoli. Mitchell Lewis and Ruby de Remer are featured. A Van Scoy scenic called "Outdoors with Beauty," the Animated Pictorial, the Creel War Review and a Katzenjammer Kids cartoon completed the screen numbers. The Rialto Male Quartette and Gladys Rice furnished the vocal program.

RIALTO.—Mae Marsh in "Hidden Fires," a Goldwyn picture, written by J. Clarkson Miller and directed by George Irving, was the principal number at the Rialto. A comedy called "The Best of Enemies," the Animated Magazine and a Ford educational were also shown. Jeanne Gordon and Martin Brefel were the solosist.

EIGHTY-FIRST STREET. — Douglas Fairbanks in "He Comes Up Smiling," for the entire week.

Charles Simons Now at Albany.

Charles Simons, General Film Company branch manager at New Haven, Conn., has just been transferred to a larger office of the company at Albany, N. Y., which he will manage. Mr. Simons had been in charge of the New Haven branch several months, and is a film man of much experience in and about New York City.

Sunday Pictures Help Drive.

The City Council of Evanston, Ill., has refused to permit the opening of motion picture theatres on Sundays, but broke the rule for "America's Answer," the official war picture, which was shown Sunday, October 13, as a stimulant for the local Liberty Loan drive. It proved very effective.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

FILMLAND is still full of Flu, but we are doing things to it and taking things for it. Yeast, for instance. The wagon of a rising and progressive yeast maker, decorated with the slogan, "A Yeast Cake a Day Keeps Influenza Away," parades the streets of Hollywood and does a thriving business.

And we have stopped stretching our gum. Although this reprehensible habit has been frowned on in our best circles since we were struck by the wave of correct social usage that put the taboo on full dress in clubs and made it underigeur for leading men to shoot their cuffs upon entering a drawing room, it still persisted among the younger juvenile and ingenue set. Since leading germicidists have pointed out that anything the fingers touch may be the lurking place for germs, however, gum is being kept in the mouth, where it belongs. It is an ill wind, etc.

Tom Ince has furnished all of the employes at his studio with flu masks, and while they interfere to a considerable extent with cigarette smoking, and give the voice a tomb-like tone, they are being worn with resignation, fortitude and the aid of two strings that tie behind the ears.

Mack Sennett has equipped his forces with little bags of powdered camphor, asafoetida and other sweet smelling unguents. The bags are worn around the neck just south of the wishbone, and everyone on the place, including Teddy the dog, Pepper the cat and her seven kittens, are wearing them.

Cheerfulness Under Flu-Masks Reigns.

There is not half as much dolefulness as might be expected. Taking precautions, vacations and the situation cheerfully is the order of the day, and in spite of the fact that few of Filmland's folk seem to be working, many of the studios are grinding away.

I dropped into the Fox Factory early in the week and found Frank Beal making a big set for Madeline Traverse's new play, "The Danger Zone," and was introduced to Miss Traverse, a most engaging sort of person resembling the late Juno very much as to looks.

The set was fine and big, and Mr. Beal assured me it was an exact replica of a room at The Breakers, the Cornelius Vanderbilt mansion at Newport, and I haven't the least doubt but what it was.

Thomas Holding was the leading man and Edward Cecil the heavy. Fritzi Ridgway was the ingenue, and there were at least fifty spike-tailed and boiled-shirted players acting as atmosphere, and over all was an air of high society doings of the most de luxe kind.

After this I called at the old Meena plant, where King Vidor and the newly-organized Brentwood players are making features. The Brentwooders were shooting scenes for their first picture, "The Turn in the Road."

King Vidor doped out the story, made out the scenario, wrote the continuity, selected the cast, and is directing the piece. He admitted to me in a moment of confidence that he expected the finished product to be very good because of all this, and if he has as much luck as a director as he had as a picker of players, I am inclined to agree with him.

Helen Jerome Eddy, Lloyd Hughes, Winter Hall, who was King Albert of Belgium in De Mille's "Till I Come Back to You;" George Nichols, of Griffith's "Hearts of the World"; Pauline Curley of Fairbanks' "Bound in Morocco; Little Ben Alexander; Helen Eddy's mother, who plays the part of mother to her own Helen; and Austin Lane and Mandy Johnson, two character players who are much in demand by directors who do not believe in lamp-black as an adjunct to the make-up box when Afro-Americans are needed, are in the cast.

Vaunts An Unusually Friendly P. A.

I stuck around at the Brentwood place for quite a spell, as they say back in Missouri, because everybody was so friendly, including S. P. Trood, the press agent.

Of course, press agents are expected to be friendly, but this chap was especially so. He showed me "Jerry's pups," seven of them—all orphans. Jerry, the mother, had been poisoned just the day before. Surely there is a separate and extra hot hell for dog poisoners.

After Brentwood I dropped out to Gower and Sunset, where the Francis Ford Company was making a big scene for episode twelve of "The Silent Mystery" serial. The stage was all set for a cafe in Egypt, and "Frank" Ford himself and Rosemary Theby at one table, were doing away with real food, including an appetizing looking salad and coffee, and getting wised up to the machinations of a pair of villains, each wearing a look of cunning and a red fez on his head, who occupied another table near by.

Pete Gerald was helping Ford direct, and playing a part in the scene at the same time; and Valerio Olivio, Mary Garton, Jerry Ash and thirty-five or forty pieces of human atmosphere were at the tables, all helping to make the scene real. An Egyptian orchestra that looked as though it might have come in on the last boat from Cairo, was also part of that realistic scene.

There is no use talking, you've got to hand it to Francis Ford for knowing how to pull that oriental stuff.

Where the L-Ko Laughs Come From.

As soon as I could drag my feet away from the music I went across the street to the L-Ko plant, and found two companies at work.

Noel Smith was doping out a rib-tickler called "He Fiddled Into Fame" with Marvin "Fatty" Loback, who is not losing weight because of worrying over the Flu; Russ Powell in a silk hat; Harry Griffith, Harry Mann, Phil Dunham, with a Chink mustache; Walter Stevens and Dick Smith as assistants.

Over on the other end of the lot Joe Le Brandt was staging a big scene inside of a barn, where a gang of sure-thing prize fight promoters had put up a fake fight on a community of Rubes. It was good stuff. Billy Armstrong and Eddie Boland were the pugs, and others in the comedy were Charles De Lea, Dan Crimmons, old-time circus clown; Jack Henderson, Eddie De Comas, who does a strong man act in vaudeville when he's not in the films; Owen Evans, Rube Miller, and Professor Chas. A. Millsfield (the Prof. stuff is genuine. He carries the papers to prove it). Otherwise known as Monsieur Pom-Pom, traveler, scientist, doctor of philosophy, teacher of modern and ancient language in his moments away from the studio, and owner of the only

Helen Eddy, Her Mother, Winter Hall, Little Ben Alexander and Jerry's Pups.

set of educated and temperamental whiskers in the movies.

The professor, like Josh Billings' mule, is "a most amusin' cuss," and I don't think Joe Le Brandt would consider putting on any kind of comedy without him in the cast.

Comedy Queen Shot on a Ladder.

Bartine Burkett was the chief femi-

Bartine Burkett
In One More Pyjama Pose.

nine interest in the comedy, and Bartine had a grievance.

They were getting ready to shoot stills when Bartine spoke her mind, and as she was on top of a step ladder at the time she could be heard by everyone in the set.

"I never get my picture taken around this place," she remarked, "except when I am wearing a boy's suit, or pajamas, or something like that. I am going to my dressing room and change to a straight costume, and everybody's got to wait till I come back."

Feeling real sorry for Bartine and being a Samaritan, I led "June" Estep, the photographer, off to one side.

"June," I said, "you are going to make a picture of Miss Burkett in a straight costume, but as there is always a chance of the plate getting spoiled, you'd better shoot her just as she is up on top of the step-ladder to make sure."

June did as he was told, and the other plate was not good—just as I feared—and Bartine was forced to go to press in another pajama pose.

Dropping into Lasky's, I found everybody busy getting ready to entertain Prince Axel of Denmark, who was to visit the plant next day. They had flags and all sorts of Danish decorations everywhere, and Kenneth McGaffey was scouring the neighborhood for a bouquet of Finnan Haddies, some one having told him that such was the name of the national flower of Denmark.

Joseph R. Darling Expected Home.

Joseph R. Darling, representative of the Fox Film Corporation in the Far East, is expected home next month, according to word received from him this week. Mr. Darling, who has made an extended stay in the Orient, recently left Shanghai, on his way to Batavia in the interests of the Fox organization.

SWEET FILM DECLARED A "KNOCKOUT"

Harry Garson and Marshall Neilan Pronounce "The Unpardonable Sin" Biggest Production of the Year

HARRY GARSON and Marshall Neilan make no bones in declaring "The Unpardonable Sin," Major Rupert Hughes' startling story of the Germans in Belgium, in which Blanche Sweet is starred, and which vehicle serves to bring this popular actress back to the screen after more than a year's absence, as one of the biggest and most important productions of the year.

Mr. Garson wires: "'The Unpardonable Sin' is the most wonderful picture I have ever seen. It is a great big special with a tremendous kick, a production that only comes once in a lifetime. Miss Sweet looks better than ever, and her double portrayal of the two sisters, Dimny Parcot and Alice Parcot, will be an absolute knockout. There is no question but that the picture will have a long and successful run in New York."

And this from Marshall Neilan, who directed the picture in person: "'The Unpardonable Sin' is by far the biggest and best production I have ever done. There is punch and situations one after the other from beginning to end, such as you have never seen in any other picture. 'The Unpardonable Sin' will, I am sure, create a furore."

Mr. Neilan, well known as one of the top-notch directors in the business, has certainly let down the bars of his usual conservatism, and it is predicted that he has pulled a surprise of some sort.

Negotiations are now under way with several first class legitimate houses to house "The Unpardonable Sin" for a long run, beginning about December 1. Just what theatre will be selected is not known, but will be decided upon in a few days.

The picture is in eight reels. A tre-

Blanche Sweet and Wallace Beery
in the Harry Garson Production, "The Unpardonable Sin."

mendous advertising campaign, national in its scope, is promised for this production.

Blanche Sweet plays two parts, Dimny Parcot and sister. The sister writes from Belgium that she has become the victim of German "kultur," and is so heartbroken that she begs her sister not to look for her. Dimny's trip from Los Angeles to Belgium is fraught with many adventures and great peril.

Wallace Beery portrays the part of Col. Klem, the German officer who has so ruthlessly mistreated the sister, and Dimny manages to meet him and foil him later. The entire eight reels are declared to be full of power and action, with many thrills. It has the "happy ending."

Mr. Garson will show the production to the Government officials at Washington on his way from Los Angeles.

Louise Vale Dies Victim of Influenza

While on a visit to her mother in Madison, Wis., Louise Vale, wife of Travers Vale, director of World Pic-

Louise Vale.

tures, died of Spanish influenza October 28. She was last seen in a World Pictures production which her husband directed. Since 1911, when she began her screen career with Edwin S. Porter, under direction of Mr. Vale, the name of Louise Vale has been familiar to picture patrons.

Following her appearances in Rex features she went with Pilot and Reliance, following those engagements with a long stay in the Biograph organization, starting in 1913. In all of her screen appearances with the companies mentioned, and later with Universal, she was directed by her husband.

Louise Vale was well and favorably known upon the dramatic stage before she turned to pictures. Appearances with stock companies in New York, New Orleans, Rochester, Syracuse and other cities preceded her starring tours in "Under Two Flags," "The Girl of the Emerald Isle" and "When the Bell Tolls," in which she made the rounds of the popular priced theatres.

NEW EXCHANGE SYSTEM TO OPEN

Film Clearing House, Inc., Perfects Plans to Market Pictures for All Producers—Has Strong Financial Backing

TAKING advantage of the opportunity offered by the temporary closing of theatres and the consequent readjustment of the different branches of the motion picture business, a new and distinct plan of distribution has been worked out by a number of New York business men and will be put into operation immediately on a large scale and a permanent basis. The new exchanges will be known as film clearing houses, and will be owned and operated by a company known as Film Clearing House, Inc., with a personnel and financial standing designed to insure the complete confidence of all producers and exhibitors.

Plans of Operation Complete.

Both the policy of the organization and its plan of operation were decided upon before its formation, so that it enters the field with a definite purpose and with clearly stated principles which will be rigidly adhered to from the very beginning. In each large city now recognized as a film centre for surrounding territory a model exchange will be opened at once. Each department of these exchanges will be carefully and expertly arranged to handle every production it receives as separate and distinct from every other production, with the definite purpose of making a clear and comprehensive report each week on each film. These weekly reports, which will be accompanied by a check covering the amount of money earned by the picture, are a prominent feature of the new organization, as upon them depends one of its most drastic rules; a statement of each production's business each week with a money settlement.

The system for the physical handling of each production as a separate show (for every picture will be as much a thing apart from every other picture, as if it were a theatrical attraction on tour under a road manager), will be worked out to the smallest detail from the time the first print enters the first office opened by the new company. This principle will be rigidly adhered to for all time, because Film Clearing House, Inc., is essentially for the distribution of the pictures of producing companies independent of each other and is for the use of any studio or group of studios that desires to create its own market.

Believes System a Real Need.

It is the firm belief of the experienced men of big business behind the new corporation that a system of exchanges, financially responsible and established for the sole purpose of handling the pictures of any reputable producer, is a real need of the industry. This conviction led to their decision to put such an organization into immediate operation. They realized that if the producer of a worthy picture saw an opportunity of offering it to exhibitors through businesslike and efficient exchanges where it would have the same chance of making money in keeping with its merits as all other productions, that independent producers would be encouraged to continue to produce and the making of good pictures would receive a great impetus.

In other words, the old truism brought about by conditions in the theatrical business twenty years ago, "Any body can put on a show, but where are you going to show it?" which explained the reason for the failure of countless independent producers who were not included among the favored few associated with the theatrical syndicates, and now threatens to discourage independent picture producers, prompted them to perfect an organization that would allow for the placing in the theatres of all independent productions that appear on the market, as soon as they are completed. With Film Clearing House, Inc., an important factor in the industry, the success of any producer, whether his output be six pictures a year or fifty-two, should depend upon their merit rather than the producer's connection with one of the large distributing corporations. This is the belief of the men establishing the new exchanges, and the rules governing the different offices have been worked out with this end in view.

Who the Organizers Are.

Among the men prominent in the new organization is Ashbel P. Fitch, well known New York lawyer and director of many large corporations. Mr. Fitch is president of Film Clearing House, Inc., and has been actively engaged for several weeks in perfecting the carefully laid plans which are now being executed.

Col. Jacob Ruppert, whose name has become as prominent in sporting circles through the ownership of the Yankees of baseball fame as it is in big business through his great brewing company, is one of the board of directors; while another familiar name on the board is that of William M. Seabury, one of the organizers and general counsel of the old Motion Picture Board of Trade, and, until recently, general counsel of the National Association of the Motion Picture Industry. Walter N. Seligsberg, who has represented many leading film executives during his active association with the industry for several years, is one of the company's attorneys.

Although these men are probably as well known in film circles as they are in the realms of other "big business," they decided to associate with the company the most active and efficient film men that they could find in the independent field. As a result, Frank G. Hall, is supervising director of the new organization and is now starting the opening of the exchanges, which will be made ready for business at the earliest possible moment.

Producers to Have Own Sales Force.

The directors of the Film Clearing House, Inc., lay stress upon the following innovations in connection with the working out of their plans: The exchanges will take care of the pictures of any producing company or any group of producing companies for distribution in all parts of the country. The exchanges will only supply the services connected with the physical distribution of these pictures. No sales force will be maintained by the exchanges, the producers or groups of producers putting their bookings in charge of their own salesmen. Film Clearing House, Inc., will have no producing companies of its own, neither will it have any interest in nor any affiliation with producing companies. It will maintain efficient business organizations in every territory for the handling of film, advertising matter, etc., and for the recording of bookings and making of collections for rentals, and it will supply offices and equipment for the sales organizations representing the different companies whose film it handles. But the pictures will at all times be under the actual control of their owners, and a strict accounting of all bookings and all moneys will be made to the owners every week. "HOPP" HADLEY.

Pathe Shows Atkins at Play.

A dramatically impressive idea of some of the effects of an air raid is given in No. 11 of the "Far Flung Battle Line," released by Pathe on November 10. It is called "British Troops in Italy," and shows Tommy Atkins at light-hearted, heavy-handed play and in the grimmer work, which tries the souls of men —in the field, shot with gay flowers and bursting blooms of fire; and after a desperate fight in the air, which brought down one of the enemy's machines, we see the destruction that this relatively small incident caused. The fighting machine dropped like a flaming meteor and striking a housetop set the building aflame. And thus the spectator wonders on seeing some of these daredevil airmen on the screen how they can put aside the grim shadow, which is ever at their elbows, and laugh and joke as though all the world and the war especially were a huge carnival.

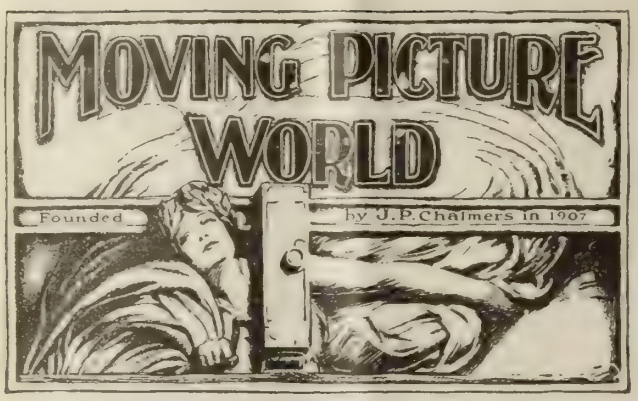
Shutdown Extended One Week.

At a meeting of the producing and distributing companies of the motion picture industry held Thursday, October 31, at the offices of the National Association, 806 Times Building, New York, it was unanimously decided that the period during which the motion picture industry should be closed down owing to the epidemic of Spanish influenza be extended one week from the time originally decided upon.

At the meeting held on October 15 it was unanimously decided that all production and distribution of new pictures should be discontinued for one month, or up to November 9. The meeting held to-day decided to continue this period for one week more, or up to and including November 16. The motion picture business will resume operations on Sunday, November 17.

Minus 100 Per Cent.

Gordon F. Fullerton, better known as "One Hundred Per Cent." Fullerton, has severed his long connection with the Jensen and Von Herberg houses to engage in foreign trade. He modestly explains that Seattle is second only to New York as a foreign trade centre, and he wants to get in now to be ready to grapple with things when commerce opens up. He sees the chance coming to do big things, and has taken his place in the line already forming on the right. Mr. Fullerton was one of the best hustlers in the motion picture field. The same energy put into commercial work should yield even better results. We are sorry to lose him, but we wish him all sorts of good luck.



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A. MacArthur, Jr.....Advertising Manager

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Saturday, November 16, 1918

FACTS AND COMMENTS

NOVEMBER 11 to 18 is the period selected for the United War Work Campaign. Something over $170,000,000 is required to extend and continue the great service the several War Work organizations are prosecuting along the several battle-fronts and at other points where American troops are quartered. We may safely assume that all our readers are familiar with this work in all its phases and do not have to be told what the impending campaign is for or how necessary is the money asked for. The only question before us is: how much can we raise for this great patriotic purpose? This is the time when the true measure of our patriotism is established. When we bought Liberty Bonds we simply invested our money in the surest thing on earth—American Victory. Now we are asked to give all that we can to comfort and sustain the brave boys who have made our bonds good. What is their sacrifice worth to you?

*

To carry on this campaign among the members of the motion picture and theatrical interests of New York William Fox has been appointed leader. What he did at the last Red Cross drive has not been forgotten, but what we will have to do this time is considerably larger in the way of a big job. That his efforts may be successful this time as it was before every bit of power and push that we can put back of him must be concentrated on the work to be done. Will you be in the ranks of the pushers?

*

In immediate charge of the motion picture end of the drive is Fred H. Elliott, secretary of the N. A. M. P. I., who has been appointed to handle that part of the campaign. Mr. Elliott made a good record during the Red Cross drive and should have the support of the trade. He has formulated a comprehensive plan of intensive action and has named an efficient corps of assistants covering the various motion picture activities in New York and vicinity. Details of organization for the drive in other cities have not reached us, but there will be no exception in the matter of efficiency and earnestness in this campaign. Don't forget that it BEGINS on Monday, November 11.

* * *

THERE is great reason for alarm in the proposal of the Senate Finance Committee to levy a tax of ten per cent. of the gross rentals of motion pictures. There are few commercial enterprises in existence that are able to carry a levy of such magnitude. Indeed, it is little short of confiscatory if, as the proposers claim, it is to be paid solely by the exchanges and not to be passed on the public. Of course we know, regardless of what the august Senators may claim, that it will have to be passed along and will be passed along to be paid ultimately in increased admission prices as all such imposts are paid. With a twenty per cent. admission tax upon all forms of amusements the Congressional tax layers should be satisfied.

* * *

THE wide field of usefulness covered by the MOVING PICTURE WORLD is indicated in a letter we have lately received from Mrs. Clara Wood Derr, past president and director of the Cleveland (O.) Cinema Club. Mrs. Wood Derr writes:

We find your magazine most helpful in our work in the Cleveland Cinema Club. It is very helpful to students of the art and industry of motion pictures. We know of no other magazine covering the ethical side of films as you do. We cannot do without it.

Four of Cleveland's Public Schools are open evenings as Community Centers, fully equipped with motion picture machines. As chairman of the Cinema Club's School Committee it is our duty to direct the choice of film-programs for motion picture performances given at these Centers.

This is but one instance of the confidence that is placed in the World by its subscribers. The day has passed when a "trade paper" may be looked upon solely as a reflection of the physical activities of the industry it serves. The educational side of moving pictures is becoming more widely recognized as the possibilities of this class of entertainment is realized by the men and women of broadening vision who are entrusted with the welfare of the masses.

Discussing the Situation

AS a reply to an editorial in the MOVING PICTURE WORLD of October 12, entitled "Conservation—But Not Stagnation," we have a letter from George Kleine which deserves printing, not so much because it adds testimony of value to the subject of the present status of the motion picture business, but because it gives our readers a sample of the careless language representatives of the trade sometimes use when talking about business conditions and because it goes to prove a statement made by us at different times that our industry is frequently unfortunate in its representatives. But here's what Mr. Kleine says:

Chicago, Ill, October 26, 1918.

Editor Moving Picture World:

Dear Sir—A mild attack of the prevalent illness and pressure of other matters have prevented my answering previously the editorial entitled "Conservation—But Not Stagnation," your issue, dated ctober 12, 1918, which is manifestly prompted by my letter to the Priorities Committee at Washington, and I assume that the reference to "A Chicago Distributor" is aimed at myself. Time is short and your space is valuable: I make this brief as possible. You say:

"We hear charges of waste and lack of economy—"Looking about the field carefully has brought us to the conclusion that these criticisms are groundless."—"Fortunately the level-headed business men who are engaged in this industry—are conducting their affairs with a full knowledge of what they are doing, and doing it in a safe and sane manner, as the success of their work proves."

In answer, I will quote from the statement of Walter W. Irwin, general manager of the Vitagraph Company. This quotation is taken verbatim from the official report of hearings before the Committee on Finance, United States Senate, page No. 594 and following; the italics are mine:

"Senator Jones.—How much has your inventory increased during last year?

"Mr. Irwin.—Our inventory has not increased, and *our inventory is really fictitious.* . . . It was necessary for us, in order to show any profits at all upon which to borrow money, in some cases to pay our tax, to inventory our negatives upon their former value, the value when we were able to sell those negatives abroad. . . . Our balance sheet shows our negatives put in at their former value. . . .

"Senator Jones.—Do you mean to say that you have been making those great expenditures in piling up goods on the shelves, as you call it, when you feel that you are never going to get your money out of them?

"Mr. Irwin.—Yes, sir.

"Senator Jones.—As a business man, do you mean to tell me that you are putting your money into those things when you honestly believe the chances are you will never get your money out?

"Mr. Irwin.—Yes, sir. . . . The competition in this business is so keen that the company that does not continue its expenditures, and continue a product that is in advance of the public demand, soon falls to the wayside."

I further quote from your article as follows:

"It may be safely said of every going concern in the motion picture business that its affairs are as conservatively administered as the dictates of good business could demand."

In answer, I quote the following from Mr. Patrick A. Powers, of the Universal Film Company, taken from his statement before the Committee on Ways and Means at Washington in June of this year: from the official record, Revenue Bill, No. 10, Hearings Before the Committee on Ways and Means, House of Representatives, page No. 676:

"I venture to say that the production end of the business has lost money in the last year. I don't mean that every one in the business has lost, but the production of pictures has lost money; there has been more money spent on the production of pictures than has been taken back from the public. That is due to overproduction, and money going in which did not come back through the theatres from the public."

Again from your editorial:

"The men who are guiding the affairs of the established and going concerns in this business of ours have conserved their energies and resources, protecting them from loss and injury."

In answer to this I again quote Mr. Irwin, page No. 599 of the Hearings Before the Senate Committee referred to above:

"Our product, in order to hold those patrons, must be in advance of the public demand as to merit, as to artistry, as to acting, as to production, as to setting, as to stories, and, with the cost of everything increasing, the competition among ourselves is so great that no company can let up. One manufacturer was asked in a meeting with the exhibitors, 'If you are losing money, why do you continue i nbusiness?' This president of one of the largest manufacturing companies answered: *'We will continue in business just as long as we have 5 cents to take the subway and go down to Wall street.'"*

Quoting your editorial:

"Conservation and Efficiency we have."

And again from the record of the Senate Committee:

"Senator Jones (to Mr. Irwin).—To have it appear in this record that you are contending that you are deliberately investing money in a thing which you deliberately believe you will never get it out of is beyond the comprehension of at least one member of the committee.

"Mr. Irwin.—Senator, we must do so or quit. May I point this out to you? If you will look at our balance sheet you will see that in many instances *we have borrowed that money.*"

Everyone who is at all familiar with conditions, knows that Messrs. Irwin and Powers have accurately analyzed this extraordinary business of production and distribution of moving picture films which invests money without any hope of recovery.

Recognizing this condition which was threatening the industry some time ago, I stopped continuous production. A business is presumably conducted for profit, and, while every business is subject to occassional losses, how a sane business man can continue pouring torrents of money, whether his own or funds loaned by others, into a bottomless pit, is beyond understanding.

Either the editorial ears are stuffed with cotton and the editorial eyes wear blinders, or the editorial pronouncements are not sincere.

Yours for the truth, wherever it hits,

GEORGE KLEINE.

On the other hand we recall reams of announcements by the same gentlemen proclaiming the wonderful, not to say gigantic, and stupendous success achieved by their respective companies, so that it may safely be concluded that the truth is somewhere in between what they would have the Congressional committee believe to be hopeless and what they would tell the world about their successes. At any rate, they are still doing business, and we have not heard that the sheriff contemplated putting padlocks on their doors.

Though the quotations from the record of the hearings before the Senate Finance Committee serve Mr. Kleine's purpose admirably, we fear that he would not take it as a tribute to his intelligence and perspicacity if it were thought that he believed those statements unqualifiedly.

Hodkinson Offers Remedy.

Another communication bearing upon the situation comes from Mr. W. W. Hodkinson, who has been heard from through these columns on other occassions. Mr. Hodkinson desires to express the following thoughts:

The motion picture industry, particularly the producing and distributing ends, are not suffering so much from the influenza epidemic as they are from the un-economic basis on which they are operating.

The epidemic is merely serving to bring about readjustments which the operation of economic laws would automatically bring about at a later date and probably in a less drastic and spectacular manner than any resulting from a continuation of the shut-down.

It is economically impossible for a dozen producer concerns to give their adequate attention to production, *and as a side line* to efficiently run a distributing organization that is supplied solely by *their own account* or such other product as is daring enough to place itself in the hands of a rival producer-distributor.

This un-economic condition results from two causes. First, pride of the producers who would prefer to fail trying to be "the whole industry" rather than succeed as a part of some really constructive organization; and, second, even when necessity, such as the present conditions, proves the inconsistency of their methods, they do not trust each other enough to enable them to cooperate in any adequate manner.

It is useless to offer constructive advice and criticism to

this class. They want none of it. All they want is quick profits, in many cases at the expense of the other fellow, instead of being willing to cooperate and make a dollar in a constructive manner, to be divided later.

As a student of conditions in this business over a period of ten or eleven years, it is my opinion that the business only works together under pressure, and unless the present pressure is sufficient to force the distribution of the product of a half dozen or so producers into some responsible hands where there is an absolute control as to methods under which the product is presented to exhibitors, rather than by the peculiar forcing tactics of the producers themselves, it is only a question of time until natural laws and the competition of larger and more powerful interests in the business will cause the disintegration and failure of some dozen and more concerns, or will cause a co-ordination of their interests according to some sane plan, so that they may exist.

Yours very truly,
W. W. HODKINSON CORPORATION.
William W. Hodkinson,
President.

We have always entertained a high regard for Mr. Hodkinson and know that he has a wide experience in the picture business, yet we fear that he will have to reform human nature to a considerable extent before he will be able to accomplish his desire. Businesses older than ours and infinitely better suited to the so-called best methods of merchandizing, have not yet brought themselves to that state of mutual confidence which Mr. Hodkinson's plan comprehends. Also, there are striking examples of the futility of attempting such mutualization in the motion picture business.

SENTIMENTAL STORIES

By Robert C. McElravy.

"MARK TWAIN hated sentiment." How often the above remark has been reiterated, frequently with a degree of solemnity which indicates that certain people must believe it to be true. Possibly at some time or other Mark Twain may have said he hated sentiment; indeed it is altogether probable that he did, for he often exercised the privilege accorded women and humorists of saying the opposite of what they mean. At any rate, every line he ever wrote, properly understood, reveals him as one who loved mankind, appreciated its tribulations and sought to alleviate them. He often hid his softness behind the most outrageous mirth. He delighted to shock his readers and often succeeded. "Be good and you'll be lonesome," is an example. He also painted the badness of a bad boy in so human a way that people were almost afraid to let their own boys read it. For instance, he had Huck Finn say, as he slipped under the flap of a circus tent: "I have no objection to paying money to get into a circus, but I don't see any use wasting it to get in."

There can be no doubting that Mark Twain was both a humorist and a sentimentalist of the right sort. He was not so obvious about it as some writers, for his public understood him and it was not necessary to be so. When he wanted the public to forget that he was or ever had been a humorist the public laughed, for he was continually handing it phrases that could only be accepted as humor and nothing else. But his account of the death of Susie, his life of Joan of Arc, his story of "The Prince and the Pauper," and almost every one of his personal letters, are full of personal feeling which almost runs riot at times.

The sentiment of Dickens is of course much more obvious. He so loved to picture the human side of life that he often yielded to the most pronounced sentimentality. He did not hesitate to be melodramatic when he chose and his deathbed scenes were not infrequent. Thackeray had a harder surface in his writings, but it is not difficult to discover frequent traces of real sentiment; "Henry Esmond" is full of them. All of the great writers had it in some measure. Mr. Howells, although he is generally accepted as a realist, is full of the milk of human kindness. His sentiment is usually found in his choice of subject matter; he gives up realism, it is true, but he reveals only sides of life that it is agreeable and helpful to examine closely. Such tragedies as he pictures are the normal, acceptable tragedies of daily life, never tending to the merely sordid and depressing.

The apologists for commercialized fiction, or stories with a hard, smooth finish, in which there is no trace of genuine feeling, have little to support them. This is the ephemeral sort of thing that serves its little hour, all too quickly ,and then passes on, leaving no visible trace upon the public mind or heart.

Writers for the screen should never make the mistake of excluding sentiment from their creations. The success of moving pictures is largely due to the fact that they have revealed depth of feeling. They have frequently gone too far, but the impulse has been right from the beginning. They have held up human life in all its variations, they have pictured its joys and sorrows, its throbbing hopes and frustrating despairs.

A revelation of sentiment in fiction and upon the screen is a direct answer to a public need. The average citizen of the world becomes schooled to the hard facts of life. He cannot wear his heart upon his sleeve, as the saying goes; he cannot tell other people his troubles, for he realizes they have enough of their own. Yet Mr. Average Citizen has plenty of imagination and sentiment in his heart and he is constantly wishing to get the other fellow's view of life. He wants to know what others would do under conditions similar to his own. He wants to know how others would bear up under his tribulations and how a man should act under given circumstances.

How is Mr. Average Citizen to find out all these things? Well, he sometimes picks up a novel, or attends a play or perhaps drops in at a moving picture theatre. It is a grave mistake to think he is looking entirely for recreation. He is not seeking to escape from the realities of life so much as to get into closer contact with them. He expects a whole lot—he wants humor and pathos and all of the immediate states of feeling brought before him. In other words, he craves the sentimental side of life, revealed in impersonal but none the less helpful terms.

In which way does he get the most satisfaction, from the book or the play or the moving picture?

INFLUENZA EPIDEMIC WANING

COMPREHENSIVE reports from Moving Picture World correspondents indicate a rapid subsidance of the epidemic feature of the plague of Spanish influenza. As a result the authorities are permitting theatres to open quite generally. Where the embargo has been lifted a great revival of business is reported. The public has shown an eagerness for entertainment that exceeds expectations, which is taken as a sign that a good season is before us. In some localities health officers are still keeping the doors closed until all danger of further epidemic shall have passed, but these conditions are not expected to last much longer. It has been a hard siege for picture men, but all have stood up well under the strain.

CANADIAN MANAGERS FAVOR STUNTS

Many Exhibitors Across the Line Fighting Shy of Lobby Displays—Believe Experience in Mechanical Stagecraft Necessary to Devise Balanced Settings

By W. M. Gladish

CANADIAN moving picture theatre managers have become wise to the value of "stunts" during recent months, generally speaking, and the various feats which have been staged have been interesting, varied and full of meaning.

As a rule many of the exhibitors have been fighting shy of lobby displays because the belief is held that once a theatre puts on a special front it becomes necessary to keep up the outside show or people will feel that an attraction is not up to standard unless there is a lobby display to advertise it. A number of exhibitors also feel that an experience in mechanical stagecraft is necessary in order to devise properly-balanced settings or to secure a striking effect with a cheap outlay.

For these and other reasons, a number of exhibitors have been resorting to "stunts" in the literal sense of the term. There are some managers, however, who use special lobby displays regularly and who also pull off a special stunt in addition quite often. For the recent showing of "Tarzan of the Apes" at the Rialto Theatre, Toronto, Manager W. J. Stewart arranged with a nearby book store, conducted by a Mr. Britnell, to make a display of cutouts of Tarzan along with a stuffed tiger. Mr. Britnell put on a sale of Tarzan books, with the result that thousands of copies were sold, it is declared. Even more than a thousand copies of "The Jewels of Opar," the latest Tarzan story, were sold, it is stated. The Rialto Theatre, a few doors away, also had a big lobby display for "Tarzan of the Apes," which consisted of a jungle scene. The feature ran all week and enjoyed big business.

Manager Sexton, of the Family Theatre, a Toronto suburban theatre, started something when he arranged for the "grand opening" of a series of special children's matinees to be held every Saturday afternoon throughout the fall and winter. He announced, through the medium of program cards, that special pictures had been booked for these performances. One of these is the serial, "The Railroad Raiders," and another is the series of Judge Brown stories, which are being shown only at the special Saturday matinees.

Laurie Puts On Guessing Competition.

Manager Archie Laurie, of the Regent Theatre, Guelph, Ontario, recently conducted a stunt in connection with the showing of "The Flame of the Yukon." Before Laurie left the Midway Theatre, Montreal, he became famed for special lobby displays, and it was at the same Midway Theatre that the present manager of the Broadway Theatre, New York, earned his spurs. One of Laurie's stunts in Montreal was to fit up an automobile to resemble a large bullet to advertise the Universal serial, "The Brass Bullet."

One of the most spectacular stunts ever pulled off in Toronto was conducted by Roland Roberts for the showing of "To Hell With the Kaiser" at the Regent Theatre, the downtown house. Roberts became the editor and publisher of a four-page newspaper of standard size, which was all done up like a special war extra. The delivery trucks of The Daily News were used to distribute the "Regent Graphic," as it was called, throughout the city, a crew of men going with each truck to hand out the newspapers free of charge. On every residential street the people made a rush for the trucks, believing that something extraordinary had happened in Europe. The flaming headlines told, in various ways, of the showing of the feature at the theatre.

A little stunt, but one that counts, has lately been adopted by a number of exhibitors. This consists of the showing of a sign on the front of the theatre to announce that prospective patrons would be just in time to see the whole of the last performance of the day.

Get Publicity Out of a Scrap.

When the manager of the Strand Theatre, Montreal, presented "My Four Years in Germany," a scrap was staged for the purpose of getting some free publicity out of the newspapers, it is declared, and the trick worked. The fight was between the exchange and the theatre over admission prices, the exchange claiming that the theatre had no right to present the picture at ordinary prices, and, of course, the manager came right out with the plain statement that he was going to stand by his patrons and give them a real show for regular money. There was a threat that the matter would be taken to the courts.

Somewhat of a new departure in moving picture circles has been an arrangement for the taking of a 1,000-foot picture showing the processes in gold, silver and jewel manufacturing. The picture was taken for Henry Birks & Sons, Limited, of Montreal, and this company addressed a circular letter to its clients and others all over Canada regarding the picture. The offer was made that the letter could be used for admission to any theatre where the picture was being shown, and the amount to cover the one or more admissions would be paid by the company upon the receipt of letter or letters from an exhibitor.

A neat stunt was pulled off by the Dominion Theatre, Winnipeg, when an advertisement in local papers consisted of a statement of commendation for the Province Theatre, a rival house, which had just been reopened after being remodeled.

Children Shout for Cloakey.

Manager Cloakey of the Allen Theatre, Calgary, has made a practice of giving out free tickets to children at special children's performances for rides in a sightseeing street car which he charters to carry advertising banners for a coming attraction. The guests of the theatre manage, of course, to make enough noise to attract all kinds of attention.

Not long ago the Rose Theatre, Regina, Sask., distributed "Rose Theatre Book Covers" to children at a special children's performance. This was just before the reopening of school and the book covers are now being used freely to protect school books. The covers advertise the theatre, of course.

John Arthur, orchestra director of the Regent Theatre, Toronto, pulled off an inside stunt in connection with the playing of "The Rainbow" as an overture. The house was darkened, and gradually across the front of the drop appeared a colored rainbow—just as the orchestra took up the strains of the piece. Mr. Arthur also has arranged for the playing of some martial air as a prelude to the news weeklies, the introductory piece leading right into the showing of the war views. The orchestra continues right on with the theme through most of the pictures of current events.

Rotsky Makes Good Use of Want Ad.

Manager George Rotsky of the New Grand Theatre, Montreal, ran an advertisement in the classified department of the Montreal Standard under the heading of "Wanted—A Mother" to advertise a picture of the same name, starring Madge Evans. This tiny "ad" had a far-reaching effect because several weeks later he received a letter from three Belgian soldiers on the firing line in which they asked him to secure a godmother for them.

Manager James Crang, of the Oakwood Theatre, Toronto, participated in a photoplay making and popularity indicator which sold him a lot of tickets, created considerable new business and advertised his theatre throughout the city. The popularity issue preceded the making of the picture, which was "all action and no acting," and the popularity of the patron depended upon the number of tickets he or she sold for the theatre. The picture was unnamed when shown, and then followed another struggle for the choosing of the title, the prize for which was a "screen test," which was shown later at the theatre with the name of the winner.

Mr. Piton, manager of the Globe Theatre, Toronto, made use of an extra projection machine in his office to show parts of a current attraction on a small transparent screen in the front window, so that people on the street could get an idea of what was going on inside. For this presentation the film was reversed so that it could be read properly on the opposite side.

Puts On Six Chaplins in a Week.

Manager Herb Jennings of the Strand Theatre, Ottawa, was probably the first Canadian exhibitor to stage a special week's showing of pictures in which one star was featured. This was done when he was in charge of the Mary Pickford Theatre, Toronto, when he presented six different Chaplins during the one week. This was followed up later when the Carlton Theatre held a "Mary Pickford Week," during which six different Pickford pictures were presented.

The anniversary of the opening of a theatre always presents an opportunity for a special event. Such is being arranged by Manager Mills, of the Loew

Theatre, in Montreal, for the week of November 18, when a special bill will be presented.

For the first run of "The Still Alarm" at the Rialto Theatre, Toronto, Manager Stewart borrowed a quantity of equipment from the Toronto Fire Department for lobby display purposes, distributed 20,000 large handbills that reminded one of old circus days and used many billboard stands throughout the city. Despite the epidemic, the theatre enjoyed big business.

Manager W. A. Bailie, of the Cum-Bac Theatre, Toronto, made an unusual contract with the Toronto Railway Company when he secured an arrangement whereby all cars on the Dovercourt route, which pass the theatre, carry signs on the fender advertising current attractions at the house.

The variety of these stunts is wide. Some of them may sound a little old and others are brand new. Maybe they will give other exhibitors an idea or two for special advertising.

THE BUSINESS SHOW AND THE EXHIBITOR

Predigested Food for the Live Mailing List and Facilities for Printing One's Own House Organ

AT the business show held at the Sixty-ninth Regiment Armory in New York during the week of October 21 were exhibited several devices which would have interested the exhibitor proprietor of a mailing list if the manufacturers of said devices had thought to take the exhibitors into their confidence and invited their presence to inspect the goods and become acquainted with the convenience of possessing them.

Anyone who keeps in captivity a live mailing list knows that it must be constantly fed with new names. And what the average card index of names looks like after a few mailings from it is something to call for tears from the one who carefully compiled it.

For those who would prefer to have addressing stencils prepared for them the Adressograph Company, of 901 West Van Buren street, Chicago, showed two models of addressing machines known as H-2 and H-3. Both of these machines will address cards or envelopes at the speed of from one thousand to two thousand an hour, and may also be used to insert names and addresses in form letters. The difference between the two models lies in the ability of H-3 automatically to feed the stencil plates instead of relying upon the operator to shift them by a hand-operated mechanism as in H-2.

The stencils, when filed the same as index cards, constitute a record list which may be consulted at any time.

To those who wish to make their own stencils the outfit shown by the Rapid Addressing Machine Company, of 32 West Twenty-third street, New York, will appeal. This model, known as the "Silent Four," and which may be placed upon any desk or table, operates at a speed of from twelve to eighteen hundred addresses an hour, and occupies a space of 10 by 24 inches. The stencils for use with this machine may be made by any stenographer with the ordinary office typewriter.

Our conferee, Epes W. Sargent, has shown from time to time what the garden variety of printer will do to an exhibitor's cherished copy. Still, those awful examples actually came through in time to be used, or Sargent wouldn't have been able to have reproduced them. But think of the poor exhibitor who wants to send out an alluring invitation for his patrons to come and inspect Charlie Chaplin's feet, Mary Pickford's smile or pretty nearly the entire scenery of Annette Kellermann, and finds that the boss has gone fishing or the compositor has enlisted. And the show coming off tomorrow night!

If anyone who had had one such experience had investigated the duplicating devices which blossomed at the business show he would have appreciated their worry-free possibilities. The Underwood Typewriter Company, of New York, showed a duplicator with which a large batch of form letters could be produced from a typewritten stencil in very short order.

If one wishes to combine the ability to issue process letter announcements with that to turn out real printed matter illustrated with cuts, and to do the entire job on his own premises—something which will appeal to the larger houses—the Multigraph, exhibited by the Multigraph Sales Company, of Cleveland, fills the bill. With the Multigraph Senior one may issue an illustrated house organ in colors without going near the print shop.

KEYSER.

CHANGES IN FOX OFFICES.

Several changes are being made in the offices of the Fox Film Corporation in the Leavitt Building, 130 West Fourty-sixth street. Partitions are being torn out, departments are being shifted, and office space is being rearranged with a view to taking care of the growth of several departments.

The offices of the New York exchange have been extended to include most of the reception space on the seventh floor. The foreign department, which has been growing so rapidly it has moved three times within a year, is now more conveniently and commodiously quartered in offices adjoining the New York exchange. "Salome" headquarters have been moved, and the auditing department has taken over the entire tenth floor.

During the last week all carpets and rugs throughout the Fox offices have been taken up and given a thorough cleaning as a precaution against the spread of Spanish influenza. Tuesday, fire prevention day, was observed by the overhauling of offices and desks, and the removal from the premises of all waste material.

Changes in Atlanta Offices.

A. C. Bamberg has resigned as manager of the Triangle office in Atlanta. He was replaced by Mr. Pratt, of Boston.

James V. Allan has resigned from the George Kleine System to accept a position with the First National in New York, and was succeeded at the Atlanta office by J. B. Wilbanks, who was former assistant manager of the S. A. Lynch Enterprises, handling the Paramount-Artcraft pictures.

Mundusfilm Company Buys First National Subjects

WHAT is believed to be one of the largest single transactions in this market for foreign rights of American screen productions was consummated last week by Sidney Garrett, president of the J. Frank Brookliss Company, in behalf of Madame Schuepbach, head of the Mundusfilm Company of Paris. The transaction involves the purchase of the productions of the First National Exhibitors' Circuit, excluding the Chaplin pictures, for France, Switzerland, Holland, Italy, Greece, Egypt, the French Colonies and the Balkans.

Mr. Garrett, as the American executive of the Mundusfilm Company, made the purchase through David P. Howells, who controls the foreign rights of the First National. The acquisition of such a large block of foreign rights gives Mr. Garrett a strong position in the foreign market. In addition to the First National product Mr. Garrett has purchased for Madame Schuepbach all the Metro pictures and Screen Classic Pictures, of which the J. Frank Brockliss Company controls the world rights; the Lillian Walker Pictures, and such well-known specials as the famous Million Dollar Chaplin Comedies, for France and Switzerland; "The Whip," "The Barrier," "The Bar Sinister," "Today," "The Mad Lover," "Lest We Forget," "The Cold Deck" and others of like calibre.

Giegerich at Work in Hollywood.

Charles J. Geigerich, well known in newspaper and motion picture circles, has been appointed as publicity representative for Vitagraph at the company's studio in Hollywood, and has already taken up his duties there.

This is Mr. Giegerich's second affiliation with Vitagraph, he having been the first publicity director of Vitagraph-Lubin-Selig-Essanay, Inc., at the time of its formation in 1915. Subsequently he was assistant manager of the motion picture department of the Morning Telegraph. Latterly he has been connected with the Pathe publicity department, the Motion Picture Story Magazine and Universal.

Mr. Geigerich acted as manager for Lee Keedick of the lecture tours of Sergeant Arthur Guy Empey, who subsequently appared as the star in Vitagraph's special production of "Over the Top," and he also acted as publicity representative and road manager for Lieutenant Pat O'Brien, the aviator who escaped from Germany after leaping from a train in transit.

Allied Metals Congress at Milwaukee.

At the Allied Metals Congress held at the Auditorium, Milwaukee, Wis., October 7-12, inclusive, the Rothacker Film Mfg. Co. maintained a special operating booth, where industrial, educational and sales films were exhibited daily, from nine o'clock a. m. until five p. m. The booth was in charge of Messrs. Calvert, Tobin, Anderson, and Mehnke, of the Rothacker organization, and was liberally patronized all through the week.

The American Institute of Mining Engineers, the American Foundrymen's Association and the American Malleable and Casting Association were fully represented at the Congress, and exclusive moving picture privileges were granted the Rothacker plant.

Advertising for Exhibitors

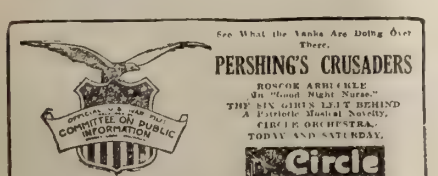
Conducted by EPES WINTHROP SARGENT

Billing.

THERE are two picture theatres near where we sleep. One runs itself and the other is managed. One does a good business and the other, a better built house, does little better than pay expenses, apparently. One gets out a snappy program and the other gets a few out now and then. We pass both houses every morning between seven and eight o'clock. If it is in the middle of the week one house has a banner giving the week's program. Two three sheet boards carry the paper for the preceding day still lettered "today." The banner often does not go up until Tuesday. Sometimes it is Wednesday. The other house has a three space banner with the three big attractions lettered. That banner goes up during the last show Saturday night and every night, before the house is closed, the paper for the next day is pasted and when the grill is shut for the night the boards are so placed that they can be seen by the people hurrying to their train, and the people know that "today" means the coming evening and not last night. It's a little thing to paste the paper promptly, but it helps to make a difference of several hundred dollars in the takings of the two houses each month. We've spoken to a number of our neighbors and they all agree that they look for the attractions at one house and not for the other because one is always live and the other is dead until just before the matinee. All the chance to get the early business men, when they have come home, and to catch the matinee business of the women shoppers is lost by one house—lost to the other theatre. Keep your paper right up to the minute. Paste the paper for tomorrow so that the final night house can see it on the way out.

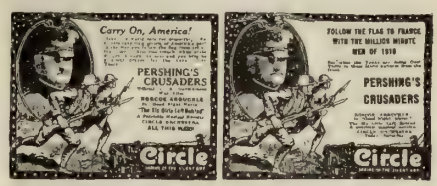
McCormick and the War.

It has been a long time since S. Barret McCormick, of the Circle, Indianapolis, Ind., has sent anything in, but he shipped along a whole batch the other day, and we are going to shoot it along. Some of it dates back some weeks, but it is interesting to note his handling of the war releases. Here are some of his displays for "Pershing's Crusaders." To use them all would take too much space, for he used everything from two twos up. He had



A two twos used for a daily ad. in conjunction with a larger space.

the film for a week, and he worked hard to get everyone in. The initial announcements carry a lot more text than some advertising experts approve of, but McCormick is an advertising expert himself and he knows that a picture like this must be talked up. The two twos, used for the run of the film, carries a good top line, but there is room for very little, and he figured that the emblem of the Committee on Public Information would mean more. Two three and a halfs carried more talk, using the same cut frame. This was specially drawn, as the setting in of the



A pair of three and a half inch double column spaces.

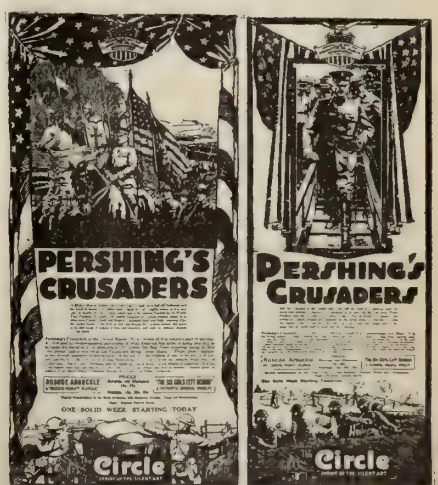
house signature shows. We have yet to see a layout where that signature does not become a part of the display and yet seem to be a special design. Both of these texts make appeal to the patriotic pride we feel in the accomplishments of the Americans abroad and capitalizes the essence of the releases. He knows that it is the function of the Division of Films to arouse patriotism, and he knows that to do this will bring him the largest returns, as well, so he plays upon our honest pride. It will be noted that in all this advertising he carries also the title of a comedy and a special musical novelty. Some of his Saturday displays were five nines, giving him plenty of space for

A five nines for "Pershing's Crusaders." Note the proportion of eight and six point type talk.

selling talk, and yet he used only three lines of eight point—to get them well started—and then cut down to a six to get it all in. He knew that to run all six would probably keep many readers away, so he gets them with the eight point and when they are engrossed, he cuts down to the six and they finish it off, anyway. That is a little trick worth while remembering if you want to run a heavy bank of talk. Get them started on an easy face and they will keep on going where the chance reader might refuse to look over the text were it all in the smaller face. The standard space for the week seems to have been a three nines and we reproduce two good examples of this style. That on the left is unusually good with its suggestion of news straight from the front. Here, as in all of the displays, there is no repeat to the text. Each bank is different from the others. The same suggestion may be carried in two places, but the wording in entirely different. In one display the film is hooked up with the idea that you may see some one you know in the film, and the opening sentence reads "Just like a letter from 'somewhere in France'," which works in with the

Two three nines used through the week to advertise "Pershing's Crusaders" in conjunction with smaller spaces.

reproduced post card. The other, on the right, takes up Pershing's famous speech at the tomb of Lafayette. The last display is a five fulls for the opening day and a four fulls for the "tomorrow." Both hit right out from the shoulder, and both carry several hundred words of small type, partly in italic and partly in Roman.



A five fulls and a four fulls for the opening and the previous day.

This marks a difference in the thought, for the italic deals with the sentiment inspired by the film and the Roman tells just what the film is and what it shows. This is a nice distinction. The very type face suggests the change in argument and takes the reader from the ideal to the practical. It is one of the little points which make the McCormick spaces worth studying, even if you cannot afford the

same generous spaces. You can at least put into practise the ideas he originates, if on a smaller scale. The last display is for the more recent engagement of "Italy's Flaming Front." The larger is a three fifteens with a ten and a five also shown. This was hooked up with a Fairbanks comedy, but the bulk of the display goes to the war picture since he

A three fifteen and a five and ten-inch space for a war picture and Fairbanks.

knows that Fairbanks will look out for himself if his name and play are mentioned. In the larger display there is even more talk for the picture than for the Pershing film. More is needed, save in the Italian section. You do not have to talk much about the troops on the Western front, but in spite of the splendid work the Italians are doing, they get less press space and so need more announcement when the Italian pictures are shown. This should not be so, but as long as the correspondents stay with the American troops the bulk of the stories coming over will deal with the engagements in France. McCormick knows this and he has been to unusual pains to make his copy snappy and to hook up the Italian heroes with the Blue Devils, Devil Dogs and other things that afflict the Huns worse than cooties.

That German Text.

The German text warning to keep away from a certain theatre because of a propaganda film, the text of which has already been given, has been very generally taken up by exhibitors. The warning is printed in German type, but with English wording. The latest house to try the scheme is the Campus, Detroit. The sheet is nicely gotten up, folded to suggest a legal document and provided with a huge red seal, unstamped. As a novelty it will work for any propaganda picture. We think, though, that the Campus has too much text. The reverse is printed up with English type on two of the three folds, with a cut for "The Prussian Cur" on the third section. It would be better to use merely the upper half of the front page text which reads:

Warning
By His Imperial Majesty
Kaiser
Wilhelm
to his loyal subjects residing in and
about the
City of Detroit.

This should be sufficient to get them to read the main text, but the house adds the full facts with house name, play title and date. All this would be more deeply impressed if the reader had to puzzle through the German text inside. As it stands, many may not open up the sheet, and so lose the full effect.

Study Psychology.

Pete Schmidt asks that we reproduce this display from the Saturday Evening Post of October 5. He writes that he feels this to be "one of the most wonderful pieces of psychological ad copy ever issued by a film concern." If you are interested in psychology get a copy of that issue and

Paramount's Liberty Loan Advertisement.

study it up. Personally it seems to us to be a lot of words and a little argument. It's all in the point of view.

Different.

Don't just say that you're a manager. Be one.

The Way to Get Help.

If your exchanges will not get advertising material to you, write the home office, and if the general press man cannot help you, get up to the Big Boss himself. Someone in each film company is interested in the sale of its films. Find him.

Simpler.

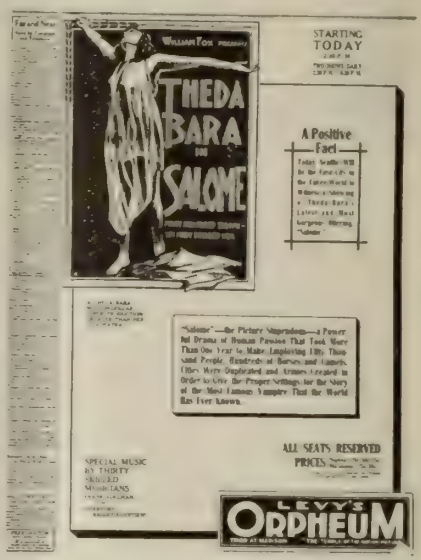
The Theatorium, Lewiston, Idaho, found a simpler way to advertise "Say Young Fellow." Instead of having a dummy newspaper made, they merely lettered part of an ordinary sheet with the title and name, tacked on a coarse screen half tone, and got the same effect with less art work to pay for. And to make certain that it would be seen, they took four seventeens for the space. The idea does not work well in too small a space but they took more than they really needed. The selling talk was added in 18 point bold in a panel below the cut.

Might Try This.

The Picture Play News, Rochester, N. Y., is running a special department for "one dollar specials" from the merchants. If you run a program in a small town and want to make certain it is read, print the dollar specials that give more than normal value, arrange to get the only publication, and the women will fight for your programs, and will have to read some of your talk if you run liners for the plays. Make the advertising rates attractive. It might even pay to run these specials free, insisting that unusual value must be given.

Seven-Eights.

Sometimes you can get as much as a full page without buying the entire page. Levy's Orpheum, Seattle, took but seven of the eight columns on the page and got practically the full display, for the space was ample and the colum of reading matter helped rather than hurt. The space is so laid out that plenty is said and yet each statement is kept apart from the others. It is not the mere fact of bigness that sells a picture, though bigness, in itself, suggests value. It is what is told in the space, and the chief advantages of a full page, apart from the unconscious impression, are space in which



A seven fulls, having practically the same value as the entire page.

to talk and the ability to command attention. Both of these results are as easily gained with seven fulls as with the eight, and at the same time there is a slight saving in cost of space. We wonder what the exhibitor will do presently for "the most famous vampire the world has ever known." There were Cleopatra and Salome and Helen of Troy. After Trojan Nellie, what?

Novelties.

Novelty advertising can be carried to excess. Do not use novelties every week. Keep them for the special features or they will go stale when you want them most.

Save It Up.

Don't lie so hard about a cheap five-reeler that it prevents people from believing you when you have real goods to sell. Save them up for the worth-while stuff.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Far Better Name.

Might I, with all 'umbleness of spirit, suggest to our International a change which I firmly believe would be for the better, concerning the name or title of the organization? As it now is we have the spectacle of a title which is not only of such length as to be cumbersome, and perhaps even just a wee bit absurd; also one which, by implication, announces to all and sundry that a goodly proportion of its membership has no standing or ambition beyond that of the mere operation of a machine.

This department suggests that the adoption of a new name or title would work to the decided benefit of all concerned. It in fact proposes to and does suggest a title which, while probably susceptible of improvement, would not in the least affect the stage employee end of things, but would improve matters by removing a portion of its present unwieldy length, at the same time suggesting something beyond mere machine operation for the "operator" contingent. Let us place the present title and the suggested one together for comparison.

The present is: "International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada," which I think you will agree is quite lengthy. The proposed one is: "International Association of Theatrical Stage Employees and Projectionists of the United States and Canada," which I would add notation that "stage men" would perhaps work still further improvement, though I do not wish to seem presumptious in proposing changes affecting men of the stage. Then, too, the word "International" seems superfluous in view of the fact that "United States and Canada" are also incorporated. But it is the word projectionist I am chiefly concerned with, because beyond the shortening of the title by its substitution for "Moving Picture Machine Operator," it is suggestive of something beyond mere machine operation. It gives the man something to live up to, as it were.

As I have repeatedly pointed out, the term "operator" is ambiguous; also it is meaningless, since it does not express the kind of work performed. The man who projects should be very much more than the mere "operator" of a machine. When he has learned to operate the projector his problems are but begun. When the telegraph operator has learned his simple, little "key," his list of dots, dashes and the company "rules" which govern his work, he is, to all intents and purposes, entirely done. He is a competent "operator," and that settles it. He has no further problems to solve except that of holding his job. He is the "operator" of a telegraph key, and that tells his whole story. When the "operator" on vests has learned to run his, or her, machine (which is cared for by someone else) in such a way as to avoid errors and secure a maximum of production, he or she has learned all that it is possible to learn as an "operator on vests." When the telephone "operator" has learned her switchboard connections and to obey the various rules laid down by the company, she is through. Her apparatus is cared for, looked after and adjusted by others. She is a thoroughly competent "operator." And that is precisely why these various ones are mere "operators." Their work is all laid out for them by others. There is very little, if any, chance for initiative. They may become extra proficient, or expert operators, but that is largely a mere matter of speed. There is no outlet for self-expression. Theirs is a life of mechanical operation and "rules," their brain work being performed by others. They are mere "operators."

And now let us examine into the difference between the work of those we have named and the work of projective motion pictures. The man who projects pictures operates a machine, true, but right here all similarity ceases. Like the operator of a pipe organ he operates a machine (a pipe organ **is** a machine), but what is produced by that machine is very largely or entirely dependent upon the initiative, knowledge, individual skill and brain work supplied by the individual in charge of the machine. One "operator" of an organ may cause the organ to turn out a perfectly punk rendition of a high class composition. Another "operator" may take the same composition and the same organ and give a splendid, soul-stirring rendition.

Precisely the same thing is true of the man in charge of a motion picture projector. An "operator" in one projection room may give a splendid, sparkling screen rendition of a high class photoplay. Another "operator," having what would be, with application of the same knowledge, skill and ability, precisely the same opportunity insofar as equipment be concerned, receives the same identical films and produces a punk screen result. And it is precisely this opportunity for the application of knowledge, high grade skill and initiative which lifts the calling out of the "operator" class and makes of it something different, higher and better. The man in charge of motion picture projectors projects pictures, logically, therefore, he is a projectionist. His problems most emphatically do not stop with mere machine operation. He must care for and adjust the entire electrical projection equipment, as well as the optical train, which is not true of others bearing the title "operator," their equipment mostly being cared for and adjusted by others. His knowledge must even extend entirely outside the projection room, since the screen surface, auditorium lighting and even some phases of the seating directly affects the screen result as viewed by the audience. And as if this were not enough, the very actors are directly dependent upon him for the interpretation of certain phases of their art upon the screen, for who will deny that the projectionists can, by the mere moving of a lever, or manipulation of a crank, change the funeral scene into a ridiculous farce. And this is but a small beginning of the many reasons why the man in charge of projectors is not a mere "operator."

I again, though most respectfully, suggest to the International officers and to the membership at large a change of the title of the organization, with "Projectionist" substituted for "Moving Picture Machine Operators." It will shorten the name and give to the man a title which means something—give him something to live up to, as it were.

As to Memberships.

I recently had occasion to set down a list of what I belonged to in the way of organizations affiliated with the industry. Here it is: Active member of the I. A. T. S. E. & M. P. M. O. through local 306, New York City. Active member Society Motion Picture Engineers. Active member American Projection Society. Honorary general director Association Moving Picture Operators of Argentine, South America. Honorary member International Projection Association. Honorary member Local Union 110, Chicago. Honorary member Local Union 384, Hudson County, New Jersey. Quite some membership. In addition the editor has been appointed in advisory capacity to the big war committee of the National Association of the Motion Picture Industry, and is member of several committees of the Society of Motion Picture Engineers.

The Old, Old Question.

Westley Trout, Arkansas City, Arkansas, is engaged in an argument with his manager as to speed of projection. He says, in part:

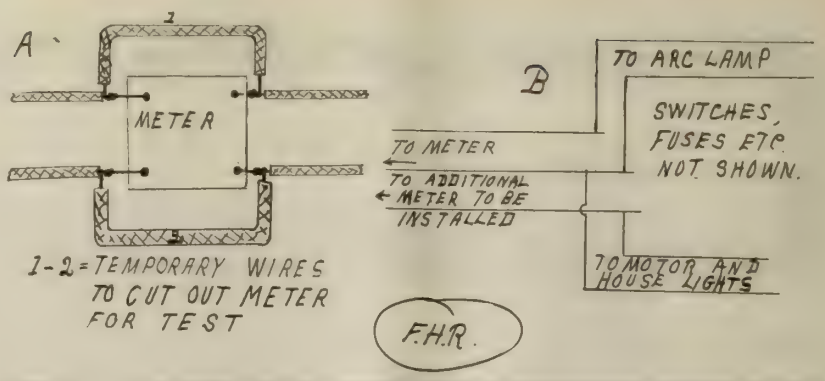
> Well, Brother Richardson, just a few lines with regard to speed of projection, concerning which my manager and I have indulged in a somewhat heated argument. He says his music rolls call for 10 to 12 minutes (per reel, presumably.—Ed.). My contention is, however, that the music rools have nothing to do with speed of projection. I am unable to understand why theatre managers who make no claim to knowledge of practical projection, undertake the contract of telling their projectionist, who is presumed to know his business (else why is he employed?) and who is presumed to know what speed is best suited to each picture and to each scene thereof, at what speed a film should be interpreted.
>
> I propose to leave it to you, Brother Richardson, to settle the argument, but this is flat, viz: I will not overspeed

my projection for any manager or exhibitor. If overspeeding is demanded there are those who will accommodate, I suppose, but I won't. This is not said merely for effect. It is a statement of fact. I have some regard for the property intrusted to my care, as well as for the work of the artists which is intrusted to me for interpretation on the screen. I do not believe that any real projectionist will ruin his work and the work of the producer and artist in order to accommodate the length of a music roll, or anything else.

Your manager, who doubtless means well, but does not quite grasp the whole significance of his order to accommodate the film to the music roll, should carefully consider a few points. Let him ask himself which he pays the big money for, the firm service or the music roll. Gauged by that standard, which is of the greater importance, the correct interpretation of the music roll or the film story? We have gone over this matter so very many times that repetition becomes stale, still here it is once more: The artist is presumed to know precisely how to get the best effect into any scene. He or she is, let us suppose, at a death bed. Now people around a death bed do not move like animated jumping jacks. Except on theatre screens they move slowly and sedately. The death-bed scene we have under consideration is, let us assume, played by one of our best artists, who receives more actual coin in one month, because he or she knows his or her business, than friend theatre manager receives in three years. The scene is acted by this artist and is "shot" by the cameraman at, we will assume, 65 feet per minute. So far so good. Now if the scene is projected to the screen at exactly 65 feet per minute we shall get an exact reproduction of the scene as it was enacted by people who know more in one minute about how the scene should be acted, to get the best effect, than friend theatre manager ever did or ever will know. On the other hand, if the scene be projected at 70 feet, or any other speed than that, at which it was photographed, he will get a different rendition of the scene than that given by the artists, and if the variation be too great the scene may be rendered absurd—a travesty on the original. But, you ask, how is the man to know how fast any given scene was taken? A very pertinent question, inasmuch as camera speed varies widely. There is but one way, viz: the governing of speed so that naturalness of action of the figures on the screen is attained, and the capability of doing this marks one vast difference between the "operator" and the projectionist. It is this one thing which lifts projection out of the "trade" class, and makes of it an art or a profession. Almost any fool can operate a machine, after a fashion at least, splice a film and trim a lamp, but it requires brains and real ability to interpret the art of high-class artists in such way that the original scene will lose none of its value.

But it is not so surprising that your manager will consider the time of rendering a fifty-cent music roll as of greater importance than the time of rendering a reel of film when producers themselves have for years displayed the most astounding density and almost unbelievable apathy on this subject. They have almost sweat blood to perfect a production to the last, most minute detail, but have seemingly cared not one tinker's dam for its correct reproduction on the screen. I have watched Mary Pickford shoot through a scene like a comet gone mad. I have seen ordinary stock automobiles make at least one hundred and fifty miles an hour; I have seen ordinary plug horses trot not less than sixty miles an hour; I have gazed in wonder as pall-bearers did a fast gallop out of the church and shot the coffin into the hearse like throwing a bone to a dog; I have seen Annette Kellerman swim at the very least twenty miles an hour. Yea, verily I have seen some marvelous things done to high-class artists, to dumb animals and to other things on the screen. And I have viewed these various things, knowing that a good manager also viewed them, without seemingly the slightest suspicion that it was making a monkey out of the whole thing, to say nothing of adding dollars per day to his overhead expense through physical damage to films and machinery.

I have at times wondered if producers were not withholding their active support to this department in its fight to obliterate this evil through knowledge of the fact that overspeeding, while it kills the artistic effect of their productions, tears films to pieces with great speed, and you know the more films there are destroyed the more friend producer sells. Mind you, I am making no accusations, but in searching for reasons for lack of active support from the producer this is the only explanation I can see which looks at all reasonable.



Overload Causes Trouble.

Wm. R. Webb, Jr., Bell Buckle, Tennessee, presents the following:

We have just purchased a new Powers 6-B motor driven projector, equipped with 220-volt motor. We find the motor will not pull the machine when the arc is on. Without arc and without film in machine, the motor pulls it at fair speed, but with film in and arc burning it drops to 46 or 47 revolutions of crank shaft per minute, when geared to its maximum speed. Also when arc is on the lights in building become very dim. Would this indicate trouble with the current? We are at the end of a long line of wire (3-wire system) and are connected to the middle and right-hand wire. Would the trouble be corrected were the motor connected to middle and left-hand wire, leaving house lights on other side? Street wires are not in good condition, insulation hanging in shreds from the wires at many points. Any suggestions will be appreciated.

There are three possible reasons for your trouble, viz.: an overloaded meter, overloaded generators or overloaded lines. Most likely it is due to the latter. To determine the matter, cut out the meter for a few moments by attaching short wires to cut around it, as per sketch. If your house lights burn O. K., and the motor holds up in speed when arc is on, that settles it. The meter is too small. If it is, and you continue running that way, it will most likely eventually burn out, whereupon the power company may try to make you pay for it. Remove the cut-out wires immediately after test, as with them on the meter would not register. If you find the meter is not at fault, then it is resistance due to overloaded lines, or else overloaded generators, which causes high voltage drop. You would find that instead of 220 you are really getting very much less pressure. The best way to answer your query as to connecting motor to other side is to try it. All that you have to do is to disconnect the motor wire connecting to OUTSIDE wire and connect it to the other OUTSIDE wire temporarily. DON'T connect the motor wire now connected to the middle wire (neutral it is called) to other wire unless you want fireworks. By doing that you would get 440 volts, if what you say about one side giving 220 volts is true. If the motor runs O K on the other side you might try connecting the house lights on that side also. But you must have another meter if you connect to the other side. At B in the sketch I have indicated the correct wiring if you use both sides. However, it is necessary that you consult the power company before making any changes. I suspect it is a small plant and most likely the generators are both loaded to the limit, in which case it is quite possible that any switching of the load would have serious results. Changing the motor itself to other side, however, will have no appreciable effect because the energy it consumes is negligible.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

New Deal in Chicago.

Recently it was our privilege to meet Brother Richard Green, second vice-president I. A. T. S. E. & M. P. M. O., at headquarters, New York City. Friend Green is also president Chicago Local Union 110, of which the editor is honorary member. We were much interested in learning the facts concerning local 110, concerning which many rumors have been afloat.

Brother Green enjoys the confidence of his collegues at International headquarters, and his word may, we feel, be fully relied upon. He tells me that 110 is now in first-class shape, with the slate wiped clean and everything running smoothly. Past records are to be forgotten, and the local will live for the future. He gave to the editor a most cordial invitation to visit 110 at any time. Tommy Malloy is, he informs me, still business agent, and is making good; also favorable mention was made of Brother Fred Havill. You cannot imagine what a relief it was to receive this good report from 110, and from a source upon which we feel we may rely. May the good work go on.

Music for the Picture

Conducted by GEORGE W. BEYNON

The Evolution of Picture Music Is the Result of Conscientious Effort

Part II.

AT the time the exhibitors began putting in small orchestras, the famous song-slide made its debut. At first, a soloist would sing the words printed on a slide as the *piece de resistance* of the show. This proved novel and became a box office attraction; the singer's name, photograph, and the song being prominently placaded all over the lobby. Remember that this lobby never exceeded three feet in depth and everything could be plainly seen from the street by passersby.

A better form of song-slide shortly came into vogue, which showed scenes from the big moments of the song, and these slides were projected synchronously with the words as sung. Better singers were employed and the interest in this added feature became universally popular. Even yet the circus ideas clung to the picture shows, for the singer frequently went outside and sang, unaccompanied, to draw the patrons. The "Ballyhoo" was still retained, and he introduced the singer to the crowd in much the same fashion as at a circus when the bearded lady was presented.

The idea of a "Prophet not without honor save in his own country" was carried to extremes in the "barking" and billing. A singer was introduced as "Professor Hoozis, the famous baritone from Salt Lake, the greatest singer of the decade." Many patrons found him to be their next-door neighbor, and lengthy explanations followed. This unsavory method of advertising was countenanced and upheld by the best showmen with the fallacious idea that it was the only means of procuring results. They could not see any other angle at the time, but in less than a year, they were loudly proclaiming the singer as "local talent."

The song-slide fad passed—not for lack of merit—but because it was crowded out by better and longer pictures. Two and three reels appeared in the film exchanges. These took up time and the singer was no longer needed to fill out the performance. The theatres being small and the film prices higher, it was necessary to show a certain number of performances a day to pay the overhead. Thus, there was forced upon the showman, who was now known as an exhibitor, the running of continuous performances. It worked well from the start and the circus aspect of the sideshow slipped away. With it went the "barker" and his "Ballyhoo." The picture business was becoming legitimatized, and more cultured people began to drift into a "movie," first, out of curiosity, but later because they found a clean form of entertainment, convenient as to hours, and cheap in price.

There was also a noticable transition in the music, both in the quality and the quantity. The scenes were fitted in consecutive order, and more or less accurately did they portray the emotions depicted. Real musicians saw the possibilities of the new field for wider endeavor and greater remuneration. In many cases, the trio gave place to a "Symphony Orchestra" composed of five or six pieces, and the admission was raised five cents.

Things were going fine for the exhibitor. He saw a fortune in the business of presenting pictures and so did many who were not showmen. "Movie" shows sprang up like mushrooms. Every few blocks one could find a little screen theatre, heavily placarded with its line of pictures "now showing."

There was a call for "talking moving pictures," so the progressive exhibitor proceeded to make them talk. A little company of would-be actors and actresses were engaged and placed behind the screen. Thep spoke a dialogue which was supposed to convey the thought behind the action in the photoplay; and, by watching the lips of the screen stars, they made a commendable job of it. This was found too expensive for the small theatres, but, having begun it, they attempted to do it cheaper by engaging one with a gift of mimicry to take all the roles. This wasn't bad until the talker ran out of ideas. When he began to repeat the same dialogue for different pictures, and allowed the heroine to assume the deep growling voice of the villain, it was all wrong, and "talking moving pictures" forthwith died suddenly.

During this experiment in making pictures into plays, the music was kept silent, as it interfered with the clearness of enunciation, especially as the talker had to project his voice through a muslin or canvas screen. This delayed the progressive growth of picture music for a time, but in the end proved a blessing. Patrons were led to a deeper appreciation of music through its absence, and when it returned the welcome was responsive and enthusiastic.

Orchestras were enlarged everywhere and a few singers were brought in to sing without song-slides. Needless to say, the mushroom crop of exhibitors died a natural death under the hot sun of competition and the fittest only survived. These enlarged their theatres and began to pay close attention to the class of program offered, including the music. In many cases, the orchestra leader was requested to allow the first show to proceed in silence, while he chose suitable music to play for the following performance.

This method, devised for musical efficiency, proved a boomerang upon the box office receipts. Nobody wanted to see the first show, and the loss was keenly felt when the exhibitor was forced to "turn 'em away" in the evening. He called upon the exchange for help, asking that his pictures for the day be delivered early enough in the morning to insure a pre-viewing by his musical director. The exchange could not comply with his request owing to the uncertainty of transportation facilities, and the exhibitor was compelled to devise some other scheme for the early fitting of his pictures. Believing that any kind of music would do for the first performance, he arranged with the orchestra leader to play something while he picked something else. Of course, this proved no improvement on the old plan and again he sought the exchange.

Looking about for relief, the eyes of the exhibitor fell upon the church organ. He noted the ease which which the organist improvised; he saw the publicity value of an organ installation; and he believed it to be the solution of his difficulties in picture fitting.

Only a few could afford a church organ, and the cost of employing an organist nearly bankrupted many of these. It is true that in part the difficulties of picture playing had been swept away, but, because organists knew nothing of picture fitting, the trouble of the showman began anew. It was necessary to have some advance data regarding the picture, with some suggestions as to its musical requirements.

From all over the country, producers and manufacturers of films received letters requesting some sort of music service. At first, these epistles received no serious consideration because, as one film magnate said, "We purvey pictures, not music." But the cry for musical helps or suggestions became so insistent that some action had to be taken.

This brought forth what was called a "dope sheet," being a list of the subtitles and the "dope" on the music. Later it became a cue sheet or a musical suggestion synopsis, which proved a real boon to the troubled musicians in the myriads of small towns and cities.

At first, the information gleaned from these cue sheets was meager in the extreme and frequently misled the leader in his choice of suitable musical material. There was nothing but a cue and its suggested number. If that piece was not in his library, the musician was as much at sea as ever. Nothing was said concerning the character of the picture, its atmosphere or direct cues, and in view of the fact that features had begun to appear in five reels, the plight of the orchestra leader was pathetic.

Gradually the cue sheets improved in their service, but even at this time (1918) there are film companies distributing cue sheets that are worthless for the practical purposes of the leader or organist.

CUE SHEETS for CURRENT FILMS

"Borrowed Clothes."

Released by Universal—Six Reels.

Prepared by J. C. Bradford.

THEME—Love Is Best of All.....Valse Lente.....Herbert
1. AT SCREENING. .....Bridal Chorus. .....Cowan
2 min. 15 sec. Moderato.
2. T. MAY HAD. .....Coquetterie. .....Mathews
1 min. 45 sec. Tempo di Valse.
3. T. RITA MORRIS. .....Air de Ballet.....Herbert
1 min. 30 sec. Moderato.
4. T. ALTHOUGH MARY.....Serenade. .....Kautzenback
2 min. Allegretto.
5. D. STEWART ENTERS HOME.....Rhapsodie. .....Schytte
1 min. 30 sec. Allegro Giocoso.
6. T. MAY REALIZED. .....Carmencita Shea. ...Densmore
2 min. 30 sec. Moderato.
7. D. FIRE IN BATH HOUSE.....Agitato No. 6.....Keifert
3 min. 30 sec. Agitato.
8. D. STEWART AND MAY ENTER...When the Plumber.....Lehar
2 min. 30 sec. Allegretto.
9. T. THIS CLOSET APPEARED.....Garden Party.....Berger
2 min. 30 sec. Tempo di Valse.
10. D. MAY ENTERS ROOM.....THEME
2 min. 30 sec.
11. T. SHE DIDN'T WANT TO GO.....Intermezzo Pittoresque, Kovian
2 min. 30 sec. Allegretto Grazioso.
12. T. I CAN'T LET YOU GO.....THEME
1 min.
13. T. THERE HAD BEEN SOME.....Sarabunde. .....Burgmein
1 min. 45 sec. Vivace.
14. D. STEWART RECEIVES CLOTHES.THEME
1 min. 15 sec.
15. T. THE NEXT DAY.....Serenade. .....Arensky
2 min. 30 sec. Allegro.
16. T. BY CLOSING TIME.....A Vineyard Idyl.....Didier
1 min. 30 sec. Molto Moderato.
17. T. COULDN'T I TAKE MAY'S.....Pizzicato-Bluette .....Lack
1 min. 30 sec. Andantino Grazioso.
18. D. MAY ENTERS BOUDOIR.....Forsaken. .....Cowles
3 min. Moderato.
19. T. OUT OF PATIENCE.....Twilight. .....Cesek
2 min. 15 sec. Lento.
20. D. STEWART AT DOOR.....THEME
3 min. 30 sec.
21. T. LUXURY. .....Scarr Dance.....Chaminade
1 min. 30 sec. Allegretto.
22. D. STEWART EMBRACES MAY.....Intermezzo. .....Hadley
2 min. Andante.
23. D. POLICE STATION.....Waltz. .....Grieg
1 min. Allegro Moderato.
24. T. YEARS OF GOOD TRAINING....Appassionato No. 40.....Borch
2 min. 30 sec. Moderato Agitato con Passione.
25. D. POLICE ENTERS HOUSE.....Agitato No. 49.....Shepherd
3 min. 45 sec. Allegro Confuoco.
26. T. THE DESTINY. ..... Andante. .....Tschaikowsky
2 min. 30 sec. Andante.
27. T. EVEN RITA WOULD HAVE.....Adagietto. .....Bizet
2 min. 30 sec. Adagietto.
28. D. BY HIS ESCAPE.....THEME
1 min. 30 sec.
29. T. MAY RECOVERING. .....Danse Les Roses...Barthelemy
2 min. Moderato.
30. T. GEO. WESTON BOUGHT REAL..Caprice. .....Reisenfeld
2 min. 30 sec. Allegretto.
31. T. I'LL NOT BE FOOLED.....Naiad's Idyl.....McKoy
2 min. 15 sec. Andante Moderato.
32. T. ORANGE BLOSSOMS. .....THEME
1 min. 30 sec.
33. D. STEWART ENTERS DOOR.....THEME
1 min. 30 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Neutral.

"Miss Ambition."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—May Dreams.....Moderato. .....Borch
1. AT SCREENING.....THEME
2 min. 45 sec.
2. T. SUNDAY, THE BIG DAY.....Little Lady.....Klein
2 min. Allegretto.
3. T. SAY, MARTA, AIN'T IT.....A La Mode.....Rosey
3 min. 30 sec. One-Step.
4. T. A..OTHER DAY EDITH WEBSTER. .....Gavotte-Pompadeur ..Langford
2 min. 45 sec.
5. T. WHAT DO YOU THINK, UNCLE..THEME
2 min. 30 sec.
6. T. THE NEW LIFE THAT HAD COME. .....Sleeping Rose.....Borch
3 min. 45 sec. Valse Lento.
7. T. YOU'RE JUST THE GIRL.....THEME
1 min. 45 sec.
8. T. WITH THE PASSING MONTHS..Marionette. .....Arndt
3 min. -- sec. Allegro Leggiero.
9. T. CARRYING OUT HER RESOLVE..The Golden Youth.....Rosey
3 min. 15 sec. Valse Lento.
10. T. I HAVE MEANT EVERYTHING..Andante Appassionato No. 57,
1 min. 30 sec. Castillo
11. T. YOU HAVE NOBLY REPAID ME.Andante Dramatic No. 62,
3 min. Borch
12. T. THE BLINDNESS OF AMBITION.Alborada. .....Andino
3 min. 15 sec.
13. T. ALWAYS THINKING OF THE....Memories. .....Crespi
3 min. 30 sec. Andante.
14. T. THE NIGHT OF THE RECEPTION. .....Kathleen. .....Berg
1 min. 15 sec. Valse Lento.
15. T. MY DEAR, WHY DON'T YOU GO.Pathetic Andante.....Vely
3 min.
16. T. THE ANONYMOUS LETTER.....Agitato No. 49.....Shepherd
3 min.
17. T. AND THIS IS WHAT AMBITION.Visions. .....Buse
3 min. 30 sec.
18. T. HE CAN'T SEE ANYONE.....In a Red Rose Garden...Gaston
4 min. 15 sec. Moderato.
19. T. CONTRACTOR IN DIFFICULTY..Midsummer Night's Serenade,
2 min. 30 sec. Andantino. Albeniz
20. T. GOOD, OLD BLAIR.....Impish Elves.....Borch
2 min. 45 sec.
21. T. THE GREAT DAY.....Idlewilde. .....Gottschalk
2 min. 45 sec. Allegretto Grazioso.
22. T. AT LAST.....THEME
1 min. 15 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Slums and society.
MECHANICAL EFFECTS.....Automobile, phone bell, china crash.
SPECIAL EFFECTS. .....None.
DIRECT CUES.....None.
REMARKS. .....Note particularly mechanical effects.

"She Hired a Husband."

Released by Universal—Five Reels.

Prepared by J. C. Bradford.

THEME—Castle in the Air.....Moderato .....Kern
1. AT SCREENING.....Pastel Minuet.....Paradis
2 min. 15 sec. Allegretto.
2. T. TOM DUNSTAN. .....Jump Jim Crow.....Romberg
1 min. 30 sec. Moderato.
3. T. DON'T YOU REMEMBER ME....THEME
1 min. 15 sec.
4. D. GARDINER IN HALLWAY.....Mrs. Casey.....Hoschna
1 min. 30 sec. Allegretto.
5. D. DINING ROOM—GUESTS.....A La Valse.....Herbert
2 min. Tempo di Valse.
6. T. SOME WEEKS LATER.....Bandinage .....Herbert
2 min. 15 sec. Allegro Rubato.
7. T. AFTER GUESTS HAD GONE....A Vineyard Idyl.....Didier
1 min. 15 sec. Molto Moderato.
8. T. AFTER A MONTH.....Over the Top.....Romberg
1 min. 30 sec. Moderato.
9. D. PHOTOGRAPH OF DAN.....THEME
1 min.
10. T. HER FIRST WEDDING DAY....Canzonetta ....Herbert
2 min. 30 sec. Allegretto.
11. D. DAPHNE JUMPS FROM WINDOW .....A Frivolous Patro....Goublier
1 min. 30 sec. Tempo di Marcia.
12. T. WHAT'S THE MATTER.....Boy of Mine.....Caruso
1 min. 30 sec. Allegro.
13. D. CLERGYMAN ENTERS ROOM...Air de Ballet.....Borch
1 min. 45 sec. Allegretto.
14. D. BRIDESMAIDS TAKE PLACES..Matrimonial Fox Trot..Winne
2 min. 30 sec. Moderato.
15. T. IN THE MORNING.....Waltz .....Grieg
2 min. 30 sec. Tempo di Valse.
16. D. DUNSTAN LEAVES AUTO.....The Hobbledhoy.....Olson
2 min. 30 sec. Tempo di Marcia.
17. T. YOU BEAST.....Indian Legend.....Baron
2 min. 30 sec. Andante.
18. D. ALARM CLOCK.....Oh How I Hate to Get Up in the Morning.....Snyder
2 min. 45 sec. Allegretto.
19. T. AT BREAKFAST.....THEME
1 min. 15 sec.
20. T. I'LL DO YOUR DIRTY WORK...Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
21. D. DAPHNE WRITING LETTER....Good-bye Girls.....Caryll
2 min. Moderato.
22. D. DAPHNE RUNNING THROUGH..Hurry No. 1.....Langey
3 min. 15 sec. Moderato.
23. D. DAPHNE AND TOM EMBRACE..My Little Billiken.....Lotter
1 min. 15 sec. Allegretto.
24. D. DAPHNE RECOGNIZES TOM'S..THEME
1 min. 30 sec.
CHARACTER .....Comedy Drama.
ATMOSPHERE .....Society and Forest.

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"Yankee Doodle" Origin in Much Doubt.

Probably throughout the length and breadth of musical literature there are no more deadly insane and meaningless words than those which have been given a tune and have had a degree of popularity for more than a century under the title "Yankee Doodle." The really amazing thing in connection with it is the undisputable fact that the air is still popular, although we are seldom tortured with the words.

The tune has been claimed by several nations as belonging to them exclusively. One authority states that it is an old vintage song of Southern France, and in Holland, where "as much buttermilk as they could drink and a tenth of the grain" became the reward of the reapers, they were accustomed to enliven the tedium of labor by singing this same tune to words as idiotic as our own.

The American Secretary of Legation in Madrid in 1858 writes: "Our national air certainly has its origin in the music of the Pyrenees. The first strains are identical with those of brave old Biscay."

After the advent of Cromwell into the life of Charles of England, the air was sung by the cavaliers and court hangers-on in ridicule of Cromwell, who, it is claimed, rode into Oxford on a small horse with his single plume fastened into a sort of knot which someone dubbed a "Macaroni."

The tune first appeared in this country in 1755. General Braddock, of the British Army, was assembling the colonists near Albany for an attack on the French and Indians at Forts Niagara and Frontenac. The Continentals appeared in the fashions covering a period of two hundred years, and their arms were quite as quaint. The martial band, to which they awkwardly tried to keep step, played airs familiar to the grandparents of the British soldiers. Our ancestors had become farmers, and had long since forgotten war and the world's fashions.

The British regimental surgeon was somewhat of a wit and a musical genius. His sense of humor was touched by the motley crowd of new recruits. As they marched into view and were contrasted with the handsomely uniformed and orderly soldiers, the picture called to the mind of the gentleman the similar distinction between Cromwell and the court dandies, and he planned a joke on the newcomers. He hastily scribbled the notes of "Yankee Doodle," wrote below them the absurd words which were in vogue in Cromwell's day, and passed them on to the uncouth musicians as the latest martial air of England. The band quickly caught the simple tune, and soon it sounded through the camp to the great amusement of the Britishers, who were not slow to see the application of the satire.

Was the humor of the situation prophetic of the phrase that "He who laughs last, laughs best?" It would seem probable, for twenty-five years later Lord Cornwallis marched into the lines of these same Continentals to surrender his sword and his army. And he marched to the strains of "Yankee Doodle." It was the custom to have the regimental bands of a surrendering army play any music chosen by the victors. So fine an opportunity to repay old scores was not to be overlooked nor neglected.

It resolved itself into a simple problem in proportion: As Cromwell was to the dissolute army of Charles, our ancestors were to the equally lawless oppressors of universal liberty. Thus, throughout the Revolution, the song that autocracy had made to deride the upholders of political and religious freedom was the march played while paving the way to greater victories built on the same principles.

After the war of 1812, Henry Clay and John Quincy Adams met the British representative at Ghent to arrange the final details and sign the treaty of peace. The burghers of the town were proud that the event was to take place in their town, and they proposed a serenade to the two embassies. They knew the English National Hym, but also wanted to play that of America. They referred the matter to our representatives. Neither gentlemen could remember the tune. Mr. Clay said our chief national melody was called "Yankee Doodle." At last, after vainly attempting to recall the air, Mr. Clay sent for his colored body-servant and explained the situation to him. The boy at once whistled the music. It was quickly harmonized, copied, and used for the purpose as desired.

That musically inclined colored boy furnished Europe with the first transcription of the music as an American National Song.

Leader's Service Bureau.

Questions Answered—Suggestions Offered.

Q. CAN you tell me something about the light opera, "Alone at Last?" I believe it had quite a run in New York.

A. "Alone at Last" was presented at the Shubert Theatre in October of 1915, and had a run of five months. It had a superior grade of light opera music composed by Frank Lehar, famous for the "Merry Widow" music. John Charles Thomas and Margaret Namara had the leading roles. "Some Little Bug Will Find You Some Day," sung by Lionel Atwill, was a great hit, and considered one of the most humorous songs ever heard in light opera.

* * *

Q. I have been a reader of the Moving Picture World for five years, and find your new department very interesting. I am not connected with the film industry, being only a "fan." I wish to secure the incidental music for "Hearts of the World" and "Intolerance" (piano) and the "hurry" music used in the theatres. Can you give me the necessary information?

A. We are pleased that you have liked our department, and are always glad to be of service to any musician. A piano score for either "Hearts of the World" or "Intolerance" being an original work and owned by the production companies, could not be procured except through them, and it is a question whether they would wish to sell one or not. Regarding "hurry" music, we advise you to write to Belwin, Inc., Columbia Theatre Building, New York City. They will send you a catalogue of such music and the prices of the same.

* * *

Q. Can you tell me where I may obtain a list of musical clubs and information about prominent musicians in this city?

A. There is a book published once a year which will give you the information you desire. It is called "The Musical Blue Book of America," and is obtainable at the publishers, Musical Blue Book Corporation, 105 West Fortieth street, New York City.

Q. I wish to attend a free school where chorus music and languages can be learned. Do you know of such a school in New York City?

A. Edoardo Petri has charge of such a school as you mention. It is located in the Metropolitan Opera House. If you address the above gentleman at the Metropolitan, you will receive the necessary information. Enough French and Italian are taught to enable the pupils to use those languages in the chorus. Of course one must have a good voice to be considered as an applicant.

* * *

Q. I have written several songs which I believe have merit. Will you kindly tell me where I can dispose of them or where I can have them set to music and put on the market?

A. There is always a demand for excellent lyrics, doubtless because so little of the vast quantities written have any merit whatsoever. Neither you nor your friends are in a position to pass on your verses, as the opinions are bound to be colored by the personal interest. Just now, the song publishers and great artists are deluged with poems; so much so in fact that many of them have given out the information that they positively will not look over any more manuscripts. This is not intended to discourage any undiscovered genius, but merely to save you from a disillusionment that is practically certain. After all this, if you are sure you belong to the elect and care to send us what you consider your masterpiece, we shall be glad to help you in any way possible to us.

* * *

Q. I am a French horn player, and am in this draft. I should like to go overseas as a musician, but do not know just how to go about it. Can you help me?

A. As the French horn has come to be widely used in military bands, you should be a very valuable acquisition. The Twenty-fifth Coast Artillery Band at Fort Wadsworth, we understand, is open for good musicians. As each regiment is completed a new band is formed. The adjutant at Fort Wadsworth is in command of the band, and can be communicated with personally or by mail.

HONOR ROLL

"When I Come Back to You"

Music by

FRANK GREY

Published by Huntzinger & Dilworth

New York

The lyrics of this song hit are by J. Will Callihan, author of the famous "Smiles." The appeal is irresistible and the song promises to be immensely popular.

Revival of the Old-Time Chantey Song.

A hundred years ago, when American shipping was paramount on the seven seas, the sailors before the mast sang their chantey songs as they pulled on the ropes or tugged at the windlass. Chanteys were regarded as an aid to man power. They might be sentimental or ribald—more often the words were as ungodly as the men that sang them—but they smacked of the salt sea, they promoted good fellowship among the men, and they were an organizing influence. Those days are coming back. Not only have the inspiration and the power of song been recognized by the War and Navy departments, but to further it on board all ships flying an American flag, the United States Shipping Board Recruiting Service has appointed an official chantey man for our merchant marines, to help service singing among our sailors.

"Mary, the Baby and Me" a Catchy Song.

This delightful little song by Paul Cunningham and James Monaco has been published by M. Witmark & Sons. It proves a hit wherever it is sung. "Mary, the Baby and Me" appeals to everybody and its success is assured.

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ACTIVITIES IN THE EDUCATIONAL FIELD

Military Training, Coal Production, War News, Indians and Coast Guards Among the Subjects

THE Arrow Film Corporation is releasing the two-reel novelty film entitled, "What of Your Boy?" produced in co-operation with and under the supervision of the New York Military Academy.

This production is a timely one in view of the fact that it deals with the advantages accruing to the youth of America, of a military training, and is a peculiarly appropriate production because of the fact that most of our schools and colleges have established military training as a part of their curriculum. The production compares the future of the boy without training and who ultimately becomes a gangster, as compared to the lad whose mental and moral make-up is strengthened by military training.

A scene in the production shows the youngest of those attending the New York Military Academy acting as an escort of honor to Marshal Joffre at the time of his visit to Washington's headquarters at Newburgh, N. Y.

"What of Your Boy?" will be released on the state right market.

Educational's Coal Picture Completed.

The Educational Film Corporation of America's fuel picture, "The Romance of Coal," is now completed and will be seen shortly at one of the Broadway theatres after it has been inspected by the Federal Fuel Administrator.

Texas Concern Makes Educationals.

The Shamrock Photoplay Corporation of San Antonio, Texas, is at work on a series of historical and natural history subjects, which are to be exhibited in the schools of Texas. These subjects are to be screened with appropriate lectures, which will further illuminate them. A great deal of time and expense is being expended on a wild animal picture, which is expected to be ready in three to four weeks' time, and in which a careful effort is being made to photograph wild animals in their native haunts.

"Naval Air Power" (Pathe).

This is No. 9 of the Official British War Films. It shows how student aviators in Great Britain are trained for their intrepid work. Various types of machines are demonstrated and some actual flights above cities are pictured. This is a fine educational subject and covers the air program of the war from many angles.

"The Unconquerable Spirit" (Pathe).

Episode No. 18 of the Official War Review. This illustrates throughout the indomitable will to victory of the Allied troops. Pictures of troops of various nations are shown, and not the least interesting feature is that of the prisoners taken in Lorraine, who have signified willingness to fight the Hun. How captured guns and ammunition are turned upon their former owners is another good feature. This closes with a review and decoration of American heroes by General Pershing.

"Black Feet and Flat Heads" (Mutual).

The first of an outdoor series which is being made by Rothacker to follow, the Outing-Chesters on the Mutual program is entitled "Black Feet and Flat Heads." It was photographed among the Blackfeet Indians and shows them in the primitive state in which they lived years ago. They have performed their various dances and played their games before the camera. Indian chiefs in their native costumes, including the fantastical feathered headgear, dancing about the camp fire, accompanied by squaws and others of lesser degree, present an attractive sight.

"Heroes of the Coast Guard" (Ford).

The educational number on the Rialto program of the week of October 27 was entitled "Heroes of the Coast Guard," made by the Ford Motor Company. The picture was well made and contains a detailed illustration of the marvelous work accomplished by the Coast Guard. Muskegon, on the shores of Lake Michigan, is the scene of the labors of the heroes of the picture, in which we see the resuscitation of a half-drowned man, the launching of the life boat, and later the shooting out of breeches buoy and the work of salvation accomplished in this way. The picture is a satisfactory one and leaves very little to the imagination. This is one of the regular releases on the Ford Educational list.

A. PAUL KEITH VICTIM OF INFLUENZA

Half Owner of B. F. Keith and Keith & Albee's Theatrical Properties Passes Away in New York

AFTER an illness covering only four days, A. Paul Keith died at the home of one of his employes in this city, Wednesday evening, October 30, a victim of influenza. Mr. Keith returned from a tour of the B. F. Keith Circuit late in the previous week and was suddenly stricken. Despite all that medical skill could do to prevent his death, he passed away in the prime of life and in the fullness of a career that had brought him the respect and the admiration of thousands of people who appreciated his sterling qualities.

Mr. Keith was born in New York City, January 3, 1875. His father's home was in Boston, and there Paul attended school, his earlier education being supplemented by a short apprenticeship in his father's theatrical business. In 1896 Paul was graduated from Harvard and immediately entered into full participation in the B. F. Keith vaudeville and motion picture activities. The young man was taken under direct supervision by E. F. Albee, who has been an associate of the Keith family, in business and private life, for as many years as the name of B. F. Keith has figured in theatricals.

Paul Keith's mother died when he was a youth, and it was not until 1913 that his father, the late B. F. Keith, married for a second time, making Ethel Chase, the daughter of a Washington theatrical manager, his wife under circumstances that surprised the profession and caused wide-spread discussion among theatrical people. B. F. Keith dropped dead of heart disease in a hotel at Palm Beach, Fla., where he had gone with the second Mrs. Keith, upon his own yacht, for a bridal tour.

The Keith will disposed of a vast fortune, representing theatrical properties in many cities, a controlling interest in the United Booking Office and extensive real estate possessions, together with bonds and stocks that represented a total of many millions. Under the term of B. F. Keith's will the Keith theatrical interests came under control of a corporation, specifically formed, with E. F. Albee and Paul Keith each possessing a half interest. The personal property was willed to Paul as sole heir, the Keith widow having been separately provided for during the six months preceding his death while she was Mr. Keith's wife.

Apart from owing an extensive chain of vaudeville theatres the Keith & Albee theatrical interests comprise a chain of motion picture theatres extending through New England and into eastern Canada. In the Keith theatres moving pictures participate with the vaudeville, being frequently "featured" along with the regular headliners. There is a separate department connected with the United Booking Office that handles the moving picture angle of the Keith & Albee properties.

A. Paul Keith was as rugged and manly in his business transactions as he was in his personal attributes. E. F. Albee had "brought him up right," made a big showman of him, and the young man developed with credit to his parentage and his tutor. It may be said of A. Paul Keith that he was one of the rare examples in theatrical life where a young man grew to full estate with unquestioned credit to his bringing up. He was "a son of his father," and the show business lost a big man when he died.

The Roman Catholic priest who had been the family minister through all of Paul Keith's life came on from Boston in time to administer the last sacrament and accompanied the body back to Boston, where the funeral ceremony and interment was attended by hundreds of showmen Saturday, November 2.

Official Review Registers Victory.

The Official War Review, No. 19, to be released by Pathe, November 4, is a Victory Film. On the Italian front, Italy's victorious troops, aided by her Allies, press forward across the rugged mountains and into the war-swept plains. The great cable way, the teleferica, swings guns and munitions to the front, defying chasms and precipices, and on the snowy heights, sure-footed dogs carry ammunition to the fighters. On the Marne, French and Americans prepare to push forward against the retreating Huns, while long lines of prisoners keep streaming back. Longmont is retaken from the foe. In Palestine the British armies under General Allenby give the Turks no rest, and move onward despite almost insurmountable natural obstacles. Tractors draw great howitzers across the sands, and city after city yields to the conquerors. On the American front is shown the "Forward push" of the Yanks and how the soldier boys from overseas are contributing to the downfall of German militarism. Victory is in the air.

NEW COMBINATION OUTLINES PROJECT

Messrs. Sawyer and Lubin Announce Ralph Ince Film Attractions Will Be Released Through S-L Pictures

AN important announcement is made of the crystalization of the plans of Messrs. A. H. Sawyer and Herbert Lubin in the launching of the first Ralph Ince film attraction, which is of great importance to exhibitors throughout the country.

Ralph Ince is now engaged in the production of this first big special which will be released under the banner of

Herbert Lubin
of S-L Pictures.

S-L Pictures. The combination of names associated with this venture assures the exhibitor that no precaution that human skill can devise will be omitted in the production of real film attractions.

Ralph Ince stands today as one of the foremost directors of motion pictures. Many screen successes have been identified with his name. During his connection with the Vitagraph, he achieved fame as an actor and director, having directed such well known box office attractions as "The Juggernaut," "A Million Bid," "The Wreck," "413," etc. Some of his more recent successes are "The Argyle Case," starring Robert Warwick; "Today," starring Florence Reed; "Tempered Steel," starring Mme Petrova, and "Our Mrs. McChesney," starring Ethel Barrymore.

Arthur H. Sawyer is one of the pioneers in the motion picture industry, having had a vast amount of experience relating to every branch of the business. He has been an exhibitor and was owner of one of the first chain of picture theatres in the United States. In the early days, Mr. Sawyer became interested in production and was general manager of the Kinemacolor Company as well as being responsible for the organization of that company in this country, which produced initial films in natural colors. He sponsored many of the first feature films to appear in Broadway theatres and was one of the first men to engage stars of the legitimate stage to play in pictures. He is also regarded as an expert in studio management and production matters and possesses a thorough knowledge of laboratory details and the innumerable other angles which enter into the production of pictures.

Mr. Lubin is considered one of the best exchange men and distributers of pictures, as well as being an organizer of big financial projects. He formerly controlled the Metro franchise in Canada and possesses a wide knowledge of the exhibitors' problem and requirements, having made an extensive study of exhibitors needs which will prove of great value in bridging the gulf existing between the producer and exhibitor. He has also been responsible for many innovations in the distribution and marketing of films.

Messrs. Sawyer and Lubin have introduced many new ideas in the marketing of pictures as was evidenced in their states rights sales of "The Warrior" and "Mother," which they handled so successfully.

In a recent interview Mr. Lubin stated: "For many months we have been engaged in a careful study of the market conditions with particular reference to the growing tendency and insistent demand of the exhibitors and public for high class productions.

"The oft repeated expression that the

Ralph Ince
of S-L Pictures, Directing Ralph Ince Film Attractions.

surface of the motion picture industry has only been scratched is quite true. It is also quite true that it has been badly abused but, after all, it really has only been scratched. We realize that at present there is an over-production of films, but I do not think that there is an over production of good films.

"The insistent demand of the public today for better pictures is proven by the success with which good pictures have met. Our plan is most comprehensive in scope and we are going to strive to bring the much discussed angles of distribution into the closest kind of contact with the exhibitor. We feel that an organization such as we have, committed to no specific method of distribution or tied to any definite date of release, will make a distinct contribution to the art of motion pictures and the furtherance of the industry along constructive commercial lines.

"The elimination of haste and waste which have so long been among the many troubles of the industry will be insured by the most careful preparation and the most methodical and painstaking study before a foot of film is exposed. The fact that we have Director Ralph Ince associated in our enterprise, personally directing our productions is in itself a guarantee to the exhibitor that we will turn out big pictures.

"Ralph Ince is peculiarly the exhibitor's director. The exhibitors in this country have an abiding faith in the value of his name, born of a long and satisfactory experience with the pictures which have carried the stamp of his workmanship and standardized excellence. We will have some very interesting announcements to make as to our stars and the calibre of other men identified with our organization. Our principal aim is to strive to produce features that will meet the demand of the public for bigger and better pictures."

Notes About Town.

Arthur S. Hyman, of Detroit, announces that in future the Arthur S. Hyman attractions will be distributed through the Dawn-Masterplay Company. He has purchased "Wives of Men," "The Million Dollar Mystery" and "My Husband's Friend" for Michigan. Mr. Hyman was years ago general manager of the General Film Company. He was in New York during the week of October 21 to arrange his New York office in the Longacre Building, where he is represented by George H. Callahan as general manager.

E. Mandelbaum, of Cleveland, was stopping at the Hotel Astor, October 25, where he expected to remain a week enjoying an enforced vacation on account of the closing of all the Ohio theatres during the epidemic.

Director Ralph Ince is busy organizing the Ince Film Company. He will produce six or eight special features a year, and expects to start work about December 1.

The Motion Picture Exhibitors' League, of New York City, will hold a meeting and luncheon on Thursday, October 13, on the opening of its new rooms at 727 Seventh avenue.

Universal's Cuban Exchange Burned.

News reached the Universal that its exchange and a theatre owned by the company in Havana, Cuba, were almost totally destroyed by fire on October 24. B. Lichtig, the exchange manager, and his wife, were rescued in their nightgowns from the second story window over the theatre. Thousands of reels of film, the accumulation of four years, were destroyed.

It is understood that the entire loss, which has not yet been estimated, is covered by insurance. The company will take steps to re-establish the exchange at once.

"Under Four Flags" Third Official War Picture

UNDER FOUR FLAGS," the third U. S. official feature war picture issued by the Division of Films, Committee on Public Information, will have its first official showings in New York at the Rialto and Rivoli theatres, where it will be offered simultaneously during the week of November 17. Showings at other important motion picture theatres will follow, and then the film will be released to smaller houses throughout the United States.

This variation in the method of releasing the U. S. official war pictures will have considerable interest for exhibitors.

Director Chas. S. Hart, of the Division of Films, in discussing the exploitation of the new Government picture, says:

"The method employed in introducing 'Pershing's Crusaders' and 'America's Answer,' to the public, which involved a number of 'shows', each with a complete organization, including a manager and agents, will not be duplicated with 'Under Four Flags,' although it was financially successful. It is believed that quicker results can be gained by first showing the picture in the large motion picture theatres, and in that way stirring up popular interest in the surrounding territory, and then releasing it to the exhibitors generally. This will concentrate all exploitation efforts, and enable the Division of Films, in co-operation with the exhibitors, to conduct a centralized, but effective, publicity campaign, that will not be strong in some spots and weak in others, but comprehensively helpful to all concerned. I am glad to say that this plan meets with universal approval, and that, even at this early day, indications point to a most successful campaign for the new Government picture."

S. L. Rothapfel, manager of the Rialto and Rivoli theatres, where "Under Four Flags" will have its initial showing, says:

"In booking the new official war picture, I have not considered the financial side at all, but desire to cooperate with the Committee on Public Information and its Division of Films to give the public the greatest war picture that has ever been produced. I intend to contribute my time and the services of my staff, so far as they may be helpful, to assist the Division of Films and its producing department to prepare a pictorialization of America's participation in the war, in conjunction with the Allies, that will not only be splendidly effective from the standpoint of camera art, but which will also register events that will live through all history. There are angles of the war shown in 'Under Four Flags' that have never before been seen on the screen, and a picture of remarkable interest may be looked for with confidence."

War Work Organizations Use Many Pictures

IN THE past year the Y. M. C. A. alone of the agencies joined together for a United War Work Campaign, sent overseas 585 moving picture machines, 261 cases of moving picture parts, and spent $28,285.00. for moving picture films, in addition to huge quantities of foreign film used when the shipping shortage necessitated a curtailment of the American supply for use in France. It was estimated that the Y. M. C. A. movies entertained from 700,000 to 1,000,000 spectators each week. Seventy-five thousand feet, or about fifteen miles of new film are sent out every seven days. These movies are operated not only in England, France and the United States, but also stretch out into the seas, and take in transports, battleships and the like.

Practically all the seven organizations combined for the United Campaign, including the Young Men's Christian Association, Young Women's Christian Association, National Catholic War Council and Knights of Columbus, War Camp Community Service, Jewish Welfare Board, American Library Association and Salvation Army, are contributing in some way toward movie entertainments in camps or camp cities here and in huts overseas.

Vitagraph Officials Back from Trip.

A. W. Goff, assistant general manager of the Vitagraph Distributing Organization, and E. Auger, eastern division manager, have just completed a swing around the eastern circuit, and Mr. Goff is of the opinion that exhibitors are destined to have one of their most prosperous seasons as soon as the theatres are reopened.

"We visited Chicago, Cleveland, Detroit, Cincinnati, New Orleans, Atlanta, Washington and Philadelphia," said Mr. Goff, "and while the theatres were closed in most of these cities, the exhibitors looked at the situation philosophically. They realized that the closing order was a vital necessity in the interest of public welfare, and they are using their time to plan for the future. All of the exhibitors seemed to feel that just as soon as the ban on theatres is lifted that business will be greater than it has ever been before."

Mr. Goff said that the people in the closed sections are eagerly awaiting the reopening of theatres, and that, in his opinion, exhibitors will do bigger business than they ever knew. "People are theatre-hungry," said Mr. Goff. "They never knew before what the motion picture theatre meant in their lives, and they are just as eager to have the ban lifted as are the exhibitors.

Compliment for Zukor.

At a luncheon on October 3, held by members of the motion picture industry of England, in London, Robert P. Skinner, Consul General for the United States, paid remarkable tribute to Adolph Zukor, president of the Famous Players-Lasky Corporation. On this occasion Mr. Skinner turned over to the chairman Mr. Zukor's check for 1,000 pounds for His Majesty King George's Fund for the Disabled, which brought forth the greatest demonstration ever given an American citizen, according to cabled reports.

In his speech Mr. Skinner expressed his pleasure at the fact that the motion picture industry in America has been recognized as a national asset, and hoped the time was near when the British motion picture industry would also be recognized in a similar manner. Through C. A. Clegg, of the Famous Players Film Company, Ltd., London, Mr. Zukor's check was handed to Mr. Skinner.

Universal Sells News Weeklies to Hearst's International

HEARST'S International News last week cleared the last big obstacle from its path in the news pictorial field by purchasing the Animated Weekly and Current Events service from the Universal. The transfer provides that the Hearst International News shall take over the production of the two weeklies, beginning December 24, and that the distribution shall be done through the Universal exchanges. The Animated Weekly and Current Events have long held the highest rank in the news pictorial field. The service literally covers the earth.

Jack Cohn, regarded as the foremost editor of such service and who in point of continuous record, is the oldest news pictorial director in the business, developed the two weeklies from their infancy six years ago to the position they now hold. Mr. Cohn received a flattering offer from Hearst's International News, in connection with the transfer, to join the purchasing organization, but up to now has not decided what his future arrangements will be. It was understood that he might continue with the Universal, and devote his talents to direction of subjects for the Screen Magazine.

The Universal Screen Magazi e will not be affected in any way by the purchase. It is announced that efforts will be made to greatly extend the circulation of this subject. Its character will remain unchanged, except for the natural development of quality. The Screen Magazine is devoted to visualization of educational, industrial and scientific subjects.

The Animated Weekly was established six years ago. Jack Cohn, who joined the service of Carl Laemmle when the latter first entered the film producing business, back in 1909, was placed in charge of the news weekly a year after its beginning. Current Events was founded about two years ago.

Captain Fritz Duquesne in Dutch.

Captain Fritz Joubert Duquesne, at one time interested in film ventures in these parts, has pleaded guilty to an indictment charging him with presenting a fraudulent claim for $33,000 against the Stuyvesant Insurance Company of New York, and is awaiting sentence which will be pronounced November 11.

Duquesne, whose right name is said to be Frederic Fredericks, was in the Boer war on the Boer side, and admits having been arrested by the British in Cape Town for conspiracy and spying in 1901. Escaping from prison he came to the United States and got into the film business as a cameraman in 1912. Later he started on a trip through the Amazon wilderness and it was the negative he alleged was taken on this trip that got him into trouble with the insurance company.

Broening Leaves Famous Players.

H. Lyman Broening, for the past five years chief photographer of the Famous Players, is no longer associated with that concern. Mr. Broening has to his photographic credit forty-five feature productions, fifteen of which were with Marguerite Clarke.

Rambles Round Filmtown

With WALTER K. HILL

Publicist Mentally Quick on the Draw.

BACK in old Kentucky whence he hails, Fred Schaefer, of General Film, has many friends, one of whom was his guest in New York recently. It happens that this friend was from the mountain regions, his home town being one of those hairtrigger places where the feud is not unknown, and where the dexter tail of the jimswinger coat bulges suspiciously at the hip.

This friend brought news of the demise of a celebrated local character, with a record of many close encounters on the streets of the village.

"Ah!" said Schaefer expectantly. "And of whom did he die?"

—w s s—

"Ding bust that Charley Fuhr," said Charles Ulrich, as he opened a jack pot with only a little better than tens. "I hope he gets the 'flue' and dies of it."

This unexpected outbreak of ferocity scared the others out, and Ulrich won his own ante.

—w s s—

Those Endearing Young Charmers.

Arline Pretty.
Bessie Love.
Blanche Sweet.
Louise Lovely.
Gloria Joy.
Bessie Bird.
Betty Blythe.

—w s s—

Counting the Cost.

"A week has passed, and with it the opportunity for some wry and dry thoughts."—Empy News.

With rye "two bits" per drink and "dry" six dollars per bottle, the lay-off presented few opportunities for damp thought to most of THE industry.

—w s s—

Artificial Vaudeville Headliners.

Fred—STONE MASON—Shirley.
Olive—TELL STOREY—Edith.
Blanche—SWEET LOVE—Bessie.
Tom—NORTH WEST—Billy.

—w s s—

"Three of the most popular stars during these 'flu' days," says E. T. Keyser, "are presented by Hennessy, the brandy man."

—w s s—

Sharpening an old saw; it might be said of Cecil that "all is grist that comes to DeMille."

—w s s—

Questions Remaining Unanswered.

Is George Larkin ever sedate?
Whose shoes does Roscoe Arbuckle?
Is Geraldine Farrar drawing nearer?
During the shut-down is Betty Blythe?

—w s s—

In the first days of the panic, when it seemed that almost anything might happen, Jack Meador was questioned as to his ability to go four weeks without salary. The answer came promptly:

"I'll admit that I'm no stronger than the industry."

—w s s—

Move in the Right Direction.

Mr. and Mrs. J. Stuart Blackton have decided to desert their Brooklyn home for the winter months and hie themselves with the Blackton "kiddies" to a hotel apartment in Manhattan, which they have leased for the season. Two problems—the shortage of coal and servants—influenced this move, which was made during the week of October 28.

—w s s—

If all-star casts as such (providing there ever was one) were advertised under the players' real names there would be little drawing power to the much heralded combination.

Laughter and Cereals Are Fattening.

J. T. RALPH, Ha Ha Theatre, Minn., according to announcement, has praised the Pathe serial, "Hands Up," as a money-getter. We fail to discover the town in which Ha Ha Theatre is located. Perhaps Manager Ralph operates the Ha Ha Theatre at one of these comedy post offices outside of Minnesota:

Funston, Ala.
Merryville, La.
Smiley, Tex.
Chuckle, N. C.
Laughlintown, Pa.
Roaring, W. Va.
Or,
Yellville, Tex.

—w s s—

"When Do We Eat? (F-P).
Just as soon as the shut-down shuts up.

—w s s—

Film Exchange on the High Seas.

Lieutenant Wells Hawks, U. S. N., declares that moving pictures are "the grand opera of the navy." Battleships halt each other on the high seas, and then begins a wig-wag bargaining for attractions. Imagine this:

"We have a Mary Pickford; what have you to offer," says the dreadnought.

"Give you a Hippo, an Educational and thirty reels of Lubin," comes the answer.

"Throw in a Charlie Chaplin and we'll send a yawl," decides the dreadnought.

—w s s—

Appropriately enough "The Triumph of Venus" is released by the Victory Film Company.

—w s s—

Just in Time for the Fair.

Jay A. Gove protests, to wit:

"Your 'Tough Luck Item' in RAMBLES might give the impression that 'The Caillaux Case' is not now available to exhibitors.

"'The Caillaux Case' was released prior to the non-release period."

—w s s—

"Little Women" was filmed in and about the actual house in Concord occupied by the Alcott family, and which has been preserved and stands today exactly as it was when "Little Women" was written, thanks to the Alcott Memorial Committee. —Publicity.

Thanks for What? Writing the Book?

—w s s—

Commenting on the shut-down of THE German industry, Maxmillian Hardin, the foremost reviewer beyond the Whine, is quoted thus:

"Wilhelm has changed into 'Filmhell,' and Germany into a poor moving picture theatre."

And there'll be some difficulty in getting any new jack into the rehabilitation of the game.

—w s s—

"There's one thing about Lawrence, Kansas," said Jerry Beatty, as he slipped in his ante and reached for the cards, "it's a good town to be **from.**"

—w s s—

Baby Mildrige Barnard with Benjamin Chapin.—Advertisement in Morning Telegraph.

"Of such is the Kingdom."

—w s s—

Madame Olga Petrova, following the presentation of her fifth special picture, "The Panther Woman," is to turn to the speaking stage. It was announced this week that she had engaged George Fassett, well-known Broadway actor, to play opposite her in her new stage play called "The Eighth Sin." Mr. Fassett appeared last season in the principal male role of "The Willow Tree."—Publicity.

That Fawcett Needs a Plumber.

"Listening In" on a Block Party While the Service Flag Passed

FROM Eighth to Ninth avenue the street was a blazing canyon of light and color. "God Bless Our Boys" was done in electric lights in a sign that stretched across the store-front above the speakers' stand. The "Harp of Tara" swung lazily in the breeze beside the Stars and Stripes.

From the front window of a "third floor front" hung the flag of Italy. Bunting ranged in festoons across the street. There were Chinese lanterns, lights and improvised illuminations everywhere.

If you have never wandered, with ears keen for chatter, through the crowds at a block party you've missed a lot. For instance:

"The old neighborhood has never been so gay. Sure its like the Avenoo of the Alleys—only it's all our own."

"There's the Widow Clancy—poor old soul. Only this morning the postman brought back one of her letters to her Danny—unopened. And in ten minutes the War Department message came. But she's game. All she did was to put out more bunting—and change her star to gold."

". . . it finished off like this: 'I opened the window and influenza'."

"There's Kitty Reilly. She's got everything on but the lamp shade."

"Oh, Ma! They say it was the Dutch delercatess what put the bum quarter in the Kaiser's coffin."

"Mrs. Cornelius says her Tony is a grand blessay." "My but she puts it on—only yesterday she told me he was a top sargeant."

". . . the one with the yellow hair? Oh, she just moved in Sunday. The boy that delivers for the Surprise Store says she's a picture actor. . . ." "I'll bet that old woman is her mother, livin' off uv her."

"Oh, gee! Didya hear. The war's over in Belgium. . . ." "You said it."

"My Danny says they dragged the Kaiser through the street today." "We never see anything that goes on, coz we're livin' in the back." "Aint you the joker, stealin' Frank Fogarty's stuff."

"Oh, look-a! Angie Bigelow and Scoots Mulligan dancin'. That's the first time he's had his arm around her since the picnic at the Palisades." "I heard they had a fallin' out." "It was more'n a fallin' out—it was a fallin' in. More like he pushed her off the dock at Hazard's Landin' and wet her hair all through . . . and what she said aint fit for me to tell."

"Old Mike Canavan's easin' himself home I see. He sure lives up to the cash and carry rule—they won't trust him down to the corner, my Danny says . . . so he pays cash and carries it home in him . . . aint you the easy audience!"

"Look at the decoration in Gladys Mullin's bedroom window. She paid the last dollar on that matrass to Cowperwaits only Saturday . . . and now she sticks it in the window for show!"

"Here comes the flag . . . take your hat off, Mally, like your father always told you . . . before he volunteered."

". . . the crowd's bigger than I had any idee!"

"They've got over six hundred dollars, and it's only 9 o'clock."

"God bless our boys."

". . . reminds me of Iona Island when Alderman Danskopf run the barge-fight party up there before the war. . . ." "Yes, and he didn't get elected again. . . ." "But his boy, Fritzie, got a good smashin' up."

"What lights an' lights." ". . . an all the profiteerin' in candles as soon as Father Ransom announced the block party."

". . . git off my foot! Ouch, whatchya got on; runnin' spikes?"

"If it'd been a moonlight night they was goin' to make movin' pitchers and send 'em over to Shottoo Terry for our boys to see."

"God Bless Our Boys!"

THE RAMBLER.

Lieut. Davidson, R. A. F., Receives Rousing Sendoff

IT IS NOT often that a man leaving for overseas gets the sendoff that was accorded Lieut. N. W. Davidson last week. Davidson, before joining the Royal Air Forces, was connected with the Western offices of the Specialty Film Import, Ltd., at Montreal. Two weeks ago he received his commission as flight lieutenant, and getting a few days' leave before going overseas he accepted an invitation to come to Montreal and visit L. E. Ouimet. During the week Mr. Ouimet found it necessary to go to New York and took Davidson with him on a visit to the head office of Pathe.

While Davidson was in New York he met another R. A. F. man, who told him that he had just received notice to report back to Toronto, as there was a number of men called to go overseas at once. Davidson, desiring to get into this draft if possible, cut short his trip in New York and rushed back to Toronto. Several men that had been called failed to report on time and Davidson got the chance he wanted—to go overseas at once. He was permitted to proceed to Montreal twenty-four hours ahead of the troop train, which gave him a chance to spend Sunday with Mr. Ouimet.

On Sunday afternoon, October 20, he was invited to the head office of the Specialty Film Import, Ltd., where Mr. Ouimet, on behalf of the company, presented him with a silver identification wristlet and a purse of money which had been subscribed by the head office and exchange employes from all over Canada as a mark of appreciation of his former services and as a token of their personal esteem. On Sunday night a reception was held for Lieut. Davidson, when both the staff and their families had an opportunity of personally conveying their best wishes to their departing fellow worker. Lieut. Davidson was deeply moved by this testimonial to the esteem in which he was held, and in a few words expressed this feeling, saying that though he would soon be widely separated from those present his heart would always be with them, and that his interest in Mr. Ouimet, the Specialty Film and every one of the employes would always continue as strong as if he were with them in body.

Mr. Ouimet, in replying, said that he was proud to know that his company would be represented in the Royal Air Forces by one in whom he had the deepest respect, and that if Lieut. Davidson's conduct in the service of his country was equaled by that given to the Specialty Film Import, Ltd., he would gain high honors. Mr. Ouimet assured him that on his return, whether physically disabled or not, he would find a position for him with his company and that they would all give him a bigger reception when he came back than had been accorded him on his departure.

Lieut. Davidson sailed from an Atlantic port for England.

Powell Signs With Goldwyn.

David Powell has signed a year's contract with Goldwyn Pictures Corporation to go to the coast and play leading parts. Mr. Powell is one of the best known leading men on the screen. He has played with Mary Pickford, Elsie Ferguson, Billie Burke, Alice Brady and Clara Kimball Young.

Mr. Powell is a Welshman and acquired the foundations of his technic in England. He first came to America with Ellen Terry, playing in "The Good Hope" and "Captain Brassbound's Conversion." In 1907 he worked at the old Biograph studio. Subsequently he toured America with Sir Johnstone Forbes Robertson, playing Christopher in "The Passing of the Third Floor Back."

Mr. Powell will begin his engagement at the new Goldwyn studio in California on November 10.

Spoor-Thompson in New York.

The Spoor-Thompson Laboratories, of Chicago, has opened a New York sales office and service bureau at rooms 1403-4, 110 West Fortieth street, in charge of Sales Manager Charles F. Stark, assisted by M. P. Fitzpatrick. This will enable the company to keep in close touch with producers whose positive film printing and developing is handled by the Spoor-Thompson Company.

Lieutenant Davidson Receiving the Silver Identification Wristlet.

Fred G. Sliter Selected for Foreign Film Commissioner

FRED G. SLITER, manager of the New York branch of the Mutual Film Corporation, has been appointed foreign film commissioner by the Committee on Public Information, U. S. Government, and sails early in November for his new post abroad. Mr. Sliter's selection was made after a careful survey of the field of available film men for the important duties which the position involve. His record as an efficient and aggressive exchange manager and his thorough experience in the field of film distribution won him the post. His resignation as branch manager for the Mutual became effective Nov. 1.

Fred G. Sliter.

Mr. Sliter came to New York August 1 of this year as manager of the Mutual Exchange from Albany, where he had been branch manager for two years. He has been in the Mutual organization since 1914, when he became a salesman in the Albany territory. In two years he became the branch manager.

He was virtually born in the show business. His father was one of the early and one of the best known theatrical managers in New York and the New England states, as well as the Canadian provinces. He was early in life associated with his father in various theatrical enterprises until the advent of the motion picture, when he joined his father in the management of several moving picture theatres throughout New England. Later he was connected with the Broadway Theatre at Schenectady, New York, his home town, until his entrance into the distribution branch of the industry with which he has been associated since.

Mrs. Sliter, a bride of a month, will accompany her husband abroad.

Denison Clift Writing for Fox Stars.

Denison Clift, who wrote Sessue Hayakawa's first independent production, "His Birthright," "Wolves of the Rail" for William S. Hart, and other screen successes, is now preparing scripts for the stars at the Fox West Coast studio.

Producers' and Distributors' News

Film Men Talk Big Figures While at Luncheon

IT WAS luncheon time. The place was the Hotel Astor Grill, and you've already guessed that the gathering was composed of film producers, film distributors, confidential advisers and confident critics. Louis B. Mayer, of Boston, was the host, and advice was about the only thing that did not appear on his check. And yet it was the one thing, provided the brand was right, that he would have most gladly paid for.

The topic was Anita Stewart, film star, whom Mayer coralled after one of the bitterest court fights in film history. Countless were the suggestions offered as to how this dainty and very expensive little lady should be exploited, and inexhaustible was Mayer's patience as a listener.

"Honor bright, Louis," said one guest, "what salary are you paying Stewart?" "More money than I once thought was in the whole world," he replied, then added quickly, "but bless her little heart, she's worth it."

"Well, if you are paying her so much money, you must have believed her a wonderful box-office attraction in herself. Therefore I can't understand why you deem it necessary to spend a fortune in securing her vehicles. You know today the star is the thing. Nothing else matters. Fans look for the star, not the play. Then why pay $50,000 for 'Old Kentucky,' or a good-sized fortune for 'Virtuous Wives'?"

"You know, Louis," chimed in another, "good direction is always essential, but I believe as Jim does that Miss Stewart is alone sufficient to get the money without paying George Loane Tucker a year's salary every week. A $500 a week director would have served the purpose just as well. And I'll go further and say that you are foolishly spending money in surrounding her with an all-star cast when you could give her a good company without names at one-tenth the cost. I think if you keep on you'll go absolutely broke. You seem to have gone wild with your money."

"Well boys," said Mayer, "I appreciate your suggestions, but there is nothing you've said that changes my opinion a particle. I not only believe I'm right, but I'll wager that nine out of ten exhibitors in the country will say that I'm right. According to you fellows I should build a half million dollar mansion and furnish it with rag carpets and cheap pine furniture. Wouldn't that be the height of folly? You'd have me set the Kohinoor diamond in brass instead of the most precious metal obtainable. Or you'd spend a fortune on a thoroughbred race horse and mount him with a fifty dollar a week jockey. No, boys, you're wrong.

"When I went looking for plays the price was the last thing I considered. I wanted something that not only was the goods, but I wanted something that suited Miss Stewart's talent and personality. I think I've found one of these in 'Virtuous Wives.' When I settled the desirablity and suitability of the piece there was no argument about the price. When I went after 'Old Kentucky,' I bought it and asked the price afterward.

"Now what's the sense of buying beautiful furnishings if you don't have them artistically arranged. That's where my director comes in. That's why George Loane Tucker is going to direct Miss Stewart's productions. And with him my method was the same. I hired him first, then asked him to name the salary.

"Now comes the surrounding company. What would you think of a great mansion finely furnished by a master hand if its grounds were not kept up, if the lawn was scragly and weeds grew where flowers belonged. It would be an eyesore. So it is with Miss Stewart, her play and her director. Her surroundings are going to be in keeping with the whole. That's why I've spared no expense on the supporting company.

"Of course I admit that my way may not be orthodox. But it is the difference between the machine-made suit of clothes in a sweatshop and a classy made-to-order garment from a Fifth avenue tailoring establishment. I am not making machine goods. I am building for the exhibitor a made-to-order product. I don't have to rush to get it out on a certain date. I take my good time in making it right, and then announce the release date. When the exhibitor gets it he knows it's right. Certainly the process is expensive, but so is anything really worth while expensive.

"The exhibitor is mainly interested in two things: Satisfying his patrons and making money. He cannot do either without accomplishing the other. With a Stewart production he is going to do both. And, after all, boys, it's the exhibitor we are all trying to satisfy, and through him the public. I never saw an exhibitor yet who would not pay the price for a real production. And I'm willing in this instance to leave my case with him. Let him render the verdict. And I have, no doubt as to the result."

Douglas Fairbanks Appointed National Publicity Promoter

JUST AS Douglas Fairbanks was about to board a train headed for California, after Liberty Loaning in the East to the extent of $7,000,000, John D. Rockefeller, Jr., and the Committee of the United War Work Campaign officially advised the Artcraft star that he had been selected to serve in the capacity of Special National Publicity representative for their big patriotic war charity drive to get $170,500,000 during the week of November 11 to 18. Fairbanks cancelled Pullman reservations and immediately became active with Bruce Barton, chairman of the National Publicity Department, and Elmore G. Leffingwell, directing editor of this war campaign.

After Fairbanks had been in conference with the publicity committee, stories were given to the International, Associated and United Press announcing a spectacular coast-t-coast Douglas Fairbanks United War Work tour. This embraces big meetings at the National Capitol, Charlotte, N. C.; Spartansburg, S. C.; Atlanta, Ga.; New Orleans, La.; San Antonio, Tex.; El Paso, Tex.; Tucson, Ariz.; San Francisco and Los Angeles, Cal.

Douglas will address the crowds in the mentioned cities asking them to come across for this Allied War Fund organized at the request of President Wilson, who has already supplied the screen actor with a message to the people of America, explaining why it is essential that this big war drive go "over the top."

The co-operating organizations who will benefit from this drive include the National War Work Council, the Y. M. C. A., the War Camp Community Fund, War Work Council, the Y. M. C. A., Salvation Army, National Catholic War Council (K. of C.), Jewish Welfare Board and American Library Association.

"Everybody's Girl" Released November 11.

"Everybody's Girl," a Blue Ribbon feature starring Alice Joyce, will be the Vitagraph release for the week of November 11. It is an adaptation from an O. Henry story, "Brick Dust Row," and was directed by Tom Terriss. This is the first of eight productions in which Miss Joyce will be presented during the current year, and it is declared to be one of the most human and appealing stories in which this star has been seen in many months. Other Blue Ribbon features in which she will be seen are "The Cambric Mask," "The Lion and the Mouse" and "The Captain's Captain."

In addition to having a plot of unusual strength and originality, "Everybody's Girl" has in it a strong comedy vein, and the role portrayed by Miss Joyce is a combination of pathos and humor. There are also some fine dramatic highlights, Miss Joyce leaping from the upper deck of a Coney Island excursion steamer during a fire panic on board the ship. Another striking situation is a revolver duel between two gunmen.

Pathe "Winning the War" Series.

Arrangements were made some time ago by the Division of Films, Committee on Public Information, with Pathe for a production of a series of one-reel pictures from scenarios furnished by the committee to be known as "Winning the War" series, showing the tremendous home activities directed to this purpose. The first of the series is scheduled for release the week of November 10, and is called "The United States Boys' Working Reserve Solves the Great Farm Problem." The spirit that animates these youngsters is clearly apparent—they work with a will, with enthusiasm and with the plain determination not only mērely to fill the job, but to do it in such a way as to accomplish the highest production.

"Our Colored Fighters" in Demand.

Henry F. Downing, director of the Downing Film Company, which has taken over the distribution of "Our Colored Fighters," the picture that the Division of Films, Committee on Public Information, has produced to show the participation of the negro soldier in the war, announces from his office in the Astor Theatre Building that colored churches and social organizations of colored people throughout the United States are taking a keen interest in the showing of the new picture, and that the original number of prints will have to be increased to meet the demand.

Carl Laemmle Back from Universal City

CARL LAEMMLE, president of the Universal, brought to New York a report of good things at Universal City on his return from the Coast. He declared that aside from the difficulties caused by the shutdown of production and releasing, conditions at the studios were better than they had ever been before. Mr. Laemmle reached Universal City just before the curtailment order was issued and remained there three weeks.

He witnessed runs of films recently completed and inspected the Universal ranch inside out. Incidentally, Mr. Laemmle witnessed a fire that for a short time threatened to wipe out the settlement.

The blaze occurred in the open fields just back of the Universal ranch and crept to within two hundred feet of the buildings. Harry Carey, star of Universal, at the head of a dozen or more daring horsemen of his company, rode out against the blaze, dragging blankets in the approved fashion of prairie firefighters.

Mr. Laemmle, meantime, helped to direct precautionary measures for the defense of the ranch. The blaze was extinguished after about two hours, and sentinels were placed to guard against a recurrence of trouble.

Reviewing the general conditions of the Universal's western organization, Mr. Laemmle talked in the most optimistic vein.

"Everything is all right," he said. "The shutdown will do no harm. Our ranch would have had to close up even if the general order to do so hadn't come, on account of the many cases of illness among our forces.

"When production is resumed to its full extent, it will be found that the efficiency has not been impaired. I was delighted beyond measure with the output of films completed just before the shutdown. They were the best pictures I had ever seen."

Mr. Laemmle spoke enthusiastically over one particular film that stood out among the rest. It was a war drama featuring Dorothy Phillips.

"I sat through fifteen reels of this picture," said Mr. Laemmle, "and I could have sat through fifteen more reels with pleasure. It will be a terrible job to cut the production down to eight or nine reels, as will have to be done."

The picture in question has not been definitely named as yet, but is identified for the present by the suggested titles, "Until We Meet Again" or "Carry On."

Sawyer Announces First Ralph Ince Film.

Arthur H. Sawyer, who has entire charge of the production of the first Ralph Ince film attraction, announces that work is rapidly being finished on the first picture. Interviewed recently on the subject of the forthcoming production, Mr. Sawyer said: "The scenario from which our first big feature is being produced was written by Roy L. McCardell, in pursuance of our insistent effort to leave nothing to chance. Both Mr. McCardell and Mr. Ince are enthusiastic in the praise of the story chosen, and I personally feel that it is one of the biggest themes yet presented on the screen. We have a big story, a big star, an all-star cast, and that, together with Mr. Ince, who is considered one of the biggest directors in the business, assures the exhibitors big box-office attractions."

Miss Dean Renews Contract.

Announcement has just been issued by the Universal that a contract has been made with Priscilla Dean by which this young star is re-engaged for a year dating from January 1, 1919. This news is simultaneous with a report that the story, "Raggedy Ann," by Charles W. Tyler, which appeared recently in the Detective Story Magazine, has been purchased as a forthcoming vehicle for Miss Dean. The story is an unusually dramatic one, in which the heroine is cast as a dashing, daring creature, the daughter of a notorious crook.

Miss Dean's most recent productions were charged with episodes of action in which the young woman performs prodigies of wild temperament. Her latest picture is "The Wildcat of Paris." She takes the role of an underworld queen in Paris who leads the Apaches against the Hun invaders.

Other recent subjects featuring Miss Dean, all of which have attracted wide interest, are "The Velvet Hand," "The Brazen Beauty" and "Miss Doris, Safe Cracker," the latter of which will soon be released.

First U. S. A. Series to Be Released Dec. 9.

"When Your Soldier's Hit," the first of the twelve two-reel war activity pictures announced by Director Chas. S. Hart, of the Division of Films, Committee on Public Information, will be released December 9. The second picture, "The Bath of Bullets," will be released December 23. This new and interesting contribution to the history of the war in films will carry the general title, "The U. S. A. Series." They will be distributed by the World Film Corporation, which is now marketing "America's Answer," and is arranging to distribute "Under Four Flags," the third U. S. official war feature picture. The other pictures in the "U. S. A. Series" will be released at semi-monthly periods.

The twelve pictures are based on subjects in which there is considerable public interest, but which have hitherto not been filmed. "When Your Soldier's Hit" shows a phase of hospital work—that immediately behind the fighters in the field—that has never been seen in pictures. The second release, "The Bath of Bullets," which shows the actual use of machine guns and bombs in battle, is also a novelty. All of the series, it is declared, have an unusual punch.

Sol. Lesser Gets Official Film for California

Sol. L. Lesser, chairman Division of United States Official War Films of the California State Council for Defense, will handle the distribution of "Under Four Flags," the third war feature picture of the Division of Films, Committee on Public Information. Mr. Lesser has also handled the California distribution for "Pershing's Crusaders" and "America's Answer," the first two war pictures in the Government's "Following the Flag to France" series. The World Film Corporation, which handles the general distribution of "America's Answer" and "Under Four Flags," exempts California, Michigan, outside of Detroit, which is under the direction of the Michigan War Preparedness Board at Lansing, and North Dakota, which is handled by the North Dakota Council for Defense at Bismarck.

Caruso Debut November 10.

The screen debut of Enrico Caruso will be the outstanding feature of the resumption of the Famous Players-Lasky Corporation's release schedule November 10, and it is an interesting coincidence that the revised schedule calls for the initial public showing of his first Artcraft picture, "My Cousin," at practically the same time that the great tenor embarks upon his sixteenth season at the Metropolitan Opera House. Other productions scheduled for release the same day are Billie Burke's newest Paramount picture, "The Make-Believe Wife," and Bryant Washburn's first Paramount offering, "The Gypsy Trail."

Brockliss to Export Metro.

Sidney Garrett, president of J. Frank Brockliss, Inc., wishes to announce that the Export & Import Company control the Metro subjects for the whole of continental Europe, Brazil and Argentine, and all communications for those territories should be addressed to them.

Big Salvation Army Film To Be Produced

NEGOTIATIONS were closed last week between Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, and Evangeline Booth, representing the Salvation Army, for the filming of a motion picture telling the story of the Salvation Army both in war and peace.

The story of the motion picture finds its basis in historical truth and in recently developed facts, which reveal the Salvation Army as perhaps the most popular war-work organization of which American troops have any knowledge and as a body of men and women who serve without selfish views or considerations.

In the production of this film the Famous-Players-Lasky organization will have the full cooperation of the Salvation Army. Commander Booth herself will appear in the picture as she discharged her regular daily duties, and the story will be filled with the due reverence and profound respect the subject calls for.

Work on the film will be commenced in the near future, upon the termination of the present period of inactivity agreed upon by practically all of the film producers as a result of the influenza epidemic. The picture will be started in New York and finished at the Hollywood, California, studios of the producers.

Goldwyn Releases Listed for Nov. 17 Opening

Goldwyn has found a way of tremendously stimulating the business of the nation's motion picture theatres upon the reopening of activities. Announcement of new releases by Goldwyn, beginning November 17, reveals that a second big production of Geraldine Farrar's and a second Rex Beach production of tremendous importance and timeliness are scheduled for release only two weeks apart. Two productions of such powerful box-office calibre are certain to prove effective in again restoring theatre patronage to high-tide proportions in all localities. The new release dates and the productions and stars scheduled are:

November 17: Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont.

November 24: Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn.

December 1: Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

December 8: Madge Kennedy in "A Perfect Lady," by Channing Pollck and Rennold Wolf; directed by Clarence G. Badger.

December 15: Rex Beach's great international comedy-drama, "Too Fat to Fight"; directed by Hobart Henley.

"City Saints and Country Sinners."

World Pictures has purchased from Forrest Halsey an original story which will have for its working title "City Saints and Country Sinners." It will be put in work at the World studio at Fort Lee when work is resumed at the termination of the present shutdown. Mr. Halsey has in his story reversed the usual accepted idea that the city is populated with sinners, and that right living can only be found in the rural sections. On this thesis he has created what is expected to be a picture out of the ordinary.

Zion Films in New Offices.

Preparatory to the release of the first Sholem Aleicham picture, a new suite of offices has been taken by the Zion Films in the Knickerbocker Theatre Building, 1400 Broadway.

Among Independent Producers

Conducted by C. S. SEWELL

Maurice Tourneur to Make Pictures in California

MAURICE TOURNEUR has just announced his intention of going to California for the winter, making his next three or four productions on the Coast. Mr. Tourneur will leave with his staff immediately after completing "My Lady's Garter," the adaptation of the late Jacques Futrelles' detective mystery romance now in course of filming.

It will be the well-known director's first visit to the Coast. Mr. Tourneur has been producing in America for four years, all of his activities having been confined to the East.

"I am not making the trip particularly on account of unfavorable conditions," says Mr. Tourneur. "I want to work on bigger subjects in a bigger way. While I have been quite satisfied with the results so far, I have always felt cramped. I've wanted space and atmosphere. I feel that California will give me these things. And I am going to do the biggest things of my career out there."

Mr. Tourneur has not decided definitely upon his next production. Since launching Maurice Tourneur Productions, Inc., the director has produced three offerings, the Drury Lane melodrama, "Sporting Life," the distribution rights of which were immediately purchased by the Famous Players-Lasky Corporation; "Woman," and "My Lady's Garter," now nearing completion. Each has been widely different from its predecessors, and the next production, it is said, will be totally different from anything he has yet done.

Will Show "Cannibal" Film at Hotel Astor November 19

FOLLOWING the announcement that New York rights to the Martin Johnson film, "Cannibals of the South Seas," had been sold to First National Exchange the Robertson-Cole Company, which controls the world rights, has arranged for a trade showing in the ballroom of the Hotel Astor, New York, Tuesday evening, November 19.

The entire ten thousand feet of film selected from 50,000 feet of negative secured by Mr. Johnson on his famous trip through the Solomon and New Hebrides Islands will be shown, and a demonstration given as to how this attraction can be handled in a big way.

Some of the pictures were shown several weeks ago at the Rivoli Theatre, and proved a decided hit. Manager Rothapfel commended Mr. Johnson for his decision to issue these pictures as a feature instead of serially, and states that they should be welcomed by exhibitors as a break in the routine of dramatic and comedy features, and says, "The possibilities that lend themselves for both publicity and general interest have not been surpassed by any offering in the past year."

Mr. Johnson's lecture has been incorporated into the production as explanatory and humorous subtitles, and the film tells a complete story of the trip of Mr. and Mrs. Johnson from the time they left San Francisco to their escape from Chief Nagapate, after they very nearly lost their lives. After reaching the Solomon Islands adventure followed adventure in rapid succession. Many natives were found who are said to have never seen a white man before, including a tribe of pygmies

At the showing there will be exhibited many curios secured on the trip, including strange idols, poisoned arrows, and arrow points made from human bones. The musical program will be under the personal supervision of George W. Beynon, one of the best known composers of music for pictures, who has arranged special music for this production.

Several Territories Sold on Latest Pioneer Film

PIONEER FILM CORPORATION announces that territory for "Wives of Men" is selling fast, and it looks as if this attraction, with Florence Reed starring in one of her greatest roles, will prove a sensation from the box office standpoint.

Herman Rifkin, of the Eastern Feature Film Company, of Boston, has not only purchased the New England rights for "Wives of Men," but for "The Still Alarm" as well; Maurice Less, of the Lyric Film and Supply Co., bought the Indiana rights, and Arthur S. Hyman Attractions, of Detroit, the Michigan rights for "Wives of Men," while the Strand Features, of Detroit, has purchased the rights to the same territory for "The Still Alarm."

"Wives of Men" is said to have been a big success wherever shown. During the past week it was presented on the Loew Circuit in New York City, repeating the business done when presented at the Casino Theatre, one of Broadway's largest playhouses.

The territory still open is being rapidly disposed of by the Pioneer Film Corporation, of 130 West 46th street, and Nathan Hirsh, president of that company, says that within a very short time he will have closed deals which will permit exhibitors all over the country to book this attraction.

New York Papers Praise Latest Tourneur Picture

MAURICE TOURNEUR'S second independent production, "Woman," which had its premiere during the past week at the New York Rivoli Theatre, was highly praised by the metropolitan newspapers. The Sun remarked that it is artistic and spirited, while the American states it is filled with beauty and poetry.

The Times says: "The ability of Maurice Tourneur to create pictures, not just single scenes without meaning or connection, but eloquent, beautiful pictures in motion that make a poetic story come true for the time being, has never revealed itself more fully than in 'Woman.' The applause of the spectators indicated that they had been caught by Mr. Tourneur's magic and held by his subtle spell." The Globe stated: "All of the episodes are steeped in poetry, and the haunting little story of Cyrene and the fisherman is perhaps the loveliest thing of its kind over done on the screen."

"The picture abounds in beautiful scenes," says the Evening Post. "In the novelty of its subject, the composition of its scenes, and the exquisite artistry with which the plot is unfolded, the picture promises to create much laudatory comment," says the Journal, while the Mail says: "It ought to be housed in a theatre where it could be shown continuously until every devotee of the screen drama has had the opportunity to see it."

"Woman" was presented at the Rivoli, and had special stage setting. The entire Rivoli program, except for the Creel Committee War Pictures, was devoted to "Woman," which is presented in a prologue, five episodes and an epilogue.

Manager Rothapfel stated: "It is not often that I permit myself to become enthusiastic to the extent of endorsing a film production, but the beauty and the novelty of Mr. Maurice Tourner's 'Woman' compel me to proclaim it one of the most remarkable motion pictures I have ever seen." The release of "Woman" and other Tourneur productions is in the hands of Hiller & Wilk, Inc.

"Little Women" Booked for Strand.

By an arrangement just effected, William A. Brady's picturization of "Little Women" will be presented for the first time on any screen at the Strand the week beginning Sunday, November 10.

Harley Knoles directed the production of this well-known Louisa M. Alcott story, which is said to be peculiarly adapted for successful presentation on the screen, as it is one of the most appealing stories ever written—rich in sentiment, humor and quaint charm, and possessing rare pictorial values. "Little Women" has for forty years been read and loved the world over.

Arrow Reissues "$20,000,000 Mystery."

After a quiet canvass among state rights exchanges the Arrow Film Corporation has determined to reissue in ten two-reel episodes "The Twenty Million Dollar Mystery."

The recutting and re-editing is in the hands of Jesse J. Goldburg, and it is expected that the work will be completed and the first episode ready for delivery about December.

The production will be state righted upon a basis which calls for the delivery of a minimum number of prints instead of a maximum number, the production being sold on the basis of payment for the rights instead of on a footage basis.

"Twilight" Is Next Doris Kenyon Film.

Doris Kenyon, who has just completed her latest picture, "Wild Honey," is awaiting the lifting of the influenza ban to start work on another production. Miss Kenyon and her company will go to Hendersonville, N. C., where exteriors will be made on "Twilight," by the same authors as "Wild Honey." Vingie E. Roe wrote the story, which originally appeared in the Metropolitan Magazine under the title of "The Alchemy of Love." The screen adaptation is the work of Louis Joseph Vance, writer of many well known books, plays and motion picture features.

Olga Petrova to Return to Screen.

Following the statement made some time ago by Petrova Pictures Company that Madame Olga Petrova would, after the presentation of her fifth picture, "The Panther Woman," return to the speaking stage, it is announced that during the early part of 1919 she will again appear in motion pictures.

Trade News Brevities

NEWS FROM NEW ENGLAND TERRITORY

George Fecke Recovers from the Grip—Selling Force at Fox Exchange Reorganized—Other Items

Fecke Back On the Job Again.

GEORGE H. A. FECKE, manager of the Boston office of World Film Corporation, is back at his desk after a severe illness of grip. Mr. Fecke's staff was about fifty per cent. depleted for several weeks by the grip, but by heroic efforts of those who remained well the business of the World Exchange went on without hindrance. Mr. Fecke reports a big call for World features following the reopening of the New England houses. He said the attitude of the public was like a man taking a cold bath. He said the first plunge was hard to take, but once in the people enjoyed it. Mr. Fecke is very busy handling the official war films. "America's Answer" is to be released November 11. "Under Two Flags" comes next on January 6.

Campbell Reorganizes His Selling Staff.

The Fox Exchange staff is back on the job, after considerable illness from grip. Harry Campbell has reorganized his staff, and is now doing a great business throughout New England. Mr. Campbell's staff is as follows: C. H. Phillips, Western Massachusetts and Connecticut; M. L. Eberstein, Rhode Island and Southern Massachusetts; Maine, A. F. Walters; Harold Eskin, New Hampshire and Vermont; F. W. McKay, Boston; William De Wolf, feature productions; Charles Dempsey and William Taylor in advance of "Salome."

United Theatres Reports Many Sales.

The United Theatre Equipment Company reports a big business following the closing of the theatres during the grip epidemic. The closing of the houses caused many changes to be made and the installation of new equipment. The company has installed two Power's 6-B motor driven machines, a Power's dissolving stereopticon and a Gardiner velvet screen at the new Strand Theatre in Dorchester, which is to open soon. The Strand Theatre at Taunton, which opens this week, has two new Power's 6-B motor driven machines, with a Hallberg generator. The Opera House at Hudson, Mass., has a new Power's 6-A machine. Philips Academy has a new Power's machine and booth. The Shawmut Theatre in Roxbury has installed a Gardiner velvet screen. The Modern and Beacon theatres in Boston have installed new gold fibre velvet screens.

Star Takes Over the Empire Theatre.

Chelsea, Mass.—The Star Photo Company, of Boston, has bought the Empire moving picture theatre at Chelsea square, and has begun a complete reconstruction of the place, which has been closed for several months. It will be reopened about December 1 as a first class house. Benjamin H. Green, of East Boston, a member of the company, will become manager of the theatre, and will show only high class photoplays.

The auditorium is to be completely renovated and connected with the balcony, providing additional exits. The interior will be redecorated, and a new entrance built. The proscenium arch will be artistically ornamented, and a $10,000 organ installed, together with new lighting fixtures. The seating capacity of the house is 1,500.

Cleveland Trade Letter

By M. A. Malaney, 206 Sloan Building, Cleveland, O.

Cleveland Theatres Net Big Bond Sales.

CLEVELAND picture theatres were instrumental in selling a big batch of Fourth Liberty Bonds, in spite of the fact that they were closed the last week of the loan campaign.

According to the reports of the committee, $30,900 worth of bonds were sold in the Metropolitan, Alhambra, Monarch, Knickerbocker and Liberty theatres, all neighborhood houses, while $50,850 worth were sold in the Stillman and Strand theatres, downtown.

Manager Kuhn, of the Stillman, claims, however, that in his house alone $62,000 worth were sold in four nights.

Manager Grossman, of the Standard Theatre, conducted the sale of bonds to film exchanges and employes and reports that about $75,000 worth were sold.

The Mall and Alhambra theatres each bought $5,000 worth of bonds, outside of the subscriptions of the owners and employes and in addition to the bonds sold to patrons.

Mooney Goes to Fox's Los Angeles Office.

Paul C. Mooney, for several years district manager for the Fox Film Corporation, with Cleveland as his headquarters, left, October 25, for Los Angeles, where he will be district manager for Fox, in charge of the Pacific Coast exchanges. Mr. Mooney was accompanied by his family and expects to make the West his future home.

Clayton Sheehan, brother of General Manager W. R. Sheehan, has arrived in Cleveland to assume Mr. Mooney's duties. His district has been split up, so that Mr. Sheehan has Cleveland, Detroit, Buffalo and Pittsburgh under his supervision, while Cincinnati, Indianapolis and St. Louis will be under the direction of J. R. Grainger, whose headquarters will be in Cincinnati or St. Louis.

Mr. Mooney was presented with handsome remembrances from the Fox office force in Cleveland, and also by his friends among the exhibitors and exchanges of that city.

Exchanges to Ship Films via Erie Express.

As a result of alleged poor service over the messenger route between Cleveland, Niles, Warren, Struthers, Girard, Hubbard, Lowelville and Youngstown, Cleveland film exchange managers have decided to abandon it, rearrange their bookings, and ship all films to these towns via the Erie Railroad express.

A representative of the Board of Motion Picture Exchange Managers of the Chamber of Commerce, in commenting on this action, said:

"Apparently no attention has been given to numerous complaints of the exchanges regarding return shipments of films, and consequently aggregate losses of thousands of dollars have been sustained by the exchanges. This course has been forced upon the exchanges, since ample opportunity has been given for bringing the service up to par."

Cleveland Exhibitors Make Comedies.

Cleveland exhibitors are spending their time now making a series of comedies, the stories of which would make any film man laugh. For instance, Dave Adler, of the Strand, was the chief actor in "How I Won Some Liberty Bonds." His wife played opposite him. Joe Deutsch appeared in a single reel, "My $1,800." Lou Gieger made a two-reeler, "Keeping the Wolf Away from Charlie," and Mark Greenbaum has a fine little half-reel to tell about called "A Charnas Bankroll." Herman Garfield appeared in "African Golf," and another clever comedy was Dave Schuman's "Too Many I. O. U.'s."

Buffalo News Letter

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

Franklin on the Closing Order.

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, Buffalo's palatial picture theatre, gave out an interesting interview on closing rule: "Personally, I believe that so far as the epidemic is concerned, people would be just as safe in a modern, first-class theatre building as they would be in their own homes. Certainly the ventilation is better than in the average home. Fresh air, coming in at the floor of our theatre, forces the stale air out through the openings in the roof and completely changes the air every three to four minutes. However, although our opinions have differed from those of the board of health, we have cheerfully complied with the closing order. In dealing with so serious a problem as the health of our neighbors and fellow citizens, we would much prefer to let the health authorities take the responsibility and follow their instructions implicitly."

Private Presentation of "My Cousin."

At a private presentation of Enrico Caruso's first Artcraft production, "My Cousin," recently presented at Shea's Hippodrome, Buffalo, Mr. Caruso appeared in person. The guests present were loud in their praise, for this production promises to be one of the successes of the year.

Walter P. Cook, chairman of the Buffalo Liberty Loan Committee, was loud in his praise for Mr. Caruso.

Governor Whitman, who also honored the guests with his presence, spoke enthusiastically of Mr. Caruso as a true patriot.

R. C. Fox, manager of the Famous Players-Lasky Corporation, Buffalo, is to be congratulated for his untiring efforts. The appearance of Mr. Caruso was a huge success, the biggest of scoops in Buffalo's filmdom.

It is said the Buffalo Liberty Loan Committee intend presenting Mr. Caruso with a handsome gold match case showing their appreciation.

Mr. Caruso sang "Victory, Victory," composed by his wife, also "Over There" in English and Italian.

SUGGESTS REDUCTION IN THEATRE RENT

Manitoba Official Proposes That Owners Agree to a Fifty-fifty Rental Proposition During Ban Period

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

MANITOBA and Winnipeg officials were not long in offering their aid to both theatre and exchange employes who might become distressed during the enforced lay-off in Winnipeg, Brandon and Portage la Prairie, the three centres of Manitoba. Edward Brown, the provincial treasurer, also came out with a suggestion to the landlords of various theatres that they agree to accept a fifty-fifty proposition for their rent during the period that the houses are dark. He pointed out that a rather stiff rent is charged for theatres and that the theatre owners should be the first to grant a concession at this time. The heavy rent detail was one which would hasten the reopening of the theatres, he believed.

Controller Grey, of the City of Winnipeg, who is a candidate for the mayoralty, made himself a champion of the theatre and exchange employes. After calling a conference of interested representatives, he announced that the theatre closing would not be delayed longer than necessary. It is estimated that five hundred people have been thrown out of employment by the closing of Winnipeg theatres. In a number of cases, wood has been supplied from the municipal yards to heat the homes of theatre employes who have been hard hit.

Did Not Discharge a Single Employe.

L. Ernest Ouimet, president and general manager of the Specialty Film Import, Limited, Montreal, and other cities of Canada, has announced that all employes of the six branches of his company were not placed on half salary, although other Canadian exchanges took the step. He also announces that he has not laid off or discharged one employe during the closing period.

In a general letter to the trade in Canada, Mr. Ouimet asks all moving picture managers and employes to make it their business to get out and hustle for the Fifth Victory Loan, the campaign for which was started on October 28. "Each one of my branch managers has been instructed to offer the services of his entire staff to the Government from October 28 to November 16," declared Mr. Ouimet, who controls the distribution in Canada of Pathe and official British Government releases. "If you and I cannot subscribe to this loan as liberally as we had planned on account of the upper-cut handed to us by the influenza epidemic, we can at least give our full support and co-operation."

Mr. Ouimet describes the plague as ten per cent. disease and ninety per cent. fear. The theatres and exchanges are closed, and the duties of employes are reduced to a minimum. "But this is no reason why you should remain idle," declares Mr. Ouimet. "Idleness breeds discontent."

Vaudeville License Necessary.

Magistrate Cohen, of the Toronto Police Court, has decided that the presentation of vaudeville in a moving picture theatre can only be done after a vaudeville license has been taken out at the City License Department—in addition to the Provincial license. According to evidence in the police court, the difference in the cost of a license which gave the privilege of staging vaudeville is $50.

The question arose in connection with the prosecution of L. Feighien, manager of the Eclipse Theatre, 387 Parliament street, on the charge that he presented vaudeville at his theatre with only a moving picture theatre license, which allows only two short acts of vaudeville as a part of the regular picture program.

The offence in question occurred when a company of returned soldiers put on a whole performance for two evenings, and only a small percentage of the receipts went to the exhibitor, the remainder being used for patriotic purposes. When this was explained by Louis Heyd, K. C., counsel for the defence, Inspector McKinney, of the Police Department, announced that a fine was not wanted.

Mr. Feighien swore that he had nothing to do with the show, as the returned soldiers had conducted the whole performance themselves. The case was remanded until called on, which practically means an unregistered conviction.

"If this money did not go for patriotic purposes it is a serious offence," declared the magistrate.

Not Worried Over Stopping of Production.

Canadian exchange officials refused to do any worrying about the decision of many producing companies in the United States not to release any new photoplays for four weeks. Announcement was immediately made by a number of Canadian distributors that they had sufficient new stock on hand to supply all demands until new releases could be obtained from the United States—regardless of whether any Canadian theatres were closed or not. Practically all houses in Canada were closed by the health officers, however, and the situation remained practically the same as before.

Exchange officials anticipated that Canadian theatres would be closed about two weeks on the average, and this would leave two weeks during which considerable of the excess new prints could be put to use before new releases would be arriving from the States.

Jack Holmes Lennon Killed.

Jack Holmes Lennon, aged seven years, only child of F. R. Lennon, was killed on Saturday afternoon, October 26, at Elizabeth and Albert streets, Toronto, when he dashed in front of an automobile. Mr. Lennon is vice-president of the Exhibitors' Distributing Corporation, of Toronto, and was Ontario manager of the Canadian Universal Film Company for many years. The driver of the automobile was detained after the accident, and an inquest was held on Monday evening, October 28.

Universal's Service Flag Has 21 Stars.

The honor roll of the Canadian Universal Film Company bears twenty-one names, of whom twelve were former employes of the head office at Toronto. Five enlisted in the Canadian Army from the Calgary branch, while three enlisted from the Vancouver office. The Montreal office supplied two men for the big fight.

Only one of the twenty-one former employes has been killed, this being Edward Morris, of the Toronto office.

Everything Ready for Reopening St. Denis.

During the closing period for all theatres in Montreal, arrangements were completed for the reopening of the St. Denis Theatre, controlled by N. L. Nathanson, of Toronto, which had been dark since last May. The big theatre, the largest one in Canada presenting pictures exclusively, is now on U. B. O. time, and the policy of the house will be to give a feature picture, two film comedies and five acts of vaudeville. The program will be presented on the continuous system from 1 p. m. to 11 p. m. daily, including Sundays. The general admission will be 25 cents.

The reopening of the theatre was brought about by Fred Crow, who was the general representative of the Canadian United Theatres in Montreal for six years. He will be the manager of the St. Denis for the present, but he intends to organize a circuit of theatres in Ontario and Quebec for U. B. O. booking. The opening of the St. Denis really means the birth of a new vaudeville-picture circuit in Eastern Canada. The theatre was scheduled to reopen its doors on October 28, but the opening was delayed because of the continued enforcement by the civic authorities of the health closing order.

Canadian Brevities.

Joseph Tanguay, formerly manager of the Victoria Theatre, Quebec, has been appointed manager of the Auditorium Theatre, also of Quebec, which was recently taken over by Jule and J. J. Allen. The Auditorium is the largest house in Quebec, and seats about 1,200 persons.

Joseph Ledden, late of the Quebec Chronicle, and lessee of the Empire Theatre, Quebec, has succeeded Mr. Tanguay as manager of the Victoria Theatre, Quebec.

The Classic Theatre, located in the residential section of Quebec, is now under the management of John O'Dowd. The Classic has been thoroughly renovated, and has a new electric sign and other improvements.

The Appollo Theatre, Brantford, Ontario, is reopening under the management of Mr. Simmons. The Appollo is one of the oldest moving picture theatres in Ontario.

The Empire Theatre at Windsor, Ontario, which has been dark for some months, is scheduled to reopen on November 15, with George Wilson as manager.

Irving Unger, formerly with the Regal Films, Limited, Toronto, has been discharged from the army, and is back again at the Regal office.

H. L. Nathanson, formerly manager of the Regal branch in Winnipeg, Man., and now in the Royal Air Force at Leaside, Ontario, had an attack of influenza, but has recovered.

Clair Hague, president of the Canadian Universal, has announced that the British war pictures, "Fighting For Ffeedom," now released in the United States as a serial, will not be available in Canada.

A victim of the influenza was the wife of D. Brannigan, manager of the Grand Opera House at Kingston, Ontario, who died October 22.

Toronto Short Items.

The Crown Theatre, Toronto, managed by Messrs. Richardson and Redway, recently staged a private matinee performance for wounded returned soldiers for a presentation of "My Four Years in Germany."

F. G. Carter has been appointed manager of the Grimn Theatre at Chatham, Ontario.

H. Alexander, manager of the Park and Doric theatres, Toronto, has acquired control of the U-Kum Theatre, College and Dovercourt roads.

The Madison Theatre, one of the largest and most substantial uptown theatres of Toronto, has made an increase in prices, the increase being five cents generally. Night prices are now 15 cents and 20 cents, with boxes 25 cents; matinee prices are 10 cents for children and 15 cents for adults.

D. P. Duggan, formerly of the Photodrome, Toronto, has become assistant manager of the Coliseum, Beach District.

W. P. McGeachie has taken over the management of the Regent Theatre, Sudbury, Northern Ontario, in succession to Mr. Gregory.

Various exchange men of Toronto have been on the move, literally speaking, of late.

V. J. Pepper has replaced Miss Dorothy Roach as booker of the Toronto office of the Specialty Film Import, Limited. Pepper has just terminated a three years' engagement with King George, having been an original member of the 5th Canadian Battalion.

A. W. Perry has left the Toronto office of the Universal to join the local Mutual staff.

W. Melody, formerly with Famous Players, is now booker at the Toronto Regal office.

I. Soskin, formerly at the Montreal office of Famous Players, has become service manager of the Toronto branch of the same company.

Announce
the Forthcoming Presentation of
The Inaugural

RALPH INCE FILM ATTRACTION

Arthur H. Sawyer
General Manager
1476 Broadway, New York

Story by

ROY L. McCARDELL

Personally directed by

RALPH INCE

■

Arthur H. Sawyer ℒ Herbert Lubin

1476 Broadway, New York

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Wolf Improves His Victoria Theatre.

EDGAR WOLF, manager of the Victoria Theatre, at Ninth and Market streets, displayed a considerable amount of tact as a leader among his employes so far as work was concerned. He not only set a good example by starting the various jobs about the house himself, but he secured the maximum amount of work that could be accomplished during the three weeks the theatre was closed and consequently was able to make all the necessary improvements to put his house in a first class condition.

Prince Returns to the Picture Field.

A. Prince, one of the pioneer film men of this city and former proprietor of the Prince Film Company, has returned in the field again after an absence of over two years, during which time he was engaged in another enterprise. He has made his headquarters with the Masterpiece Film Attractions.

Theatres Renovated During Ban Period.

Charles Segall of the Apollo Theatre has renovated his theatre and added many improvements.

Albert Brown of the Overbrook Theatre has refinished the interior of his house a beautiful satin blue finish during the ban and has also made several other improvements which will help to make this theatre one of the most artistic in West Philadelphia.

Herbert Effinger, of the Strand Theatre, has practically overhauled every nook in his large theatre, thereby increasing the beautiful appearance of his house.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Nashman Goldberg Dies.

NASHMAN GOLDBERG, 38 years old, a brother of Thomas D. Goldberg, manager of the Walbrook Theatre, 3100 West North avenue, died from pneumonia, following influenza, on Wednesday, October 23, at his home, 2551 Madison avenue.

Pelsweig Leaves Universal.

Simon Pelsweig, who for a year has been associated with the Universal Film Company as a salesman working out of the Baltimore exchange, of which P. Oletzky is the manager, has resigned. Mr. Pelsweig has been in the film business for some time. He also represented Universal in Philadelphia, to which city he is now going to join the forces of Armour & Company.

Piloting Victoria.

Charles Nirdlinger, an uncle of Fred G. Nixon-Nirdlinger, is now attending to the management of Nixon's Victoria Theatre, 415 East Baltimore street. Abe Seligman, the former popular manager of this playhouse, is now in Uncle Sam's fighting forces.

Lose Four Operators.

During the influenza epidemic in Baltimore four operators of the Baltimore Local No. 181 died from various causes. They were John Reid, who was employed at the Red Moon before it closed, and after that at the Patterson Theatre in Highlandtown; Elmer Clark, of the Peabody; Frank Lewis, of Nixon's Victoria, all having been men with ten years' operating experience, and David Seaman, of the Walbrook Theatre, who had been in the business for five years. So far as can be learned the managers of moving picture theatres in Baltimore were very fortunate, as only a few were sick with the malady, and there were no casualties.

Schneider-Steil.

Edwin Schneider, son of George Schneider, the former manager of the Garden Theatre, Lexington street, near Park avenue, and now associated with Tom Moore in Washington, D. C., was married to Miss Marguerite Steil on Wednesday, October 16, at the Cardinal's residence by the Rev. Father O'Donovan.

WORLD MAN PAYS CHILLICOTHE A VISIT

Finds the People of That City Anxious for Amusement—Prominent Exhibitors Entertain Him

Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

WITH the theatres and other forms of amusement taboo in Dayton there was nothing of interest to take up one's time, and therefore the writer found himself one day last week at Chillicothe, Ohio.

Although the theatres were also closed in "Chilly," my arrival there was welcomed by Elmer Redelle and Martin G. Chandler, who saw to it that nothing was left undone to make my stay interesting. The Sherman Theatre opened recently with the Fox film, "Salome," to very good business. The Sherman also books in "legitimate" attractions when possible, for Chillicothe is hungry for amusement, and localities flock to any kind of entertainment. The Majestic Theatre presents a very inviting appearance, after having thousands of dollars spent on its remodeling. It had been opened only a few days, when the influenza epidemic spoiled all dreams of holding a performance for some time.

The Sherman a House of Beauty.

The writer spent some time with Elmer Redelle, of the Sherman, and that theatre is all that could be expected, and very beautiful to say the least. Elmer stated that business during the few days that the house was open was very good. Charley Smith has purchased a new four thousand dollar limousine. Charley manages the Star and Queen theatres (side by each), and is reaping in the "kale" without reserve.

Hears Intricacies of Soldier Life.

After having visited the city managers, Ollie Brooks, formerly with John Kunsky in Detroit, and who now manages the Liberty Theatre at Camp Sherman, entertained me in a very delightful manner, and explained the intricacies of soldier life in such a way that it seemed a simple feat to speak knowingly with terms military. Mr. Brooks—I mean Lieutenant Brooks—explained that he had managed a theatre in Auburn, New York, when Mark Gates, managing director of the Dayton Theatre at Dayton, was treasurer for the Shuberts. The Liberty Theatre opened October 26, with a big celebration marking the lifting of the camp quarantine. Lieutenant Brooks is to stay at the camp for the duration of the war.

All in all, Chillicothe, theatrically speaking, has improved, and the situation there is well taken care of.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Theatres Brighten Up During Closing Period.

DURING the enforced closing of all theatres and public gathering places as a result of the influenza epidemic, the managers of the Majestic Theatre at Evansville, Ind., are superintending a complete overhauling and redecorating of this popular motion picture and vaudeville house. The new decorations are of the most attractive and artistic character and furnish a beautiful setting for the stage. The carpets and curtains have been cleaned and the woodwork on the inside freshly painted and varnished. The work is progressing rapidly.

As a result of the temporary closing order of the state board of health, necessitating the discontinuance of all amusement enterprises, the management of the La Salle Theatre, at South Bend, Ind., has used the closing period as an opportunity to make the theatre more attractive than ever. Not only have excellent programs been booked for showing as soon as the ban is lifted but plans have been completed for the further beautifying of this cozy, ground-floor photoplay house. An elaborate system of floral decorations is being worked out, and in the near future handsome boxes and trellis effects with blooming flowers and entwined foliage will be installed on the side walls.

Clyde Williams, manager of the Paramount Theatre at Rochester, Ind., has taken advantage of the influenza closing order by having a number of improvements made in the front and interior of the theatre. The improvements will be completed before the closing order is rescinded, he said.

Atlanta News Letter

By Linton K. Starr, the Atlanta Journal, Atlanta, Ga.

Bourgeois Survives "Otranto" Disaster.

OXFORD KNOX BOURGEOIS, familiarly known to the local film fraternity as "O. K.," and one of the most popular young men in the game here previous to entering the military service, was named as one of the city's five survivors who escaped death when the transport "Otranto" sunk near the Scottish coast early in October after colliding with the steamship "Kashmir," according to an official announcement issued by the war department.

Mr. Bourgeois has been an active figure in the Atlanta exchange field for several years past. After long service as chief booking clerk with the United Film Company, an independent distributing organization headed by R. M. Savini, Mr. Bourgeois later organized an exchange of his own under the title of the Atlanta Film Company and as president and general manager successfully served exhibitors of the southeast for a year or more. Before donning Uncle Sam's uniform in July, he had held executive positions with the local World and Mutual offices.

Mr. Bourgeois is attached to a unit of the coast artillery corps and had trained at Fort Screven, Tenn. His wife, whom he married during the latter part of 1917, is at present connected with the Red Cross here. Mrs. Bourgeois has received cable advices from her husband stating that he has safely reached an English port.

Sam Denbow on the Job Again.

After successfully withstanding an attack of Spanish influenza, Sam Denbow, manager of the Liberty Theatre, Camp Gordon, is back at his desk again after several weeks spent at a cantonment hospital. Mr. Denbow formerly held the positions of manager of the World and Fox offices here.

Halifax Theatre Notes.

The Strand has been newly decorated throughout in a color scheme of French blue with touches of gold and pink shading to terra cotta.

The Imperial Theatre has also been done over, gold and terra cotta being used here with good effect.

At the Orpheus the decorations are being completed, the work of alteration not having been quite finished.

The Gaiety Theatre, which was formerly called the Empire, now under the management of M. Bernstein, is to be decorated in blue and pink. It is to have the largest stage in Halifax, the proscenium opening being 22x26. There are six modernly appointed dressing rooms and 100 new seats have been added. All new light fixtures have been installed. The proscenium is bricked to the stage level in accordance with the city fire regulations and is finished above with steel metal lathe and plaster.

TEXANS ARE NOW PICTURE HUNGRY

Exhibitors Preparing for Great Influx of Show Patronage When Quarantine Rules Are Lifted

By Phil Fox, Times-Herald, Dallas, Texas.

THE public of Texas is absolutely film hungry owing to the three weeks' of influenza quarantine, and, with the lifting of the rules, which will probably be effective in all sections of the Southwest early in November, exhibitors are preparing for the greatest rush of show patronage in history.

Film exchanges, daily papers and theatre managers are besieged with requests as to when the quarantine will be lifted and as to details of releases which can be expected when the theatres open.

"I don't believe the closing of the theatres has done much harm," says Jimmy Kelly, of the General Film Company. "The public was getting blase. Films had to be just right or they would pass them up. It was like catering to a delicate appetite. Now they have been put back to the position of fifteen years ago, when there were no moving picture shows. They are clamoring for amusement. They want pictures of any sort, and they want them at once. They have found that the closing of the motion picture theatres created a sort of void in their existence.

"I predict that the unparalleled rush of business which is going to be enjoyed by exhibitors during the rest of the winter season will more than recompense them for losses sustained through the closing of the theatres."

Michalove Succeeds Owens at Paramount.

Harry W. Owens, for the past several years Dallas manager for Paramount, has resigned his position and severed his connection with the company. He has gone to Los Angeles, where his mother lives, and his future film connection will be announced from that city.

D. Michalove, formerly New York manager for Triangle, and for ten years connected with the S. A. Lynch Enterprises, has taken Mr. Owens' place. He is effecting a reorganization of Paramount business in this district.

Exhibitors Aid Federated Charities.

Although their theatres were closed under the quarantine, Dallas motion picture exhibitors took a leading part in a campaign to raise $85,000 for the Dallas Federated Charities during the last week in October.

The theatre owners lent the fronts of their buildings to the Federated Charities for advertising purposes. The electric advertising signs on the theatres were also used to boost the charitable cause. The aid given by the exhibitors had much to do with the success of the drive.

Kelly to Handle Sherry and Parex Service.

Smiling Jimmy Kelly, of the General, has taken over the business of the W. L. Sherry Film Service and the Parex Film Corporation. He will handle all the G. M. Anderson releases. The first picture which he will put out early in November will be Anderson as Broncho Billy in "Red Blood and Yellow."

Harris Dies of Shell Shock.

Henry H. Harris, brother-in-law of James Kelley, of General, died late in October at Perth Amboy, N. J., of shell shock following the munitions plant explosion there. Mrs. James Kelly was called to his bed side at Perth Amboy.

Caver in Officers' Training Camp.

C. J. Caver, of the Majestic Theatre, Stephenville, Texas, has gone to the Officers' Training Camp at Leon Springs, Texas. Thomas Donnell, from Brady, Texas, has taken over the management of the Stephenville Theatre.

Charitable Deed of Miss Maybelle Prince.

Miss Maybelle Prince, secretary to W. H. Hulsey, who owns theatres all over Texas, recently demonstrated the charitable disposition of Dallas film row and its employes.

Miss Prince read in the Dallas newspapers an account of the death of the four little children of Mr. and Mrs. J. Shultz, of Dallas, from Spanish influenza. She started out to raise a subscription to aid the grief-stricken family. Within two hours she returned to the First National offices, after visitin one or two film exchanges, with $102 in cash. This she turned over to the family, which was direly in need of such support.

Exhibitors Visiting Dallas.

The following Texas exhibitors were among those who visited Dallas film row during the last week in October: J. C. Chatmas, Orpheum Theatre, Marlin; Sam Heffler, Wonderland Theatre, Cameron; H. L. Bear, Dorothy Theatre, Henrietta; Henry Oscar, Queen Theatre, Calvert; Billy Batsell, Sherman.

Minneapolis News Letter

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Minneapolis Booker Killed at Front.

JOE KOHLER, booker at the Minneapolis office of the George Kleine Company for several years, who enlisted in the army eight months ago, has been killed in action in France, according to the casualty lists. He was the first Minneapolis moving picture man to make the supreme sacrifice for his country and mankind.

Breilein Seriously Ill.

H. J. Breilein, proprietor of the Victoria, Verdi and Faust theatres of St. Paul, is in a satatorium at Jordan, Minn., recuperating from a relapse suffered following the performance of an operation. W. A. Steffes and Edward Hinz, prominent Minneapolis exhibitors, are managing Mr. Breilein's theatres during his illness.

"Cold Deck" in Northwest.

The Elliott Film Corporation, of Minneapolis, has secured the Bill Hart production, "The Cold Deck," for distribution in Minnesota, North and South Dakota, General Manager John Elliott announced.

Lifetime's Savings Lost.

T. O. Fleishbein, exhibitor of Cloquet, Minn., which was levelled to ashes in the great forest fire that swept the northeastern part of the state this month, visited Minneapolis recently and told the story of the disaster. Mr. Fleishbein stated that the forest fire destroyed the saving of a lifetime, but that he was thankful he and his family escaped with their lives. He will make his home here for the winter and expects to go to Illinois in the spring. Mr. Fleishbein was an accountant before entering the show business. He expects to return to his old profession. L. E. Blessner's Grand Theatre at Cloquet was also destroyed.

Movie Trade Papers Given Strong Boost.

Crockett Brown, proprietor of the Unique Theatre, Nashwauk, Minn., attributes much of his success to valuable tips and suggestions made by the various moving picture trade magazines. He is an enthusiastic reader of the Moving Picture World.

New Department Added.

The Theatre Equipment Company, of Minneapolis, has added a new department to its rapidly growing establishment. This department handles patriotic novelties made of plastic composition and includes busts of General Pershing, President Wilson, an assortment of patriotic dolls and a few novelty pieces, including an American eagle and the statue of Liberty. The Theatre Equipment Company is now comfortably established in its new quarters in the Builders' Exchange Building.

Minneapolis News Notes.

Howard Dale, shipping clerk at the Minneapolis Pathe exchange, has been accepted for service in the United States Army and is at present in quarantine at the University of Minnesota.

After repeated attempts to enlist, Max Rivkin, of the Minneapolis Pathe office, has been accepted for service in the United States Army Signal Corps.

A. C. Gilruth, proprietor of the Foto Play Theatre, of Watertown, S. D., has made some big improvements in his house, including the installation of two new Power's projectors.

During the closed period of the influenza epidemic many exhibitors of the Northwest have come to Minneapolis to arrange new bookings and attend to other business. Among these visitors recently were:

G. E. Root, proprietor of the White Theatre, of Mellen, Wis.; Manager Thompson, of the Windsor Theatre, of Hampton, Ia., and also proprietor of a theatre at Belmond, Ia.; J. B. Clinton, proprietor of theatres at Duluth and Crookston; J. H. Stroud, Wonderland Theatre, Windom, Minn.

R. T. Busch, proprietor of the Hub Theatre, of Gaylord, Minn., has joined the Army and is now in training at the school for air service mechanics in Minneapolis.

T. Stuart Kipping, well-known in Minneapolis film circles, recently joined the sales forces of the Friedman Film Corporation, of Minneapolis.

Seattle News Letter

By S. J. Anderson, 807 Leary Building, Seattle, Wash.

Coffinberry with Division of Films.

FRANK COFFINBERRY, incidentally an old time film man of the Northwest, arrived in Seattle this week as special representative of the United States Government for the Division of Films, Bureau of Public Information. He will make his headquarters at the World Film Company's office at Fifth and University.

Koerpel Injured Working in Shipyard.

J. A. Koerpel, manager of the World Film Exchange, while working on a ship during his regular afternoon shift last week, fell three decks and had to be taken to a hospital, where first aid remedies were applied and his name was written in a service book which bore the legend at the top of the page, "Not all the wounds suffered in the service of one's country are received in the field of battle." So Mr. Koerpel is a much bandaged hero now who continues to conduct his film office in the morning, and will soon return to his duties at the shipyard.

Northwest Theatre Notes.

Butte, Mont.—Frank Bailey, manager of the American, contemplates the erection of a new 2,000-seat theatre in that city. No details are given out as yet, though the project is practically assured.

Sunnyside, Wash.—W. P. Barnet, manager of the motion picture theatre here, is building a new house, which will soon be opened.

Cle Elum, Wash.—A new theatre is being built here to take the place of the Rose, which was burned in the fire of last summer.

Cheney, Wash.—C. H. Chetford has bought the theatre here.

Yakima, Wash.—James Lane is building a new motion picture theatre here, which is to be known as "The Rose."

Sutherlin, Ore.—E. B. Lawson has opened a motion picture theatre in this town.

Astoria, Ore.—The Columbia Theatre has been reopened by Frank King, of San Francisco.

Albany, Ore.—Mrs. E. L. Hudson is managing the Globe Theatre in the absence of her husband, who is in the army.

Volmer, Idaho.—P. A. Gaul has charge of Max Schofield's theatre in Volmer, the latter having gone into the army.

Butte, Mont.—The People's Hip has added motion pictures to its regular vaudeville attractions.

Detroit News Letter

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

Dailies Cut Down on Picture News.

NOT only the Detroit newspapers, but most of the daily papers throughout Michigan have published practically no motion picture news since the closing of the theatres, because of no advertising. Isn't this a fine way for the newspapers to reciprocate, after the thousands and thousands of dollars which the theatres spend annually with them? And wouldn't you think that a time like this—when people could not go to the movies—the newspapers would try to get out a better movie page than ever before to keep up the interest?

Delft Takes Over Strand Theatre.

The Delft Theatres, Inc., already operating theatres in Marquette, Escanaba and Munising, have taken over the Strand Theatre in Escanaba, which gives them two houses in that town. The change became effective October 20. This puts the Deft corporation in absolute control of the theatre situation in three towns of the upper peninsula. L. J. Jacobs, who now managers the Delft in Escanaba, will also look after the Strand.

H. S. Gallup, better known as "Doc," is general manager of the Delft corporation.

Dave Prince Goes to War.

Dave Prince, Detroit manager for Triangle, has gone to war, having left very suddenly. He enlisted in the ambulance corps of the American Red Cross several months ago, and got his call to report last week on two days' notice. He is stationed at Camp Scott, American Red Cross, Company C, Chicago, Ill.

Dave has been Triangle manager for about a year, previously having managed the Detroit office of the General, as well as the Dallas office of the General.

A remark made to him on the long distance phone by Mr. Freeman, general manager of Triangle, is worth repetition: "I am mighty sorry to lose you, but I'm glad you are going with the biggest corporation in the world—Uncle Sam. You have done fine for us in Michigan, and when you come back we will have a position ready for you. Good luck and success."

Sellars General's Assistant Manager.

J. C. Sellars, who has been covering the road for the General, has been appointed booker and assistant manager to Frank Stuart. He will also look after selling in Detroit.

Organizing Yellow Dog Club.

F. R. Cleaver, salesman for the Detroit Universal, is pulling a great stunt which is great propaganda for the United States war program, and at the same time a wonderful boost for "The Yellow Dog," which is one of the latest Universal special feature releases. Mr. Cleaver is using a booth at Woodward and Gratiot avenues, organizing members to the Anti-Yellow Dog Club, having enrolled 2,000 members already. There is no membership fee—every man or woman who signs an application receives a yellow button. Cleaver is after 30,000 members.

General Takes Over Sherry Service.

The Parex Film Exchange in Detroit has discontinued business, and the pictures under the brand of Sherry Service are now being distributed through the General Film Company, of which Frank Stuart is Detroit manager. Manager Stuart is now arranging to put on several salesmen who will devote their entire time to Sherry pictures.

Congratulations.

He's a proud papa—A. J. Reed, manager of the George Kleine Exchange. The reason—an eight-pound baby boy. It arrived Wednesday, October 23, at 12:05 p. m. It has been christened Alfred James Reed. A. J. has been passing cigars ever since. Mother and babe are doing nicely, and A. J. is some happy man.

WEEK'S FILM NEWS FROM SAN FRANCISCO

Picture Men Start "Drive" on Ducks—Edwards Made Superintendent of T. & D. Theatres—McDonough Dies

By T. A. Church, 1507 North Street, Berkeley, Cal.

French Cameraman Visits City.

C. LE GRANDE, from the Pathe studios in France, is a visitor here, accompanied by his wife and fifteen-year-old son, and plans to leave on the liner Shinyo Maru on November 6 en route to Japan, China and other countries of the Far East to secure scenics for Pathe. He spent many months at the front with the French army and states that the general public has an erroneous idea in regard to the life of a cameraman doing work in connection with the great war. He declared that frequently the cameraman and his assistants went over the top well in advance of the soldiers and took up their positions before the commencement of battle. On one occasion three of his assistants were buried alive by a great shell and he suffered from shell shock to such an extent that he was given his present assignment.

Film Men and Ducks and Bears and Deer.

The closing of theatres has given local film exchange managers and theatre men some splendid opportunities to get out into the open, and some marvelous tales are going the rounds of onslaughts on the ducks in the rice fields. E. H. Emmick, of the Peerless Film Service, recently took a party of film men to Colusa, where an attack was made upon the quackers. Those making the trip besides Mr. Emmick were E. B. Johnson, of the Turner & Dahnken Circuit; Ralph Quive, of Vitagraph; W. O. Edmonds, of the Hodkinson Service, and George Chamberlain, of the Independent Film Exchange. "Candy" Howard, of Oroville, was picked up on the way, and at Colusa they enjoyed the hospitality of C. C. Kaufmann, the pioneer exhibitor of that city. The first duck fell to the unerring aim of Bill Edmonds. Managing Director Eugene Roth, of the California Theatre, fired by the recital of doughty deeds on the part of exchange men, has also shouldered arms and marched off to the duck trenches, while Van B Clement, of the Portola Theatre, has hied himself to the mountains in search of deer, bears and other denizens of the forest.

Sam Y. Edwards Promoted.

Sam Y. Edwards has been made superintendent of T. & D. theatres, and some extensive changes are being planned to mark the reopening of this chain of houses. Mr. Edwards started work with this firm as publicity man at the Oakland house, and was later placed in charge of the theatre conducted at Berkeley. Of late he has been connected with the film exchange branch of the business of Turner & Dahnken as traveling sales representative, in which work he has met with much success.

Parex Exchange to Close.

The Parex Film Exchange will be closed at an early date owing to arrangements that have been made whereby the William L. Sherry productions will be released through the General Film Company. Charles I. Luntz, manager of the local Parex branch, is preparing to turn the business over to the General as soon as possible.

Film Exchanges Move.

The Sunset Film Corporation and the Western Feature Film Company, which recently took over quarters at 94 Golden Gate avenue, have given up these, and have taken space at 90 Golden Gate avenue with the Consolidated Film Corporation.

Working on Patriotic Picture.

The Liberty Moving Picture Company, 376 Sutter street, has commenced work on a patriotic production, the camera work being done by Raymond A. Duhem. This is the second picture to be made by this local concern.

Brief California Notes.

Tom McDonough, formerly in charge of the advertising department of the Turner & Dahnken Exchange at San Francisco, passed away recently, a victim of the influenza.

Under the direction of Frank S. Wythe, the University of California is making a series of war garden pictures. M. S. Moller is doing the camera work, while the developing and printing is being done by Raymond A. Duhem, of San Francisco.

The business formerly conducted by Claude C. Laval at Fresno, Cal., is now being conducted by Laval & Ninnis. This concern is making a propaganda picture for the California Peach Growers' Association, showing all the details of the peach industry.

The Pacific Coast Film Corporation, recently incorporated at San Francisco, has been granted a permit to issue three thousand shares of common stock to Marion H. Kohn in exchange for certain contracts and to sell other shares at par.

Rochester News Letter

By L. B. Skeffington, 61 Main Street East, Rochester, N. Y.

JUST as soon as the closing order is recalled the Gordon Theatre will open to show "America's Answer." This theatre has been permanently closed for months, and the showing of this picture will be a special event. Federal, state and municipal officers, members of the draft boards, military officers, etc., have been invited to attend an official pre-view.

Erwin J. W. Huber, managing editor and treasurer of the Pictureplay News, is seriously ill with pneumonia, and has been confined to his bed for the past three weeks.

"Hub" Taylor, formerly well known in Rochester as the local agent for Pathe, is now on the road for Goldwyn, working out of the Buffalo office.

There are eleven stars on the service flag of the Family Theatre. The flag is enclosed in a glass frame and hung over the box office, where it is plainly visible from the street, and where all may see that Family attaches are doing their bit.

Among the Southwest Exhibitors.

Unionville, Mo.—The Theatre Royal has been sold by P. O. Jones to V. C. Rose.

Galveston, Tex.—W. O. Williamson will expend $5,000 to remodel the theatre and adjoining building for a motion picture and vaudeville theatre.

Tulsa, Okla.—John Brown has remodeled the Lyric Theatre, both inside and out, at considerable expense. The improvements include a new lobby and entrance.

Solomon, Kan.—W. W. Brown has sold his interest in the Strand Theatre and will enter the field in Oklahoma.

George Cook, of the Novelty Theatre, Anthony, Kan., has joined the aviation corps.

F. F. Davis, proprietor of the White Way Theatre in Concordia, Kan., and also of a house in Belleville, died recently. Mr. Davis, who was one of the oldest film men in the industry, will be succeeded in Concordia by Ray Green and by G. A. Chapin, in Belleville.

Carrollton, Kan.—Ralph Lozier has redecorated the Carrollton Opera House and has opened with the policy of feature photoplays.

Quapaw, Kan.—J. W. Carter has bought the old Gayety Theatre at West Tulsa, Okla., and is operating it under the name of the Star.

ALHAMBRA AND LUBIN MAY CONSOLIDATE

I. Frankel Principal Mover in Plan to Combine Two Big Cincinnati Picture Theatres

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

THE enforced idleness among Cincinnati exhibitors, as far as their regular run of work is concerned, caused by the influenza epidemic has by no means caused them to let the grass grow under their feet in other respects. One conspicuous proof of this fact is the recent transfer of the Alhambra Theatre to the Frankel interests, and, growing out of this, comes the plan for the consolidation of the Alhambra with the Lubin, which is separated from the former only by a narrow store building. I. Frankel is the principal mover in the plan, which, it is understood, has excellent prospects of going through, being held up only by the question of adjusting the lease on the store room referred to, including the possible payment of a bonus. It is also reported that the Colonial Theatre in the same block, east of the Alhambra and the Lubin, may come into the plans for one or more larger theatres in this block, but the more immediate plan is that first referred to. The block in question, lying between Race and Elm streets, has been extremely popular with exhibitors ever since moving pictures first came into prominence, and there is no question but what a much larger house than any now in that block would meet with the same success which has been accorded the several smaller houses.

To Have Palace Theatre Ready March 1.

According to the estimate of the Longacre Construction Company, the principal contractor on the Palace Theatre Building, Cincinnati, all work should be finished and the building completed ready for occupancy by March 1. It will be recalled that it was originally hoped to have the building finished in time for the current fall season, but labor troubles, difficulties with materials, and the influenza epidemic have caused delays from time to time.

Associated Film Exchanges Reorganized.

The Associated Film Exchanges of the Chamber of Commerce have been reorganized, with Beecher E. Hess as managing secretary, and with fifteen of the leading film distributors in this vicinity as members. The old organization had fallen to some extent into disuse, and, as the various subsidiary organizations of the Chamber of Commerce have adopted uniform by-laws, the time was thought propitious for the reorganization of the film men. The following exchanges are members: Fox Film Corporation, Goldwyn Pictures Corporation, Metro, Pathe, Vitagraph, First National, Triangle, Select, George Kleine System, Mutual, Cincinnati Buckeye, Famous Players-Lasky, Jewel Productions, C. C. Hite Attractions, Standard Film Service, Masterpiece Attractions, World and General. The officers elected were A. C. Rich, president; George Wilson, vice-president; William Stewart, treasurer, and Beecher E. Hess, managing secretary. The organization will hold regular meetings hereafter, and will be sufficiently active to keep the interest of the members without difficulty.

Kansas City News Letter

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

Fairchild Enlists in the Aviation Corps.

R. H. FAIRCHILD, salesman for Select out of the Kansas City office, was rejected for the Tanks and has enlisted in and been accepted by the Aviation Corps. Mr. Fairchild will leave in about ten days for Mineola Field, Long Island, N. Y.

Bandy Resigns from Isis Theatre.

O. A. Bandy has severed his connection with the Isis Theatre, at Thirty-first street and Troost avenue. John Savage, former secretary of the Kansas City Baseball Association, will assume active management. Mr. Bandy has not yet announced his future plans.

Irvine Recovers from Influenza.

W. H. Irvine, salesman out of the Kansas City office of the Paramount-Artcraft Pictures Corporation, has recovered from a several weeks' attack of influenza. Mr. Irvine is one of the oldest men in the film industry, having been associated with the moving picture business for about nineteen years. He returned fom the East some three months ago and became associated with the Kansas City Feature Film Company.

Influenza Claims Dale Hill.

Dale Pollard Hill, well known to exchange men and exhibitors in this territory as salesman for the World Film Corporation out of Kansas City, died October 23, of influenza. Mr. Hill, who was twenty-eight years old, had been with the World for the past three years, prior to that being associated with his brother in the management of a moving picture theatre at Wamego, Kan. Mr. Hill is survived by his widow and small son. The funeral was held at Carthage, Mo., Mr. Hill's old home.

Chris Wagner Succumbs to Influenza.

Chris Wagner, of the Star Theatre, Newton, Kan., died this week from influenza. His son, Ed V. Wagner, is taking active charge of the theatre.

Private Showing of United Theatres' Film.

A private showing of Dustin Farnum in "The Light of Western Stars," released through the United Pictures Theatres of America, was held October 24 at the Twelfth Street Theatre. The showing was attended by several of the prominent city exhibitors and one or two from the surrounding territory. The consensus of opinion seemed to be that it is one of the best pictures on the market, the photography and acting being equal to, if not better, than anything shown for some time.

"Bunk" McAuliffe, formerly in the state rights proposition in Texas, and also connected with Pathe in that territory, is now special representative covering the southern Kansas and northern Oklahoma territory for the United Picture Theatres of America, with headquarters in Kansas City.

Chandler Recovers from Pneumonia

L. H. Chandler, Pathe salesman covering Missouri, is now out of the hospital, where he has been ill with pneumonia for the past week or ten days. Mr. Chandler will start out on his territory this week.

Exhibitors' Notes.

Aline, Okla.—The picture theatre at this place was recently damaged by fire. The loss was partially covered by insurance.

Caddo, Okla.—Walter Baxter will remodel the building occupied by the Royal Theatre and the adjoining building on the west into a modern theatre. Mr. Kuschke is manager of the Royal.

Sayre, Okla.—M. W. Williams will reopen his picture show house.

Sayre, Okla.—Jake Williams, formerly manager of the Sayre Auditorium, recently destroyed by fire, has leased the west store in the Clay building and is installing a modern picture house.

Ft. Madison, Ia.—S. & J. C. Atlee will erect a one-story 50x145 feet picture theatre building at a cost of $30,000, to be of brick and terra cotta.

Memphis, Mo.—A. A. Ross and H. G. Gillespie have leased the moving picture show from Payton Campbell and will take charge of the business about November 17.

Unionville, Mo.—The Theatre Royal has been sold by P. O. Jones to V. C. Rose and possession has been given.

Abilene, Tex.—The R. & R. Queen Theatre has reopened for business.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Wells Dies of Influenza.

CHARLES D. WELLS, manager of the Iris Theatre, at Cedar Rapids, and for some years roadman for Vitagraph, out of Minneapolis, was the only victim of the influenza epidemic so far as is known among Iowa picture managers. Mr. Wells died very suddenly and also lost his father through the same malady. Mr. Clements, who owns the Isis, is in California and is not expected to return to Iowa before January 1, 1919. The theatre will be continued by business associates in Cedar Rapids.

Weld Appointed Manager of the Strand.

Arthur E. Weld, former Waterloo, Iowa, newspaperman and more recently on the editorial department of the Los Angeles Times, has been appointed manager of the Strand Theatre, in Cedar Rapids, as successor to A. G. Stolfe, who has gone on the road with one of the "Hearts of the World" shows. By coincidence Stolte was also on the Waterloo paper previous to becoming associated with the Diebold-Ford interests, who control the Strand and other Iowa theatres.

Camp Dodge Theatres Open.

The theatres at Camp Dodge and Herrold, which adjoins the camp, have opened and the soldier boys are packing places of amusement. The quarantine in the camp has been lifted and it is expected that the lid will be down and soldiers will be permitted to come to Des Moines within a few days.

Col. N. P. Hyatt Denied Overseas Service.

Word has been received at Webster City, Iowa, that Col. N. P. Hyatt, owner of the Orpheum there and former commander of the old Second Iowa, has been denied overseas service on account of his age and has been assigned to the 162d Depot Brigade at Camp Upton, N. Y. Col. Hyatt has been at Deming for some months. He is one of the most ppoular exhibitors in Iowa. During his absence in the service Mrs. Hyatt is looking after the Orpheum, and doing a mighty good job of it.

Exhibitor Behrens on Special Health Duty.

During the influenza quarantine at Davenport, Alderman Chris G. Behrens, manager of the Family Theatre, has been doing special health duty, and in a large measure has contributed to sanitary measures which have raised the lid on the town.

Peckinpaugh Gets Pathe Post.

L. P. Peckinpaugh, former assistant manager and roadman for Universal, has taken the position of booker and office manager with Pathe. E. L. Myers, slated for this berth, has gone to Omaha to act as assistant manager to R. L. Ballantyne, of Mutual, a position that Myers held for some years when Des Moines had a Mutual branch.

Iowa Brevities.

Stanley J. Mayer, former manager of the Yale Photoplay Corporation, Des Moines, has been made corporal in the Quartermaster Department at Camp Dodge.

L. P. Blank, for several years manager of the Palace Theatre, Burlington, has joined the colors. One of the Jacobs' family of Los Angeles, who own the house, is expected soon as manager.

H. H. Friedmann, of Friedmann & Cohan, owners of the Hippodrome at Keokuk, has joined the army. H. E. Abrams, of Chicago, a brother-in-law, is looking after Friedmann's interest in the house.

Critical Reviews and Comments

Concerning Current Productions

IN THIS ISSUE.

Too Many Millions (Paramount).
The Sheriff (Arbuckle Comedy).
The Squaw Man (Paramount).
I'll Say So (Fox).
Hidden Fires (Goldwyn).
Safe for Democracy (J. Stuart Blackton).

"TOO MANY MILLIONS"

Wallace Reid the Lively Hero of Happy-Go-Lucky Story Produced by Paramount.

Reviewed by Edward Weitzel.

IT IS only fair to make the statement that "Too Many Millions" need not be taken seriously. Porter Emerson Browne, the author of the story, gave it the title of "Someone and Somebody," and took a chance of causing his hero heart failure by starting him off as a penniless book agent, and then, without the slightest warning, endowing him with a fortune of forty millions.

Wallace Reid, who plays the part of Walsingham Van Dorn in the Paramount production directed by James Cruse, recovers from the shock of being showered with wealth quickly and completely and starts in to spend his income with a reckless abandon that delights the circle of friends and harpies that lose no time in attaching themselves to him. So pleasing does he find his new occupation he objects to pausing long enough to sign business documents that are brought to him by his confidential manager and gives this obliging person the power of attorney.

A few mornings later Van wakes up, after a jolly evening with his pals and finds a young lady sitting at the side of his bed, gazing sternly at him. She introduces herself and explains her presence in his room. Her name is Desiree Lane, and the house where Van Dorn is now living was once her home. It was taken away from her father by Van Dorn's uncles, two thrifty souls who piled up millions by trickery and died before they could cut their nephew off with nothing but their blessing.

Desiree demands the return of her money. Van is agreeable, but finds that it is impossible. The confidential manager has used his power of attorney to convert all of Van's property into cash and has skipped with it. Desiree and the busted millionaire get married, learn how to be happy though poor, and then the absconding manager plays another mean trick on them: He returns the forty millions.

This happy-go-lucky story is told in a lively off-hand fashion by Wallace Reid and the supporting company, Ora Carewe as Desiree and Tully Marshall as Wilkins coming next to the star in prominence. Gardner Hunting made the scenario.

"THE SHERIFF"

Two-Part Paramount Roscoe "Fatty" Arbuckle Comedy Is Filled with Laughs and Stunts.

Reviewed by Edward Weitzel.

ROSCOE may not be as handsome as Bill Hart nor as lithe and svelte-like as Doug Fairbanks, but when it comes to doing stunts he is more than willing to take chance with either or both of them. In his latest picture, "The Sheriff," he shows that his confidence in himself is founded on something more substantial than conceit. Trick riding, steeple climbing, headlong dives out of windows, pistol play, hot-footing it down the pike, love-making—nothing is too swift or too daring for the heavyweight comedian.

The story, written by Roscoe, is a frank admission of the yearning ambition that has been eating at his heart in secret. He has longed to emulate the deeds of the two Apollos of the screen and fill the feminine breast with admiration for a new movie hero. His love scenes with a Mexican belle are models of fervent passion, and it is not his fault if any of the spectators choose to laugh at him. Later on he transfers his affections to a pretty schoolma'am and rescues her from a band of bad men with all the dash and bravery of his rivals, if not with all their grace. A little darkey, who supports the name of Snowball, and a willing and intelligent dog who answers to the name of Luke, do their best to fill Buster Keaton's place, and make a good showing by their efforts. Al St. John is as useful as ever.

"THE SQUAW MAN"

Cecil DeMille Reproduces Through Artcraft His First Lasky Picture; Elliot Dexter in the Title Role.

Reviewed by Louis Reeves Harrison.

THAT the methods of DeMille have improved seems to be clearly demonstrated by this reproduction of his first picture, but it is not shown to any marked degree until the pathetic crisis is reached, when the stoical little squaw, admirably interpreted by Ann Little, dwarfs all other characters by sacrificing her life on the altar of supreme love. The story sadly needed this ending. Based on the illogical idea that a man will take upon himself and his possible descendants the stain of another man's contemptible crime, it is further weakened by the fact that the innocent sufferers are not thereby relieved, a sneaking fraud rather than an act of honor, truth and mobility, the only reason why a young Englishman of titled family hides on a Wyoming ranche. When his life is saved by an Indian girl, her reward is seduction. Not until she is with child does the honorable young Englishman of titled family do the right thing. He marries her and thus spares his son another shame than that of being descended from a self-confessed thief of the lowest order.

The squaw wife's position grows more and more pathetic after her child has developed into a fine little boy. She who created the little human flower is treated like a servant. Having given us the regulation theatrical sacrifice and the regulation falsely accused, the playwright could not omit the regulation dying confession of the villain, so the hero's name is cleared, but he now drags from the arms of his devoted wife the only joy she has in the world, her little son, and sends him to England. Of what particular interest this is to Americans cannot be imagined, but it serves as a crowning act of contemptible meanness on the part of the "Squaw Man" and gives an opportunity Mr. DeMille has admirably handled of powerfully illustrating the pathos of such a misalliance, all the nobility of character being concentrated in the humble little red mother.

"ILL SAY SO"

George Walsh Is Presented by William Fox in a Speedy Comedy-Drama.

Reviewed by Walter K. Hill.

THE exhibitor who is favored with a large following for George Walsh subjects may safely promise their customers that they'll be satisfied beyond question with this latest production of the Fox-Walsh series. All that Walsh can do in the line of athletics, acrobatics, stunts and showy displays of agility has been crowded into five reels of dashing comedy, fast moving and entertaining to a degree.

Folks who have an obsession for George Walsh pictures will not expect much plot, much acting or much of anything beside daring deeds and liveliness on the part of the star. "I'll Say So" runs true to form in these respects. There is little, very little, of drama or plot—it's all for the exploitation of Walsh.

Of course there is a German spy plot and its frustration involved. Films without a touch of German spying are not being released these days to any great extent. Walsh does the frustrating, and does it acrobatically and well. Things move so fast that the "love lorn" will not get much "heart interest" out of the woman in the case, and will miss a lot of lovemaking that customarily weaves through film-plots. But there is a girl to serve as incentive, and in the last few feet Walsh catches up with her in time to have a "happy ending."

Once more must we boost for a raise in salary for a Fox title-writer. While not all of the titles are exceptional, there are many of them that add materially to the enjoyment, and all of them depart from the "Last Night," "Next Morning" and "Fate Decides" examples so prevalent in the general run of film-captioning.

"HIDDEN FIRES"

Entertaining Comedy Concealed in Five-Part Goldwyn Picture Starring Mae Marsh.

Reviewed by Edward Weitzel.

JUST why the title, "Hidden Fires," was selected for the latest Goldwyn picture, featuring Mae Marsh, is not explained by the story. J. Clarkson Miller, who is credited with having written the scenario, has performed something very like a conjurer's trick in his manipulation of the plot, and neatly concealed an unsuspected comedy motive in the center of a story that starts off with almost tragic intensity. George Irving, the director of the picture, has taken advantage of every opening for developing the lighter moods of his material, and the picture ends in an atmosphere of light-hearted laughter and the joyous sight of three honeymoon couples setting sail on the same day-liner.

No time is wasted in plunging into the story at the start. Louise Parks, a young girl whose home is in Washington Square, New York, is shown as a student in Paris, and the possessor of more than her share

of temper. She quarrels with her sweetheart, Stephen Underwood, and telegraphs her mother she is coming home. The ship mentioned in the telegram goes down. Doctor Granville, Mrs. Parke's physician, decides that the condition of his patient's health will not permit her to learn of her daughter's death. Peggy Murray, who is in charge of the newsstand at the doctor's hotel, looks enough like Louise to be her twin sister, and is persuaded to impersonate the heiress.

Mrs. Parke accepts Peggy without question as Louise, and so does Stephen Underwood, who is now on this side of the Atlantic. If the spectator is not of the same mind, the author has matter in store for him that will make him indifferent to this point anyway. Stephen starts in to patch up his quarrel with the supposed Louise, but Peggy isn't at all agreeable; she has found a young man of her own.

The situation is saved by having Louise still in the land of the living and coming home to take her proper place in the Parke household. Peggy goes back to the newsstand, strolls out one noon to do some shopping, discovers that her young man's father is the owner of the store and Landis junior as much in love with her as ever. They decide on a hasty wedding. And so also does Louise and her George; also the doctor and Mrs. Parke. Which explains the honeymoon trio.

To put it concisely, "Hidden Fires" is a triumph of direction over material. Mae Marsh plays both Louise and Peggy, and the doubling is managed with uncommon skill. Her Peggy is one of the best things she has done, the Marsh mannerisms being used in just the right proportion. The picture furnishes further proof that George Irving is a director without any art foibles or fads that are allowed to get in the way of telling a story in a straightforward manner.

"SAFE FOR DEMOCRACY"

J. Stuart Blackton Presents a Splendid Illustration of the "Work-or-Fight" Theme by Anthony Kelly.

Reviewed by Louis Reeves Harrison.

THERE is true Blackton genius shown in the treatment of this story, some of his old-time skill in creating atmosphere that is convincing, of presenting situations through contrast until the pulse is quickened and the emotions stirred, and more than one characterization is due to his delicate appreciation of what constitutes a distinct personality. There is interpreted by Ruby de Remer a true type of American working girl, not the conventional one, and this delicate and charming figure has been well grasped by Mr. Blackton. He places in contrast to the effort made by this brave girl to escape from the power of circumstances the figure of a pampered and spoiled young son of wealth that she marries and quits when he becomes unendurable. This youth is the junior Craig, his brother at the front in France, his father a shipbuilder of great power, his coddling mother an idle woman of fashion. He spends his time in the cabarets; not vicious, simply a useless, and therefore, a decadent member of society. His young wife quits him in disgust, but she is unable to maintain herself, loses heart and is at the point of suicide when she is prevented from destroying herself by a confirmed hobo, played by Mitchell Lewis. This role, though it seems to be injected to give Mr. Lewis a part, is made humorous through his quaint philosophy and his association with a diminutive pal known as "Little Lefty."

The author has gathered together under difficult circumstances many examples of the slacker type and brought them into skilled conversion by putting the pampered society youth, the snobbish servant, the loafing hobo and others at work in Craig's shipyard. The purpose of the story is now developed with great power by both author and directing-producer. Blackton and Kelly now work in a rhythm that is very effective, handling the numerous characters with such skill that they are nicely rounded up for a stirring finish. Now arrives the inevitable, the one thing which seems to afflict the best screen writers and producers. There is a happy ending for all concerned, but it peters out weakly instead of finishing with snap and fire, or with some splendid symbol to set forth and clinch the splendid, timely and finely developed purpose. While "satisfactory," the conclusion lacks inspiration. A great vision has been unfolded to our view, one of life in our times, adhering to the truth in convincing fashion. It has grappled with reality in order to give the vision higher value, it is all artistry and it will shine, but the flame may fail to light other minds unless the end is greatly improved. This should be done, for the story is radiantly human and the noble theme gives it moral beauty, intellectual charm and vital truth.

COMMENTS

Famous Players-Lasky Corporation.

TOO MANY MILLIONS (Paramount)—Porter Emerson Browne wrote the story from which this five-part picture was taken. It is an amusing lot of light-weight material, and is well played by Wallace Reid and the rest of the cast. A longer review is printed on another page of this issue.

UNDER THE GREENWOOD TREE (Artcraft).—Elsie Ferguson very sweet in a dull adaptation from an old English play.

THE SQUAW MAN (Artcraft).—A reproduction by Cecil DeMille of his first picture, Ann little in a powerful characterization as the syuaw, Elliott Dexter in the title role.

Fox Film Corporation.

I'LL SAY SO (Fox).—William Fox presents George Walsh in another typically George Walsh comedy without much plot or drama—as usual. "Stunts" there are and to an almost endless extreme. Walsh does a stunt very frequently when some of our best little stunt artists would do the same thing naturally. Everything Walsh can do is "flashed" or exemplified in extenso during "I'll Say So." Exhibitors who have a following for this young Fox athlete can safely go the limit on promises to their patrons. But don't say much about drama or plot or "heart interest"—go heavy on Walsh and his acrobatics.

Greater Vitagraph, Inc.

THE NOOSE (Vitagraph).—Episode No. 4 of the Vitagraph serial, "The Iron Test," introduces an entire change of scene from the circus atmosphere of the first three parts. Bert and Edith, after being saved from death during the trapeze accident, are not permitted to enjoy the quiet life between the afternoon and the night performance. Bert takes a motor boat to cross the bay, and is caught and bound by the "Red Mask" and thrown overboard. He manages to get to a deserted island, and has a difficult task to return to the circus in time for the next performance. How this is managed and the exciting finish to his riding act keeps the interest of the story at the proper tension. Antonio Moreno and Carol Holloway work with the same satisfactory results as in the opening episodes.

FRAUDS AND FRENZIES (Vitagraph).—Lawrence Semon supplies enough energy and nerve in this two-part rough-and-tumble farce to win the admiration of any spectator. He risks his neck continually, and repeats his familiar brand of burlesque with all his old deftness. Two escaped convicts are the heroes of the farce.

Hiller & Wilk, Inc.

WOMAN (Maurice Tourneur).—A notable production, one of the finest of the year, a tribute to modern womanhood through contrast with those of other days, but remarkable for wealth and beauty of treament, a contribution to the screen Hall of Fame. Reviewed in last week's issue.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 70 (Mutual).—In this issue of the Screen Telegram are some official Y. M. C. A. pictures showing its work with the troops near the battle line, also scenes in the tobacco fields of South Carolina and at Camp Scott. A busy corner in Chicago, and scenes in New York showing the Salvation Army collecting canned music for our boys in France and at the race track as the season comes to a close.

BLACK FEET AND FLAT HEADS (Rothacker).—In this picture which has been photographed in the native haunts of the Blackfeet Indians shows their customs, dances, religious ceremonies and contains various scenes of interest pertaining to this ancient tribe of red men.

Pathe Exchange, Inc.

THE SILVER BOOK (Pathe).—Episode No. 12 of "Hands Up." This is full of action of the melodramatic sort and contains numerous incidents of importance to the story. One of these is the discovery of the "Books of Laws" in the cornerstone of the Inca temple. Later events center about an attempted theft of this book and the sun message; also there is an impersonation of the Phantom Rider by the rascally sheriff. The number carries the interest well.

WITH THE POLISH ARMY IN FRANCE (French Pictorial-Pathe).—This is an informing subject, which will be something of a revelation to people who have not been aware of the efforts being made to restore the ancient land of Poland. This subject shows the headquarters of Polish troops in France, a presentation of flags by President Poincaire and some interesting maneuvers of troops.

OFFICIAL WAR REVIEW, No. 19 (Pathe).—Many scenes along the battle-front, in Italy, France and Palestine, are shown in this installment. The Italian scenes lead, and glimpses are seen of the trained dogs of war in action. The ruined Abbey of Longmont is pictured in the French part, and the Palestine views include some unusual and informing scenes.

THE LITTLE OUTLAW (Western).—A two-reel story of the West, featuring Helen Gibson as a girl, known as "The Kid," who is raised with a band of outlaws. Her father, leader of the band, is shot and she reforms, afterward holding up a stage and saving some bags of gold from the bandits. The subject is not very strong dramatically, but contains some splendid atmospheric effects. There is a love affair between the girl and the sheriff.

TRAILS DIVIDED (Western).—A two-reel subject, with Helen Gibson and Edward Peale in the leading roles. The hero is elected sheriff of a Western town and the girl aids him in rounding up a gang of cattle rustlers. The dramatic structure of this subject is not strong; its chief appeal is in the pleasing Western settings.

THROUGH THE FLAMES (Pathe).—Episode No. 5 of "Wolves of Kultur." Leah Baird, as heroine of the story, occupies the center of interest in this installment. She makes a visit to the home of Zaremba, attired in a ball gown, and succeeds in making away with the secret code book. But she is pursued and after an automobile accident, escapes to a woods, still in the ball gown, which gives a picturesque turn to the situation. She is later captured and is about to be burned in a house by Zaremba's insane wire as the installment closes.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Her Aviator (Arrow).
Behind the Lines in Italy (George Kleine).
Wives of Men (Pioneer).
Suspicion (M. H. Hoffman).
Ruling Passions (Schomer).
The Sunset Princess (Arrow).
The Woman's Law (Arrow).
Hugon, The Mighty (Bluebird).
Miss Ambition (Vitagraph).

"WIVES OF MEN"

The Pioneer Film Corporation Presents the Distinguished Player, Florence Reed in a Strongly Dramatic Play Worthy of Her Powers.

Cast.

Mrs. James Randolph Emerson, Jr., ... Florence Reed
Mr. James Randolph Emerson, Jr., ... Frank Mills
James Randolph Emerson, Sr. ... Mr. Wokoff
Mrs. Randolph Emerson, Sr., ... Mathilde Brundage
Jim Hawkins ..... Edgar P. Lewis
Charlie ..... Charles Jackson
Grace ..... Grace Davison
Mary ..... Bessie Mar English
Paul Harrison ..... R. I. Keeling

Directed by John M. Stahl.

The Story: On her wedding day, Mrs. Emerson discovers her husband looking at the picture of another woman, and finds it autographed, "With love to my husband, Grace." Too proud to demand an explanation, she lives in misery for many years. Then the break comes. She nurses a poor child, and unearths the story of his family, eventually gaining possession of a diary which reveals the story of her husband's past. In the end she finds happiness through her unhappiness.

Feature Florence Reed as Mrs. James R. Emerson, Jr., and Frank Mils as James R. Emerson, Jr.

Program and Advertising Phrases: Florence Reed Beautiful Star of an Intensely Dramatic Screen Creation.
Florence Reed Brilliant Star of Massive Pictorial Creation.
Florence Reed Fashion Plate of Screendom in Wonderful Gowns.
Intensely Gripping Melodramatic Exposition of Domestic Problems.
Vivid Reflections of New York Society Life in Contrasting Scenes.
The Most Talked About Photoplay Feature of the New York Season.

Advertising Angles: Play up the star, and tell that this play enjoyed a New York run and won praise from the critics. Hit the high lights; perhaps the best being the fact that she runs to greet a man she has sent for, and finds to her horror that her husband has entered instead. Use teasers such as, "What do you know about **your** husband?"

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet. Heralds, window cards, press sheets, music cues. Two two-column, two one-column, one three-column and thumbnail electros. Slides, miniature photos, and 8x10, 11x14 and 22x28 photos.

"THE SUNSET PRINCESS"

The Great West Film Company Presents Marjorie Daw, Adapted from Wallace Coburn's Yellowstone Pete's Only Daughter.

Cast.

Beauty ..... Marjorie Daw
Buck Dawson ..... Wallace Coburn

The Story: Beauty, the motherless daughter of Yellowstone Pete, has been raised from infancy by the cowboys, and at the age of twenty is the pride of the ranch, a born horsewoman, and the sweetheart of "Buck" Dawson, the son of a neighboring ranchman.

One day a tourist stops at Yellowstone's home, and meets Beauty. She soon worships his tales of travel, of the great cities and the wonderful women. He persuades her to elope with him, promising her marriage at the nearest city. They arrive at Butte, and he takes her to a hotel. That evening, in an intoxicated condition, he goes to Beauty's room and insults her.

In the meantime a note which Beauty had left had been discovered, and the faithful Chinese cook warns Buck and Pete of Beauty's danger. Buck and Pete rush to the city, and find Beauty a wreck, and, with threats of vengeance, Buck sets out on the villain's trail. He finally corners him in a deserted cabin, and a fight to the finish takes place. The cabin is accidentally set afire, driving the frenzied men into the open. The posse arrive, but Buck insists that it is his fight, and the battle is allowed to proceed.

Feature Marjorie Daw as Beauty and Wallace Coburn as Buck Dawson.

Program and Advertising Phrases: Tensely Dramatic Screen Offering Filled with Thrills and Sensations.
Stirring Western Story Replete with Tensely Emotional Episodes.
Marjorie Daw, Prettiest of Screen Queens, Star of Western Photoplay.
Free Life of the Open Plains Woven Into an Impelling Photodrama.
Screen Reflects Western Atmosphere in Natural Settings of Great Beauty.
Bringing to the Screen Wallace Coburn's Famous Novel, "Yellowstone Pete's Only Daughter."

Advertising Angles: Advertise this as a stirring Western story, and play up the knife fight in the burning cabin. Use the herald line, "Filmed in the heart of the Rocky Mountains."

Advertising Aids: One, three and six sheets. 8x10 and 11x14 photos. Slides and heralds.

Released through the Arrow Film Corporation.

"THE WOMAN'S LAW"

The Arrow Film Corporation Presents the Stage and Screen Star, Florence Reed, in a Reissued Version of Maravene Thompson's Famous Novel.

Cast.

George Orcutt ..... Duncan McRae
Mrs. Orcutt ..... Florence Reed

The Story: George Orcutt, a dissolute young New York millionaire, has forfeited his wife's affections by his notorious infidelities. Gail Orcutt, his wife, centres her attention on her young son, Vance, and withdraws from society with a sense of shame for her husband's misconduct. Orcutt, continuing his wild life, slays a friend in a quarrel over a young woman. With the fear of the law on him, he tells his wife all, and she, in an attempt to save him, starts for the office of her friend, District Attorney John Kent. On the way she comes upon the living double of her husband, a stranger, sitting on a park bench, his mind stunned by a terrific shock. She takes the unresisting man to her home, and, telling her husband to flee, substitutes the stranger for her husband to the district attorney. The man is committed to an asylum, from which later he is released, and goes to live at the Orcutt home. He cannot remember who he is, and takes it for granted he is George Orcutt. What he cannot understand is his "wife's" evident coldness toward him. Meanwhile, the real George Orcutt, returning home for money, is mis-

Paul Cierget as the Roman Emperor Claudius in Scene from "Woman" (Maurice Tourneur Production).

taken by the butler for a burglar and shot dead. With him out of the way the situation is relieved. The man recovers his memory, and knows he is Keith Edgerton, the death of whose parents caused aphasia. Then he and Gail, recognizing the beautiful something that has crept into their joint lives, find expression for their feelings in a tender embrace.

Feature Florence Reed as Mrs. Orcutt and Duncan McRae as George Orcutt.

Program and Advertising Phrases: Florence Reed, Brilliant Queen of Stage and Screen, Star of Intensely Dramatic Photoplay.

Revival of Maravene Thompson's Famous Novel in Screen Classic.

The Most Powerful Screen Drama in Which Florence Reed Has Ever Appeared.

Is a Woman Justified in Condeming an Innocent Man to Save a Profligate Spouse?

Florence Reed, Famous Beauty of the Stage, Star of Gripping Screen Drama.

Advertising Angles: Play up Miss Reed as the star, alluding to her past screen and stage successes. Tell that this is one of the most powerful plays in which she has appeared. You may get up a discussion as to the justification of her act, and make a symposium on "Is a woman justified in condemning an innocent man to save a worthless husband?" At least use this angle for the bulk of your advertising.

Advertising Aids: One, three and six sheets. 8x10 and 11x14 photos. Slides and heralds.

"SUSPICION"

M. M. Hoffman Presents Grace Davison, Warren Cook and Wilmuth Merkyl in a Story of These Stirring Times by Thomas Bedding.

Cast.

Dr. Allen Forrest.....Warren Cook
Leonard White.....Wilmuth Merkyl
Madelyn Forrest.....Grace Davison
Mrs. Pennington.....Mathilde Brundage
Olive Pennington.....Alma Dore
James Burns.....John O'Keefe

The Story: Dr. Allan Forrest has charge of aircraft production for the Government. In his engrossment in his work his wife is left much to the company of his nephew, Leonard White. The doctor refuses to listen to the whisperings even when they grow strong, but doubt does slowly enter his mind. One night he hears a noise in his wife's room, and goes thither. He is shot and slightly wounded. When he recovers from the shock he faces his nephew. Now suspicion seems to become a certainty, but a secret service man enters with the spy whose effort to gain the aircraft plans was the cause of the confusion, and Leonard is exonerated.

Feature Warren Cook as Dr. Allen Forrest, Wilmuth Merkyl as Leonard White and Grace Davison as Madelyn.

Program and Advertising Phrases: Thomas Bedding's Screen Masterpiece Pictured in Gripping Episodes.

Grace Davison, Warren Cook and Wilmuth Merkyl Starred in Strong Drama of Civilization.

A Wicked Wife and False Friend Rend the Structure of Domestic Happiness.

Three Things That Come Unbidden—Suspicion, Jealousy and Fear.

Intense Dramatic Structure Based on Dread and Suspicion.

Great Domestic Problem Solved in Vivid Scenes and Episodes.

Advertising Angles: Work on the angle suggested by the title. Tell the story, and ask if the suspicion was not justified on the face of things. Work teasers with "Are you suspicious?" and similar phrases, all ending with the recommendation to see the play. Work in some of the proverbs supplied in the press sheet.

Advertising Aids: One six-sheet, two three-sheets and two one-sheets. Slides. Eight 11x14 sepia photos, with title card, and one 22x28 photo. One two-column and one one-column cuts. Music cues, heralds, photos of stars, thumb cuts of stars, one and two-column mats.

"HER AVIATOR"

The Arrow Film Corporation Presents Pearl Lewis and Arthur Chatterdon in a Story of Love on Land and Sea and in the Air.

Cast.

Arthur Dore.....Arthur Chatterdon
Edith Vandiwert.....Pearl Lewis

The Story: Edith Vandiwert and her aunt are visiting Atlantic City, where Edith is the object of the attentions of a bogus count, who presses his suit ardently. Edith, however, prefers Arthur Dore, a wealthy young American, who is interested in hydroplaning. The count steals a valuable necklace, and manages to place the blame upon Arthur, who is disgraced. But in seeking to force the girl into a marriage he abducts her. Arthur gives chase in his hydroplane and, after the rescue, explanations heal the breach and cause the arrest of the fictitious nobleman.

Feature Arthur Chatterdon as Arthur Dore and Pearl Lewis as Edith Vandiwert.

Program and Advertising Phrases: Arthur Chatterton Star of Intensely Realistic Comedy-Drama of Earth and Air.

Thrilling Scenes Pictured in Daring Aeroplane Flights.

Heart Interest Combined with the Thrills of Aeronautic Adventure.

Thrilling Flights and Rescues in the Air and on the Sea.

Hydroplanes and Aeroplanes Involved in Thrilling Rescue Scenes.

Vital Screen Drama of Love and Adventure with Happiest of Endings.

Advertising Angles: Play up the hydroplane angle and hook it up with the war by suggesting that after our flyers return home the airplane will figure largely in romance. Add that this story merely anticipates coming events. Use the fact that the story shows many interesting scenes in Atlantic City. This will draw in most parts of the country.

Advertising Aids: One, three and six-sheets. 8x10 and 11x14 photos. Slides and heralds.

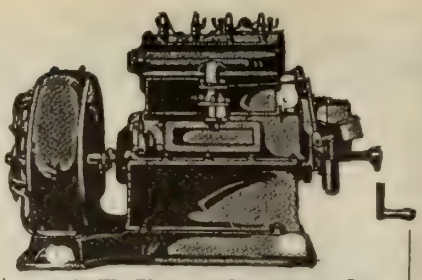
"BEHIND THE LINES IN ITALY"

George Kleine Presents a Fascinating Series of Motion Pictures Showing Life in the Italy of Today Taken by the Famous Cines Company of Rome.

The Story: The picture opens with portraits of King Emanuel, General Diaz and General Dallolio, Minister of Munitions. There are spectacular reproductions of the battles of Caesar, produced with the same lavish spectacular effects that marked this company's Quo Vadis and Pompeii. There follow scenes of the bombardment of Monte Santo in 1917, and then we see the manufacture of munitions and the methods of Alpine warfare; one of the most picturesque aspects of the Great War.

Program and Advertising Phrases: Official Pictures from Italian Battle Front Made Under Government Supervision.

By Command of Italy's King the World Is Shown Pictures of Italy's Tremendous War Task.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.

THE AUTOMATIC TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more

NAME.....

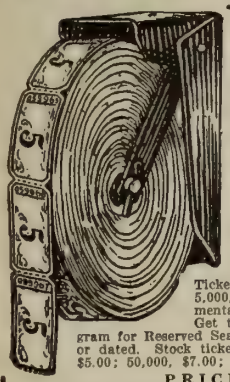
ADDRESS.....

VENTILATE & COOL BY TYPHOONS
TYPHOON FAN COMPANY NEW YORK 281 LEXINGTON AVE.

The name "EVANS" is synonymous of perfection, reliability and prompt service in the DEVELOPING and PRINTING field

A reputation earned through actual achievement, to which we point and on which we ask for your consideration.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

-maybe Stone has it

Here's a "Film Library" of Special Scenes.

When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

"MAYBE STONE HAS IT"
145 W. 45th St. Bryant 2717 New York

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

How Italy Withstood the Defeat and Conquered the Austrians.
Heroic Battle High in the Alps by Italy's Intrepid Warriors.
Authoritative and Inspiring Pictures of Italy's Share in the War.
Battle Lines on Land and Sea Pictured by Italian Command.

Advertising Angles: Play up the name of Cines, already identified with massive productions, and tell that the company presents unusual scenes of war and war preparation. If there is an Italian colony, work hard to get these patrons, and, in any event, tell your American patrons that they know too little about Italy as compared with our other important allies.

Advertising Aids: One, three and six-sheets. One, two and three-column scene cuts; one, two and three-column advertising cuts. 11x14 and 22x28 scene cuts; scene cuts; one, two and three-column one, two and three-column photos. Heralds, Slides. Press matter.

"HUGON THE MIGHTY"

Bluebird Presents Monroe Salisbury in the Story of the Man Who Found That Brute Strength Is Not Everything.

Cast.

Hugon.....Monroe Salisbury
Marie.....Margery Bennet
Gabriel.....Antrim Short
Priest.....Thomas H. Pearse
Roque.....George Holt
Gabriel's Mother.....Mrs. Kernan

Directed by Rollin S. Sturgeon.

The Story: Hugon, strongest man in the North woods, glories in his might. He falls in love with Marie, a girl from the city, but when she evinces an interest in Gabriel he tries to make a man of the boy for her sake, and fails only because Gabriel is a coward at heart. He makes a mighty fight for his people when lumbermen try to steal their lands, but is defeated by force of numbers. Marie tells him that even the spider is stronger than he. He learns the lesson of persistence from the tiny insect, and, freshly armed, gains all his aims.

Feature Monroe Salisbury as Hugon and Margery Bennet as Marie.

Program and Advertising Phrases: Man of Mighty Strength Braves Foes But Falls Before the Charm of Lovely Womanhood.
Strange Tale of the Frozen North Holds Gripping Interest.
Latest of Bluebirds Carries Greatest of Photoplots.
How Man of Might Overcame Sensational Offensive of His Enemies.
Originality in Plot Makes Bluebird Extraordinary Photoplay.
Sensations and Thrills Abound in Greatest of Screen Dramas.

Advertising Angles: For general advertising work play up the angle of the strong man and the spider, hinging your copy on this incident, which will permit you to play up the character of the leading role. You can work some good copy along these lines.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby

OPERATORS

HERE IS YOUR OPPORTUNITY TO

help win the war!

We need operators in the Camps in This Country and Overseas.

We are serving our Soldiers and Sailors Overseas and those of the Allies.

Do You Want to Help?

Write us all about your experience and say you want to serve.

We need men of experience, skill and, above all, of character.

Write us for terms and specifications.

COMMUNITY MOTION PICTURE BUREAU
46 West 24th Street NEW YORK CITY

NOW GIVE
United War Fund Drive Nov. 11-18

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

GUARANTEED Mailing Lists

MOVING PICTURE THEATRES

Every State—total, 25,300; by States $3.50 Per M.

1,500 film exchanges	5.00
313 manufacturers and studios	2.00
368 machine and supply dealers	2.00

Further Particulars:

A. F. WILLIAMS, 166 W. Adams St., Chicago

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.
Released November 18.

"RULING PASSIONS"

The Schomer Producing Company Offers the Powerful Problem Play of the Elemental Passions with Edwin Arden and a Surpassing Cast.

Cast.

Eveline Roland.....Julia Dean
John Walton.....Edwin Arden
Louise Palmer.....Claire Whitney
Alexander Vernon.....Earl Schenck
Lew, the Butler.....Dorn Borrup
Directed by Abraham S. Schomer.

The Story: John Walton, a wealthy banker, his life envenomed by the ruling passions of Hatred and Revenge, breaks down. He is placed in the care of a skilled nurse, who learns how the boyhood friend whom he rescued from failure and suicide deprived him of his wife, his one great possession. Under her care she gradually leads him to better things, effects a reconciliation with his former wife and his betrayer, and makes his life complete by taking her own place in his heart.

Feature Edwin Arden as John Walton and Julia Dean as Eveline Roland.

Program and Advertising Phrases: How Grief-Stricken Victim of Unrequited Love was Brought to Contented Resignation by Skillful Nursing.
Woman's Devotion Heals Wounds Inflicted by Cruel Fate.
Dramatic Story of Great Human Appeal Filmed in Gripping Episodes.
The Great Lesson of Self Elimination Brough Home in Vivid Scenes.
Something for Everybody to Absorb in the Lessons of Great Sacrifice.
Intensely Dramatic Story Replete with Gripping Scenes and Episodes.

Advertising Angles: Feature Edwin Arden, who plays the leading role, and hammer upon the strength of the story based upon the four great appeals of Hatred, Love, Revenge and Mercy, and how a woman's tender influence replaced the evil with the good.

Advertising Aids: Not furnished.

"MISS AMBITION"

Vitagraph Presents the Beautiful Corinne Griffith in the Girl Who Turned Back from Ambition to a Love That Was Worth More Than All Else.

Cast.

Marta.....Corinne Griffith
Larry Boyle.....Walter McGrail
Edith Webster.....Betty Blythe
John Norwood.....Denton Vane
Dudley Kelland.....Templer Saxe
Nowland Wells.....Fred Smith
Blair.....Harry Kendall
Directed by Henry Houry.

The Story: Marta lives in a furnished room, and is happy in the love of Larry Boyle, whose highest ambition is to become a contractor and build a home for his wife. But Marta accepts a position as maid to a rich settlement worker, and ambition enters her soul. She poses for a statue of Ambition by her employer's fiance, and he becomes infatuated with her. The girl dismisses Marta, who marries Dudley Kelland, who is wealthy, but his friends will not accept his wife, and he drinks himself to death. Larry will have nothing to do with her, but, learning that his contracting firm is on the verge of bankruptcy, she sacrifices her fortune to pull him through. Larry learns of her sacrifice, and realizes that her love is still strong, and ambition is forgotten in the delights of true love.

Feature Corinne Griffith as Marta and Walter McGrail as Larry Boyle.

Program and Advertising Phrases: The Road of Romance Traveled by Poor Working Girl on the Way to Happiness.
From a Tenement House Sewing Machine to High Society.
How a Working Girl's Fine Figure Was Immortalized in Marble.
Her Statue of Ambition Marked Her Return to Real Happiness.
Shallow Society Finds No Lasting Response in Heart of Honest Working Girl.
Brilliant Photoplay Reflects Great Problems in Real Life.

Advertising Angles: Work on the fact that Marta found true happiness with a poor man. Warn girls against loveless marriages, and point out that this story shows the result of mismating. Work on the lines of "Don't be a poor man's darling, but don't be a rich man's slave—use good judgment in falling in love."

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released November 18.

Who do you think is coming along?
WHY—
Side Splitting SAM WISE
and
Bewitching BILLY GREEN
SO SAYS—H. Y. DUSHEY
Watch and wait.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

SWAAB SELLS MACHINES — REPAIRING — MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

WANTED:
Large Photoplay House
within a radius of two or three hours' ride from New York City; all-day house, no objection to good neighborhood house. Will pay twenty-five to thiryt-five thousand dollars. Must be on paying basis and the leading one in town. Cash customer waiting.
Lewis, Moving Picture Broker
Established 1896
OFFICES:
580 ELLICOTT SQUARE, BUFFALO, N. Y.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motograph Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

AUTHORS
Recognized photoplay and fiction writers may place their synopses with our Manuscript Sales Department for submission by *personal* representation to the producers of Southern California. Commission basis.
Unrecognized writers may obtain competent constructive advice and help through the Palmer Plan and Advisory Bureau. Write for our free explanatory booklet.
Palmer Photoplay Corporation
595 I. W. Hellman Bldg. LOS ANGELES, CAL.

OTTO H. SCHAEFER
Cameraman
Studio Industrial Topical
Bell-Howell Camera)
713 Amsterdam Ave., New York City
Riverside 5535

UNIVERSAL MOTION PICTURE CAMERA
MORE SPEED, BETTER RESULTS—AT HALF THE PRICE
Write for Six New Features
Burke & James, Inc.
240 E. Ontario St. Chicago

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

Oldest and largest manufacturer of Industrial Moving Pictures in the world. Photoplays made to order.
Rothacker Film Mfg. Co.
1339-51 Diversey Parkway
CHICAGO, U. S. A.

List of Current Film Release Dates

General Film Company, Inc.

BROADWAY STAR FEATURE.

Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).
Tobin's Palm (O. Henry Story—Two Parts—Comedy).
The Heir of the Broken O (Rolfville Tale—Two Parts—Drama).
The Rose of Wolfville (Wolfville Tale—Two Parts—Drama).
A Ramble in Aphasia (O. Henry Story—Two Parts—Drama).

FORT PITT THEATRE CO.

The Italian Battlefront (Eight Parts—Patriotic).

CRYSTAL FILM COMPANY.

Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

EBONY COMEDIES.

Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

RAINBOW COMEDIES.

Nearly a Slacker.
My Lady's Slipper.
Some Judge.

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).
Soothing the Heart of Italy (One Part—Patriotic).
Of No Use to Germany (One Part—Patriotic).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF NOV. 3.

Milady o' the Beanstalk (Baby Marie Osborne—Six Reels—Comedy-Drama—Diano).
Hands Up! (Episode No. 12—"The Silver Book"—Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 4—"The Ride to Death"—Two Parts—Drama—Western).
Just Rambling Along (Stan Laurel—One Reel—Comedy—Rolin).
Java (One Reel—Travel—Post Film).
The Far Flung Battle Line—"Polish Troops in France" (One Reel—Topical—French Official War Film).
Official War Review No. 19 (Topical).
Hearst-Pathe News No. 90 (Topical).
Hearst-Pathe News No. 91 (Topical).

RELEASES FOR WEEK OF NOV. 10.

Hands Up! (Two Parts—Drama—Astra).
Wolves of Kultur (Episode No. 5—"Through the Flames"—Two Parts—Drama—Western).
Hear 'Em Rave (One Reel—Comedy—Rolin).
Celebes (One Reel—Travel—Post Film).
The Far Flung Battle Line—"British Troops in Italy" (One Reel—Topical—British Picture).
Official War Review No. 20 (Topical).
Hearst-Pathe News No. 92 (Topical).
Hearst-Pathe News No. 93 (Topical).

AMERICAN PRODUCTIONS RELEASED BY PATHE.

The Eyes of Julia Deep (Mary Miles Minter).
Money Isn't Everything (Marguerite Fisher).
Hobbs in a Hurry (William Russell).
Rosemary Climbs the Heights (Mary Miles Minter).
The Mantle of Charity (Marguerite Fisher).
All the World to Nothing (William Russell).
Wives and Other Wives (Mary Miles Minter).
Fair Enough (Marguerite Fisher).
When a Man Rides Alone (William Russell).

Fox Film Corporation

BIG TIMELY PICTURES.

Sept. 8—Why America Will Win.
Oct. 15—18 to 45.

FOX STANDARD PICTURES.

Sept. 29—When a Woman Sins (Theda Bara).
Nov. 10—The Woman Who Gave (Evelyn Nesbit).
Nov. 24—The She Devil (Theda Bara).

EXCEL PICTURES.

Oct. 13—Marriages Are Made (Peggy Hyland).
Nov. 10—Tell It to the Marines (Jane and Katherine Lee).
Nov. 24—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 22—Kultur (Gladys Brockwell).
Oct. 6—On the Jump (George Walsh).
Nov. 17—Fame and Fortune (Tom Mix).

FOX-LEHRMAN SUNSHINE COMEDIES.

Sept. 22—Roaring Lions on the Midnight Express.
Nov. 10—Mongrels.

FOX EXTRAVAGANZAS.

Nov. 17—Fan Fan.
Nov. 24—Ali Baba and the Forty Thieves.

MUTT AND JEFF ANIMATED CARTOONS

Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.
Nov. 10—The Dough Boy.
Nov. 17—Around the World in Nine Minutes.

Mutual Film Corp.

STRAND.

Oct. 1—Keep Smiling (Elinor Field—Comedy—40-CST-1.
Oct. 8—The Girl in the Box (Elinor Field)—41CST-1.

MUTUAL STAR PRODUCTION.

Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).
Oct. 5—No Release This Date.
Oct. 13—The Dare Devil (Gail Kane—Five Parts—Drama)—29-FK-5.

MUTUAL.

Oct. 5—Screen Telegram (Topical)—63-T-1.
Oct 8—Screen Telegram (Topical)—64-T-1.
Oct. 12—Screen Telegram (Topical)—65-T-1.
Oct. 19—Screen Telegram (Topical)—67-T-1.
Oct. 22—Screen Telegram (Topical)—68-T-1.
Oct. 26—Screen Telegram (Topical)—69-T-1.
Oct. 29—Screen Telegram (Topical)—70-T-1.

OUTING-CHESTER PICTURES.

Sept. 22—The Jungle Joy Ride—13-0-1.
Sept. 29—The Unblazioned Trail—14-0-1.
Oct. 6—A Tropic Melting Pot—15-0-1.
Oct. 13—Black Feet and Flat Heads—16-O-R-1.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

The Manx Man (Seven Parts—Drama).
For the Freedom of the World (Seven Parts—Drama).
Heart of the Sunset (Rex Beach Story—Seven Parts—Drama).
For the Freedom of the East (Betzwood—Seven Parts—Drama).

CAPITOL COMEDIES.

Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Bill Camps Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Strings (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).
Pals First (Harold Lockwood—Six Parts—Dr.).
Wilson or the Kaiser?

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).

BIG V. COMEDIES.

Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.
Sept. 30—Roofs and Riots (Two Parts).
Oct. 7—Bears and Bad Men (Two Parts).

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Oct. 2—No. 44 (Topical)—03211.
Oct. 9—No. 45 (Topical)—03221.
Oct. 16—No. 46 (Topical)—03230.
Oct. 23—No. 47 (Topical)—03236.

CENTURY COMEDY.

Oct. 9—Untamed Ladies (Alice Howell—Two Parts)—03220.

L-KO.

Oct. 2—Nuts and Noodles (Eva Novak—Two Parts—Comedy)—03210.

NESTOR.

Sept. 30—Parted from His Bride (J. Warren Kerrigan—Comedy)—03209.
Oct. 7—His Royal Nibs (Comedy)—03219.
Oct. 14—Perils of the Parlor (Carter DeHaven—Comedy)—03229.

UNIVERSAL SPECIAL ATTRACTION.

Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama)—03227.
Oct. 19—Fighting for Freedom (Episode No. 3, "The Sensational Capture of Bagdad")—03235.
Oct. 26—Fighting for Freedom (Episode No. 4, Thrilling Feats of the Royal Flying Corps)—03251.
Nov. 2—Fighting for Freedom (Episode No. 5, "Repairing War's Ravages")—03261.

UNIVERSAL SCREEN MAGAZINE.

Oct. 12—Issue No. 92 (Educational)—03222.
Oct. 19—Issue No. 93 (Educational)—03234.
Oct. 26—Issue No. 94 (Educational)—03244.
Nov. 2—Issue No. 95 (Educational)—03255.

UNIVERSAL SPECIAL FEATURE.

Oct. 12—The Brass Bullet (Episode No. 10, "A New Peril"—Two Parts—Drama)—03225.
Oct. 19—The Brass Bullet (Episode No. 11, "Evil Waters" — Two Parts — Drama) — 03232.
Oct. 26—The Brass Bullet (Episode No. 12, "Caught by Wireless"—Two Parts—Drama)—03238.

UNIVERSAL CURRENT EVENTS.

Oct. 12—Issue No. 74 (Topical)—03223.
Oct. 19—Issue No. 75 (Topical)—03231.
Oct. 26—Issue No. 76 (Topical)—03237.

STAR COMEDIES.

(Lyons-Moran Pictures.)
Oct. 12—The Price of a Rotten Time—03228.
Oct. 19—Nailed at the Plate—03234.

WESTERN AND RAILROAD DRAMAS.

Oct. 5—All for Gold (Eileen Sedgwick—Two Parts)—03214.
Oct. 12—The Fast Mail (Helen Gibson—Two Parts)—03224.

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Oct. 6—Beware of Boarders.
Nov. 10—Whose Little Wife Are You?
Nov. 24—Her First Mistake.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.
Nov. 17—The Sheriff.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Oct. 13—When Do We Eat? (Enid Bennett—Five Parts—Comedy-Drama).
Oct. 13—Such a Little Pirate (Lila Lee—Five Parts—Drama).
Nov. 10—The Make-Believe Wife (Billie Burke).
Nov. 10—The Gypsy Trail (Bryant Washburn).
Nov. 17—Women's Weapons (Ethel Clayton).
Nov. 17—A Daughter of the Old South (Pauline Frederick).
Nov. 17—Mirandy Smiles (Vivian Martin).
Nov. 24—Fuss and Feathers (Enid Bennett).

Artcraft Pictures.

Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).
Oct. 6—Border Wireless (William S. Hart—Five Parts—Drama).
Nov. 10—My Cousin (Enrico Caruso).
Nov. 24—Under the Greenwood Tree (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIAL.

Oct. 13—Private Peat (Private Peat—Five Parts—Patriotic).
Nov. 24—Sporting Life (Maurice Tourneur Production).

SUCCESS SERIES (REISSUES).

Oct. 6—Man from Mexico (John Barrymore—Five Parts—Drama).
Oct. 13—Seventeen (Jack Pickford—Five Parts—Drama).
Nov. 10—Snobs (Victor Moore).
Nov. 17—The Cheat (Fannie Ward and Sessue Hayakawa).
Nov. 24—Caprice (Mary Pickford).

PARAMOUNT-FLAGG COMEDIES.

Oct. 13—Tell That to the Marines.

PARAMOUNT-BURTON HOLMES.

Nov. 10—Fifi Does Its Bit.
Nov. 17—Fire Walkers of Bequa.
Nov. 24—The Belgian Sisters of Luzon.

PARAMOUNT-BRAY PICTOGRAPH.

Nov. 10—A Modern Miracle Worker; Our Newest Possesions; How Movies Move.
Nov. 17—Tortola, the Fisherman's Paradise; A Machine That Thinks; An Oriental Wrestling Match; Cartoon, "The Greased Pole."
Nov. 24—Industries of Our New Possessions; The Second Line of Defense; Cartoon, "Goodrich Dirt. When Wishes Come True."

World Pictures Corp.

Oct. 7—The Appearance of Evil (June Elvidge—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

O. Susie Behave (Fay Tincher)

Feature Releases

AFFILIATED DISTRIBUTORS CORP.

1476 Broadway.

Lafayette, We Come! Pershing, '17—(Perret Productions).

BLUEBIRD PHOTOPLAYS, INC.

Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.
Together (Violet Merserau—Five Parts—Drama)—03233.

CHRISTIE FILM COMPANY.

Sept. 16—Married By Proxy.
Sept. 23—Look Who's Here.
Sept. 30—Oh Bobby How Could You?
Oct. 7—Why Get a Divorce?
Oct. 14—Three Hours Late.
Oct. 21—Why Husbands Flirt.
Oct. 28—Two's Company.

EDUCATIONAL FILMS CORPORATION.

Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 116—Niagara Falls.
No. 117—Mile in the Sky.
No. 118—America Swim.
No. 119—The Milky Way.
No. 120—The Red Cross Cares for the Wounded.
No. 121—On Foot with Our Army and Navy.

HARRY GARSON.

Aeolian Building, New York.

The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

W. W. HODKINSON CORP.

Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).

HOPP HADLEY.

130 West 46th Street, New York.

The Vow.

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.
The Yellow Dog (Six Parts—Drama).

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

LEONACE PERRET PRODUCTIONS.

1402 Broadway, New York.

Stars of Glory.

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MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schnefder, 219 Second avenue, N. Y. City.

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List of Current Film Release Dates

GEORGE KLEINE.
Rialto DeLuxe Productions.
Conquered Hearts (Drama).

Edison.
The Unbeliever (Seven Reels).

Essanay.
Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

PSYCHO-ANALYTIC RESEARCH ASSOCIATION.
1510 South 22d Street, Lincoln, Neb.
What Does a Woman Need Most (Six Parts).

SELECT PICTURES.
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Marriage (Catherine Calvert—Keeney Production).
Facing Death on the Blumisalp (Burlingham—Travel).
Unknown Switzerland (Burlingham—Travel).
The Pilatus Railway (Burlingham—Travel).
Allied War Heroes Arrive in Switzerland (Burlingham—Travel).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).
Her Aviator.
Huns Within Our Gates.
The Perfect Model (Audrey Munson).
Sunset Princess (Margery Daw).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
928 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

THE FILM MARKET, INC.
403 Times Building, New York.
Suspicion (Six Reels).
What Becomes of the Children.
Gathem Film Novelties (Split-reel patriotic and classic, released monthly).

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Great White Trail.
One Hour.
The Cast Off.
Men.
A Woman's Experience (Bacon-Backer Production—Drama).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Products).
The Silent Mystery (Francis Ford serial in fifteen episodes).

(The Following Are Norma Talmadge Productions.)
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).
The Craving.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
Oct. 1—Ain't It So (Two Parts).
Nov 1—Some Baby (Two Parts).
Nov. 15—Camouflage (Two Parts).

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

UNITED PICTURE THEATRES.
The Light of Western Stars (Sherman Production—Six Parts).

ERNEST SHIPMAN.
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W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton. One Five-Reeler Per Month.
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

Francis Ford Producing Co.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

HARRY RAPF.
Palace Theatre Building, New York.
Sins of the Children.

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

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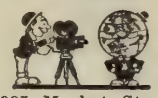

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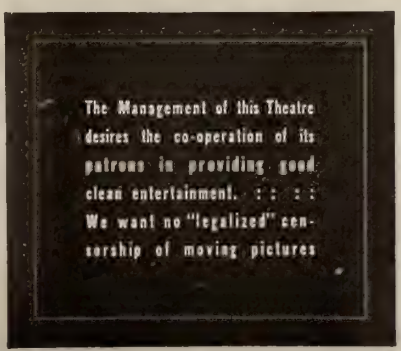
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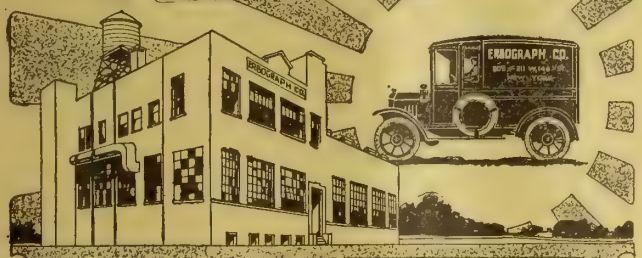

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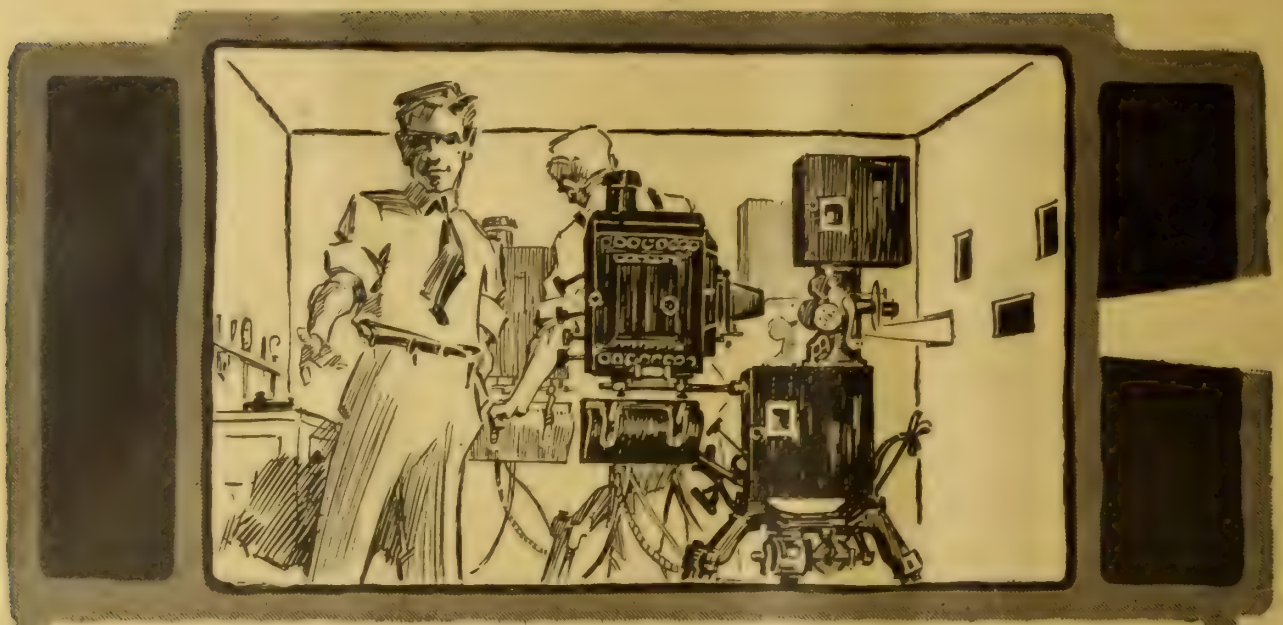

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